



United States Department of the Interior
National Park Service

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name Lawhon, Charles L., Cottage

Other names/site number N/A

Name of related multiple property listing N/A
(Remove "N/A" if property is part of a multiple property listing and add name)

2. Location

Street & Number: 1910 Prospect Place

City or town: Knoxville State: Tennessee County: Knox

Not For Publication: N/A Vicinity: N/A Zip: 37915

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 forth 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 at the following level(s) of significance:
 national statewide local

Applicable National Register Criteria: A B C D

Claude S. Spr... 10/8/2019
Signature of certifying official/Title: Deputy State Historic Preservation Officer, Tennessee Historical Commission
Date
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of Commenting Official: _____ Date _____
Title: _____ State of Federal agency/bureau or Tribal Government

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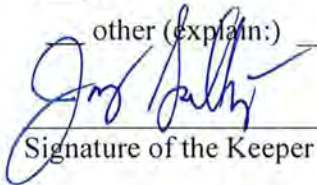
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register

other (explain): _____


 Signature of the Keeper

11.27.2019
 Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions)

WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions.)

Tudor Revival

Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

STUCCO; WOOD; BRICK; ASPHALT; CONCRETE;
GLASS; STONE

Narrative Description

Charles L. Lawhon Cottage is located east and slightly north of downtown Knoxville (pop. 178,874 in 2010), approximately one and one-half miles from the Knox County courthouse. The present address of the house is 1910 Prospect Place, one of the original streets of “Morningside Addition to Knoxville,” a neighborhood first platted on a former portion of the McCammon farm in 1907.¹ Immediately adjoining Dandridge Avenue (then Dandridge & Sevierville Pike), the neighborhood was generally laid out in rectangular blocks. South toward the river, the street grid was adapted to the hilly terrain, with streets angled to climb slopes at gentler grades. The hilliest portions of the neighborhood were re-platted in 1917 – mainly Prospect Place and East and West Terrace (now Granville Terrace) – and in 1927, in the area of Mabry Avenue and Somerset Drive

¹ “Morning-Side Addition to Knoxville Tenn.” 1907, *Map Book A, Page 34D* (Knoxville: Knox County Register of Deeds).

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(now Gaiter Circle), in order to make some of the lots more buildable.² Prospect Place runs along the south edge of the ridge of a hill overlooking the Tennessee River, its three-block length accessed from either end by Granville Terrace.

Charles L. Lawhon Cottage is situated on the south, downhill, side of Prospect Place, at an elevation below the street. Two rough rubble stone walls enclose terraces descending to the front door. A sweep of stone steps descends to the level of the front lawn from the west side; to the east, the terraces terminate at a driveway that slopes down toward the garage. The west edge of the property is marked by another rough stone wall, now somewhat sunken from its original height and partially obscured by a privet hedge [Fig. 1]. The west edge of the property is marked by a late-added chain link fence, running just to the east of the garage. To the south of the property is an unpaved alley, where electrical service for the street is located. South of this alley, on the steep slope toward the river, is a series of undeveloped lots addressed on Goforth Avenue, an original street of Morningside Heights that was never fully graded or paved, and which has become more or less indistinguishable from the woods it passes through. The lot itself has a gentle southern slope, and outside the terraced gardens, is maintained as lawn. In the west side of the rear yard is a large blue atlas cedar tree, likely planted during Charles L. Lawhon's (1872-1926) residence on the property.

The house is located in the center of the existing property, oriented toward the street. Surrounding the house are terraces paved in slabs of Tennessee marble, with decorative rows of rounded river stones set into the wider mortar joints. At the front of the house, a terrace fills the area of the overhang above the front door stretching to the west end of the house, and projects a dozen feet beyond. From this upper level, the terraces step down in three sections along the west side of the house, with the stone slabs set between low cast concrete steps, and terminated on the west side by a cast concrete site wall. These terraces descend to the rear of the house, where a more complex series of stepped terraces is enclosed by battered cast concrete retaining walls. At the center of the house at the rear, the terrace projects further into the backyard and is topped by a low brick wall, matching the brick of the main house. At the east side of the rear terrace, a series of low steps descends to the top of the lawn along the west wall of the garage.

Charles L. Lawhon Cottage, ca. 1922 (Contributing Building)

In detailing, Lawhon Cottage is mainly Tudor Revival, with half-timbering enclosing painted cement stucco panels, and some brick nogging on the east wing. A jettied upper story bay is supported on large timber columns on the rear (south) side of the house, and the large overhangs of the roof on the corners are supported on sizable timber brackets. Original windows are wood casement with varied pane configurations, most of which remain. The wide dormer on the front of the house displays a definite Craftsman influence.

Unusual for its time, the foundation of the house is cast concrete, with a curb extending slightly above the level of the main floor, from which the walls rise. The roof is asphalt shingles with a small rolled-edge detail, and a bell-cast lower edge. A small brick chimney rises from the center of the roof; a larger brick chimney is located at the center of the west gable wall, matching the brick of the east wing.

² Jerry Respass, "Revision of Morning Side Addition to Knoxville," 1917, *Slide B-4072* (Knoxville: City of Knoxville Department of Engineering); Holt & Lack Engineers, "Proposed Street Changes: Groner Drive, Mabry Ave. and Somerset Road," 1927, *Map Book A, Page 347B* (Knoxville: Knox County Register of Deeds).

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Exterior

Façade:

The walls are half-timbered, with intervening panels of cement stucco, except for the east wing, where the panels are brick nogging. The arrangement is asymmetrical. On the recessed west side of the facade, the deep roof overhang provides cover for a paved area around the front door. The ceiling of the overhang is matching stucco panels and half-timbering. The door itself is constructed of vertical tongue-and-groove boards with chamfered edges, and is divided top and bottom in a Dutch arrangement. A small triangular window is cut into the top half. The door is flanked by matching wood eight-light casement windows. A low brick wall with limestone caps separates the kitchen garden to the east from the stone terrace. The eave line to the east is continuous with this recessed area, though the front wall of the house steps outward below the overhang at the line of the garden wall. A single wood casement window with two tall vertical lights occupies the first bay. Further to the east is another door matching the front door, and a set of four casement windows, each with two tall vertical lights. The east wing of the house has a lower roof reflecting its single-room depth, and brick nogging as infill to the half-timbering rather than the stucco panels. Below the window sill of this wing, the brick is arranged in a running bond pattern, but the two panels flanking the center windows of this wing are laid in a picturesque combination of basketweave and herringbone patterns, interspersed with chunks of slag glass and agates. The two windows of this wing are also wood casements, each with three tall vertical lights. A small decorative timber bracket terminates the roof edge.

The roof slopes uniformly to the front of the house at a 12-in-12 pitch with a bell-cast lower edge. Rake edges are finished with a tight round-over detail, in which the asphalt shingles roll to the underside, above a copper drip edge. A symmetrical shed dormer is located in the center of the main body of the roof. Each end, in slightly projected bays, is occupied by a pair of eight-light wood French casements. Inboard of each of these on the east side is a wood casement with four tall vertical lights; its counterpart on the west side of the dormer is currently a modern vinyl double-hung window. At the center of the dormer, where there was originally a pair of wood casements, each with three tall vertical lights, these are currently also modern vinyl double hung windows. The soffits of the dormer are enclosed with tongue-and-groove wood boards. Rake edges match the main roof. A small brick chimney with a battered top rises from the main roof just behind the upper edge of the dormer roof.

East elevation:

The walls of the main body of the house are half-timbered with cement stucco panels between the timbers, above a cast concrete base. The projecting east wing is of similar construction at its attic level, but at the ground floor its construction is varied. The half-timbering divides the east wall of the wing into five parts. The southern two of these are part of the original glass-enclosed porch, and are treated similarly to the porch elevation to the south, with a wood sill and apron dividing the lower brick panel from two textured chicken wire glass panels above. The center of the five parts has a higher sill and apron, also above a brick base, with a single cement stucco panel filling the remaining area below the line of the upper floor level. The two sections of the wall to the north are treated in a similar manner to the north elevation of the east wing, with brick nogging infilling the space between timbers. At this elevation, the brick area is broken by the insertion of a single steel casement window, of six lights. Brick panels above this window and to either side exhibit a similar complicated pattern of herringbone and basket weave brickwork with interspersed decorative slag

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glass chunks as appears on the front of this wing. At the center of the attic level of this wing is a single five-light wood awning window, previously hidden by a later-added brick chimney at the center of the wing, now removed.

At the remaining portion of wall of the main body of the house at the lower level is a pair of wood casement windows, matching the size of the larger windows of the south elevation, each with eight lights. One large timber bracket supports the south end of the gable wall above. The four windows in the gable wall on the upper level were originally three matched wood casements of eight lights apiece, with the fourth window shortened above the slope of the roof of the east wing to a height half that of the other three windows, having four lights matching the size of the lights in the other windows. These are not extant. The three larger windows have been replaced with modern vinyl double-hung windows; the smaller window has been replaced with a single fixed glass pane. A narrow, arched wood louver provides ventilation at the attic level.

The roof of the main body of the house and the roof of the east wing are matched in slope at 12-in-12, with matching bellcast eaves and matching rolled rake edges.

South (Rear) elevation:

The walls of the main body of the house are half-timbered with cement stucco infill, above the cast concrete base. Unlike the front of the house, where the design's basic symmetry is overridden by the number of deviations, the rear elevation of the main body of the house is a strictly symmetrical three bay arrangement. At the two flanking bays, three wood casement windows of eight lights each center below the deep overhangs of the roof. The soffits of these overhangs are of matching half-timbering with cement stucco panels, visually supported by large timber brackets below the east and west gable walls. The center bay on the lower level is tucked behind two large timber columns that support a full-height jettied bay above. The lower level wall is divided in three parts between timbers, with the flanking areas occupied by matching doors of vertical tongue-and-groove boards with chamfered edges, each with a small square window inset in their top half. The center of the bay is occupied by a pair of wood casement windows, shorter than the other six in this elevation, but also with eight lights each. Steps rise from the stone terrace to a small platform across the width of the center bay to provide access to both doors.

The upper jettied bay has its own gabled roof, similar in configuration to the main roof of the house, having the same bell-cast eaves and rolled-edge detail. The center of the bay originally had four wood casement windows opening from the upper level of the house, each with two tall vertical lights. These are not extant, and their openings have been filled with modern vinyl double-hung windows. In the uppermost part of the gable is a wood louver providing ventilation to the attic.

From the rear of the house, the east wing appears as a glassed-in porch. Similarly divided in three parts, the center of the wing is occupied by a door of vertical tongue-and-groove boards with chamfered edges; the top half of the door is pierced with a larger rectangular window. To either side of the door, low brick panels infill between the vertical wood timbers. These are topped by a sill and apron, and the openings above are filled with sheets of textured chicken wire glass. These glass panels have been removed for replacement in kind, having been damaged during the house's period of abandonment. Two concrete steps lead from the porch door to the level of the stone terrace. A smaller timber bracket terminates the smaller roof overhang on the east end.

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West elevation:

The concrete base of the house rises slightly from the ground as the terraces make three steps down along the west end of the house. The walls above the top of the concrete curb on this side of the house are uniformly cement stucco infill of the wood half-timbering. Generally symmetrical, the organizing feature of this elevation is the prominent projecting brick chimney centered on the gable end. This chimney has a corbeled bracket on either side at the level of the upper floor that once supported the timbers of the no longer extant west pergola (Fig. 1). Above this point, the chimney narrows and rises in a straight line to the intersection with the roof, where a slight batter narrows its top.

On the main level the chimney is flanked by two windows. To the north, the center of the remaining wall is occupied by an opening for a single wood awning window with eight lights of decorative blue glass (currently stored inside the house). The center of the wall to the south is occupied by a pair of wood French casements, each with eight lights.

The large gable above is visually supported by heavy timber brackets below the large overhangs to the north and south. Half-timbering and cement stucco panels fill the gable. This gable originally had four wood casement windows, each with eight-lights, flanking the chimney in pairs. These are not extant; in their openings are modern vinyl double-hung windows. At attic level, two triangular wood louvers provide ventilation.

From the west, the sides of both the front dormer and the rear jettied bay are visible, clad in half-timbering and cement stucco panels. Inset into the west wall of the rear jettied bay is a small window evocative of an arrow slot.

Interior:

The front door of the house currently opens into the main living room, although ghost outlines on the post below the north beam span indicates that there was once some type of dividing screen at this location, whose original configuration is not clear. The stairs rise to the left along the front wall. The dining room is to the left of the living room at the rear of the house. The kitchen is accessed from a door in the northeast corner of this room. Further to the east is another room, which was originally a breakfast room or office, and which opens to the south onto a glassed-in porch. Steep stairs down to the boiler room are behind a door from this porch.

Upstairs, a hallway runs east-west through the center of the house, with one bedroom in each end gable, and one in the jettied bay facing south. A bathroom occupies the central area of the house on the north side of the hallway. A low attic room is accessible from the east bedroom, extending over the easternmost room on the main floor.

Main Level:

Living Room:

Floor is concrete, with remnants of mastic from removed vinyl asbestos tile. Door and window casings are stained heart pine with square profiles. Front and rear doors are vertical tongue and groove boards, stained

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wood. Rear door hardware is iron wrought in the shape of a fish. Door to dining room is flat paneled, stained wood, contained in a pocket. A small bracketed stained wood shelf is set above this door head. Two original stained wood eight-light casement windows flank front door. In southeast corner of the room is a stained wood built-in bench, with two original stained wood eight light casement windows above. At the other side of the rear door is a triple set of larger eight-light casements, in original stained wood. Inglenook is located in center of west wall, with painted brick wing walls extending to engage with stained wood posts. Fireplace front is painted brick above red brick hearth. Stained wood mantel is located above, with a decorative recess, plastered and painted. Wing walls above height of mantel are topped with carved stained wood panels, each with three gothic arches. A painted timber arch spans between the wood posts over the inglenook. Inglenook is flanked by window openings with built-in bookcases below; to the south is a pair of original stained wood eight-light casement windows; to the north is the original location of an eight-light stained wood awning window fitted with blue glass (currently removed and stored in the house). Walls are uniformly painted sanded plaster except for an area of vertical stained wood tongue and groove paneling south of the stairs, which appears to be the remnant of the missing entry screen. Ceiling is beamed, divided in three bays running east-west, with smaller painted beams running north-south let into the depth of the larger east-west wood beams, which are stained. The large beams rest on stained wood brackets on the east wall continue above the inglenook wing walls on their west ends. The northern beam span is broken by a single original stained wood post. Wood decking between ceiling beams is left exposed, and painted. Light fixture in the center of the ceiling is not original. Electric sconce mounted on post at corner of stairs is original.

Dining Room:

Floor is concrete, with remnants of mastic from removed vinyl asbestos tile. Baseboards are stained wood, flat profile, with painted wood cap. Door and window casings are stained pine, square profile. A bracketed wood shelf is set above the pocket door to the living room. Door to kitchen is three-panel, with two tall flat panels at the bottom and one horizontal panel at the top. Door to closet has six horizontal raised panels. All windows and doors are original stained wood. Stained wood ventilation panel is set in wall above closet door. Rear door to terrace is vertical tongue and groove boards. Three original stained wood eight-light casement windows are located in south wall; a matching pair is located in east wall. Walls are sanded plaster, painted, in fair condition. Ceiling is beamed, with beams running north-south, and exposed wood decking between, all painted.

Closet:

Floor is concrete. Baseboards and trim are wood, painted. Interior of door is stained. Walls and sloped ceiling are sanded plaster, painted.

Kitchen:

Floor is concrete, with remnants of mastic from removed vinyl asbestos tile. Walls that do not have cabinets have Tennessee pink marble wainscot to the floor, of heights varying from 4-1/2 to 5 feet. Walls above are sanded plaster, painted. Door to dining room is stained; all other wood trim in room is painted. A built-in bench occupies the south wall, with a shallow wood shelf above. Door to front yard is vertical tongue and groove boards, painted, with a small triangular window inset. North wall has four windows in the center, all original wood casements, with two tall vertical lights each. One additional window exists in the icebox recess to the west, which has an original two-door painted wood wall cabinet above. The east wall of the

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kitchen has built-in painted wood cabinets. Base cabinets have non-original Formica tops with chrome edging. Upper cabinets are supported on decorative scroll-cut wood brackets. A Tudor arch spans between the wall cabinets over the doorway to the East Room. The tops of the cabinets contain open shelves, with fronts built tight to the ceiling. Ceiling is divided into seven panels with false beams, with flat areas finished in smooth plaster, and painted.

East Room

Floor is concrete, with remnants of mastic from removed vinyl asbestos tile. Baseboards are concrete, except at wall adjoining enclosed porch, where they are painted wood. Walls are sanded plaster; at east and north walls, this surface is broken by the wood posts that support the ceiling above. Cased opening to kitchen is simple flat stock wood, painted, and window trim matches. Door to enclosed porch is vertical tongue and groove boards, painted, with a small square window. North side of room has two original wood casement windows, each with three tall vertical lights. Ceiling is original textured plaster. Bulkhead above cellar stairs is finished in plaster, and comes to counter height. Counter surface is pink Tennessee marble. Original painted wood cabinet with two doors is located directly above, with a small angled open shelf cabinet stretching toward the door to the porch. The upper shelf has a Tudor arch. A shallow shelf carries across the head of the door, and is held on a decorative bracket off the far side of the door casing.

Enclosed Porch

Floor is concrete, as are bases, which are the same concrete curb visible from outside, except at the wall adjoining the east room, where there are painted baseboards. Wall on the west enclosing the cellar stairs is double-beaded wood board, painted. Original cellar door is not extant. Wood structural posts are painted at interior side. Brick nogging panels are plastered at interior side and painted. Windows above are large panels of chicken wire glass, generally in poor condition. Southeast pane is missing. Ceiling is textured plaster, painted. Steps to cellar are wood.

Stairs

Stairs going up from living room are stained pine, with painted risers. Walls to the level of the second floor are paneled in stained vertical pine boards. One window is located above the stair winders, recessed beyond the wall of the stairs, and is an original wood casement, with four tall vertical lights. Walls from second floor level up are sanded plaster, painted. Ceiling is painted plaster, in poor condition.

Second Level

Hallway

Floor is strip oak, stained. Baseboards are square stock, stained pine. Doors opening off hallway are four - panel, quartered pattern, with flat panels, stained on hallway side. Door latch hardware are all replacements. Door casings are narrow square stock, stained pine. Walls are sanded plaster, painted. Ceiling is painted plaster, in poor condition.

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West Bedroom

Floor is strip oak, stained. Baseboards are square stock, painted. All doors are painted. Closet doors have two vertical flat panels. Window and door casings are flat wood stock, painted. One original multi-light wood French casement window, painted, is located in the recess on the north side of the room. The west wall has two pairs of windows, currently vinyl replacement double-hung. Walls are bare plaster, in fair condition where unoriginal wood paneling has been removed. Ceiling slopes to north and south sides, and is all painted plaster, in poor condition.

South Bedroom

Floor is strip oak, stained. Baseboards are square stock, painted. Closet door has two vertical flat panels. Both doors and their associated casings are painted. Matching window casings are also painted wood. Four windows are located at center of south wall, currently vinyl replacement double-hungs. Small arrow-slot window in west wall is original, and originally had no trim. Walls are painted plaster, except where some has been removed for structural repair to the jettied bay. Ceiling is non-original mop-textured plaster.

East Bedroom

Floor is strip oak, stained. Baseboards are square wood stock, painted. Closet door has two vertical flat panels. Both doors are painted. Remaining original wall framing plate in the field of the floor indicates that this room was once a mirror image of the West Bedroom in plan, with the exception that the chimney rises through this room. The closet on the north side of the room had been modified to a larger size, but has currently been completely removed. All remaining door and window casings are narrow square stock, painted. Original multi-light painted wood French casement window is located in the north recess, matching West Bedroom. East wall has four windows, three of which are modern vinyl double-hung replacements; the fourth is a single fixed wood sash, mostly original, with a raised sill to climb over the roof of the East Room below. Walls are bare plaster. Ceiling slopes at north and south sides, and is painted plaster, in poor condition.

East Attic Room

Floor is stained strip oak. Non-original walls and ceilings have been removed for structural repairs. One original wood awning window is located in the center of the gable on the east end.

Bathroom

Bathroom floor is raised in order to conceal plumbing above the structural wood decking. Flooring was originally linoleum, but floor decking has been removed for structural and plumbing repair. Wall wainscot is pink Tennessee marble in variable condition due to several past remodeling efforts. One original painted wood cabinet with two large doors was located above the stair bulkhead, and is presently removed for wall repair. North wall has three windows, currently all vinyl double-hung replacements. Casings are square stock wood, painted. Ceiling is painted plaster, in very poor condition.

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Garage, ca. 1930 (Contributing Building)

The garage is believed to have been built in 1930 or 1931, although it is well-integrated into the marble terracing of the eastern side of the property. Although similar in design to the main house, the bricks of the walls are different in size, color, and texture. It would likely have been constructed during the residency of Charles L. Lawhon's son Charles D. Lawhon.³

Rectangular in form, one story, with the gable end facing the street, the front of the garage is positioned at approximately the line of the rear porch of the house. The walls up to the level of the roof eaves are brick, load bearing, single-wythe construction braced by interior brick pilasters. The original wood front door is paired, double-board thickness, with cross bracing, and is in poor condition. It has been removed for reconstruction. A simple plywood-paneled single door was located in the west elevation; it is likely that this door was not original, as it was not suitable for exterior use. Extremely deteriorated, it was removed at the time the brick wall was repaired. The west elevation additionally has a single transom window installed in a heavy wooden frame, which acts as an awning window (currently removed to protect from further deterioration). The east wall has a similar window, centered. The rear wall has a pair of similar windows, centered. One more window exists in the upper rear gable.

Front and rear gables are of wood stud construction, infilled with stucco on wire lath, and ornamented with half timbering on the exterior. The front gable has an original wood louvered vent rather than a window. The roof structure, sheathing, and shingles have been replaced, as much of the upper portion of the building had collapsed in recent years. Flared eave edges and rolled rakes mimic the main house.

The exterior of the brick walls exhibits remnants of simple applied half-timbering, now existing only in the two front corners, but wood wedges in the mortar joints remain to the side of each window, spaced vertically for the attachment of vertical false timbers in line with each window jamb.

Although it is not known whether Charles L. Lawhon planned a garage structure in this location, the structure is nearly contemporaneous with the main house, and incorporates distinctive design features and stylistic elements from the main house, notably the unusual roof edges and half timbering in the gable. Located as near as it is to the house, it acts as a visual and physical boundary to the east side of the marble terraces and is an integral part of the site composition. For these reasons, the garage is considered to be a contributing building.

³ See Figure 10. The rear terrace wall has been plastered in this photo, but is incomplete in Figure 1. The three adults in this photo are (left to right) Joseph R. Justo, Elizabeth M. Lawhon (his mother-in-law, widow of Charles L. Lawhon), and Jennie Belle Lawhon Justo (Elizabeth M. Lawhon's daughter). At the time of Charles L. Lawhon's death in September, 1926, the Justos' two children (pictured), Christina Frances and Joseph Charles, would have been aged seven and five, respectively. Elizabeth May Lawhon (seated at right), Charles L. and Elizabeth M. Lawhon's adopted daughter, was aged nine. These appear to approximate the ages of the children in the photo, dating it to the latter part of 1926. The garage would be visible in this photo if it already existed; since Elizabeth rented out the house between 1927 and 1929, it was almost certainly built after she and Charles D. Lawhon moved back to the house in 1930.

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Statement of Integrity

As a house nearly a century old, Charles L. Lawhon Cottage has experienced a relatively small number of changes. The house remains on its original location and retains its original woodwork and trim, including the notable woodwork of the inglenook and stairs, its original flooring upstairs, its original plaster with the exception of some deteriorated ceilings on the upper level, its original kitchen cabinets, and its original built-in benches. The present layout is identical to its original configuration with the exception of one bedroom closet. Even where original elements have deteriorated from neglect to the point where they are in need of replacement, intact original elements still exist as models for replication; there are no missing parts of the original design that would require conjectural recreation. The exterior retains character-defining features including the half-timbering, nogging patterns, roof line with bellcast eaves, chimneys, and its original massing and form. The most notable change in the house is obvious from the exterior – namely the presence of vinyl double-hung replacement windows in several locations on the upper level of the house. Still, of the 48 original windows, 32 are extant, providing patterns for the replication of those missing features. The house is a work in progress, and the vinyl windows are planned to soon be replaced with replicated windows that match the original in material and configuration. Other extant original windows are being systematically removed for restoration and reinstalled.

As the first house constructed on Prospect Place, Charles L. Lawhon Cottage had a different setting in its earliest few years, but the neighborhood of single-family homes that has developed around it is more or less what it was expected to have. The views that were once the major attraction of the street have become more filtered over the years as much of the surrounding property has reverted from farmland to forest, but Mount LeConte remains visible to the south. The features of the house's specific site – the marble terraces, rubble walls, and garage – are showing signs of neglect, but remain intact and legible according to their original design. Collectively, the property retains integrity to convey its architectural significance.

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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

1922-1924

Significant Dates

1922

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Charles Luther Lawhon (1872-1926)

Criteria Considerations

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

Property is:

N/A

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

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Statement of Significance Summary

Charles L. Lawhon Cottage is locally significant under Criterion C for its architecture exemplifying the Tudor Revival style with bungalow and Arts & Crafts influences. Especially for a small house, the cottage displays an unusual level of craft in its detailing, and illustrates several construction techniques that were extremely uncommon in contemporary residential buildings. Charles L. Lawhon was a nationally prominent marble designer of the 1920s, known for monuments and other decorative stonework, but this cottage is the only house that he is known to have designed. The period of significance is 1922-1924, the dates of its construction.

Narrative Statement of Significance

Historic Context of Prospect Place

Although Knoxville's first expansion off of the small hill upon which it was founded was the annexation of Temperance Hill immediately to its east, growth after the Civil War was mainly concentrated to the north and west, including the neighborhoods now known as Fourth & Gill (NRHP #85000948, Listed 29 April 1985); Old North Knoxville (NRHP #92000506, Listed 14 May 1992); Emory Place (NRHP #94001259, Listed 10 November 1994); Mechanicsville (NRHP #80003842, Listed 18 July 1980); and Fort Sanders (NRHP #80003839, Listed 16 September 1980). Difficult terrain and persistence of the large river farms slowed development on Knoxville's near east side. It was not until 1907 that the Morningside neighborhood was platted, after Edwin M. Kennedy, president of the Morris Plan Bank, formed Morningside Land Company to purchase a 66-acre tract that had been part of the McCammon farm.⁴ The property was laid out in an irregular street pattern to conform to the hilly terrain and divided into 250 lots.⁵

The first part of the neighborhood to develop was the portion nearest to Dandridge Pike, on the south slope of Mabry's Hill, below Mabry-Hazen House (Joseph Alexander Mabry Jr. House, NRHP #89001974, listed 13 November 1989). Several large houses soon graced Morningside and Leconte (originally Parkway) Drives, including Edwin M. Kennedy's own at #120 Morningside Drive.

Although the cities of North Knoxville and West Knoxville had been annexed into Knoxville proper in 1897, the Morningside neighborhood at its inception was still part of the separate municipality of Mountain View. Adjoining Knoxville to its east, Mountain View had a population of about 1,500 according to the 1910 census, making it the smallest of the three suburbs that were annexed to Knoxville in 1917, along with Park City to the northeast, with a population 6,000 in 1910, and Lonsdale to the northwest, with a population of 2,500 in the same census. Including these annexations, Knoxville's population more than doubled from 36,346 in 1910 to 77,818 in 1920.⁶ The final entry in the Minute Books of the City of Mountain View was

⁴ The Samuel McCammon House (NRHP #84003571, listed 1 March 1984) still exists at 1715 Riverside Drive, outside the Morningside neighborhood.

⁵ Jim Balloch, "Morningside Heights – Atop a ridge in the inner city is a tribute to urban resilience," *Knoxville News-Sentinel*, 5 March 1998, A1.

⁶ Seldon Nelson, "Kid Council' In 1892 'Cussed' For Movement To Pave Streets," *News-Sentinel Sunday Magazine*, 28 November 1926, 1.

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made on April 5, 1917, reading in part, “So the providences are such now, that we are not permitted to build our beautiful little city, as we desired, but we have furnished the material; and we have the faith and the belief that the job will be completed.”⁷

Perhaps as predicted, the northern portion of the Morningside neighborhood was largely built up by 1920 [Fig. 2]. A revision to the plat map in 1917 adjusted the arrangement of the lots climbing the hill to the south and the arrangement of the alleyways in order to make the steep terrain more buildable.⁸

Nearly at the crest of this hill, the last peak before the land drops away to the Tennessee River, runs Prospect Place, reached by climbing Granville Terrace (originally East and West Terrace) at either end. While some streets in Morningside were macadamized as early as 1922, Granville Terrace and Prospect Place remained narrow gravel roads.⁹ What Prospect Place lacked in ease of accessibility, it made up for in outlook. “Prospect Place is a new neighborhood between Morningside and the river,” described *The Knoxville News-Sentinel* in 1927. The oldest house on the street was that of Mr. and Mrs. Charles L. Lawhon at #1910, completed three years earlier. Mrs. C.S. Tracy's house, less than a year old, was built with 32 windows to enable its occupants to see the river and the Smoky Mountains beyond. Mrs. F.O. Barber described being able to stand on her front porch and watch airplanes dip under the county bridge (now Gay Street Bridge).¹⁰ More affordable than the river-view properties to the west of Knoxville, Prospect Place seemed to have been particularly appealing to architects and their families. Joining architect and marble designer Charles L. Lawhon's house in 1926 and 1927 were the homes of architect Frank O. Barber, and those of George Barber Jr. and Laura Barber Hutchinson, children of Knoxville's most famous Victorian architect, George F. Barber.¹¹ The Barber siblings' houses were designed by their brother Charles, of the architecture firm of Barber & McMurry.¹²

Through the 1920s, real estate ads and promotional materials emphasized the conveniences of the neighborhood. “Excellent neighborhood and near schools,” read an ad for 801 LeConte Place in 1926.¹³ 125 Morningside Drive was advertised the same year as being “Only one block from car line and in one of the

⁷ City of Mountain View, *Minute Books: 1909-1917* (Knoxville: City Recorder's Office).

⁸ Respass, “Revision of Morning Side Addition.”

⁹ “Lakeside Drive,” *Knoxville News*, 11 July 1922, 8.

¹⁰ “Why I Like My Neighborhood: Prospect Place,” *Knoxville News-Sentinel*, 9 November 1927, 3;

“Building Permits,” *Knoxville News*, 22 April 1926, 12.

¹¹ City Directory Co. of Knoxville, *Knoxville City Directory, 1926*; City Directory Co. of Knoxville, *Knoxville City Directory, 1927*; “Building Permits,” *Knoxville News*, 24 June 1926, 13.

¹² “George Barber Building New Morningside Home,” *Knoxville News*, 24 August 1926, 9; Frank O. Barber, confusingly, was no relation to the other Barber family of architects. A native of Massachusetts, his first occupation in Knoxville was as a carpenter, although he worked as a draftsman for Barber & McMurry from 1923 to 1926. In 1927, he was vice-president of Peckinpaugh Construction Company, the builder of George Barber Jr.'s Prospect Place house, down the block from his own.

¹³ “Real Estate: 801 Le Conte Place, Morningside,” *Knoxville Sentinel*, 20 October 1926, 21.

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most desirable neighborhoods in Knoxville ... Excellent view of Smoky Mountains.”¹⁴ A 1928 ad by Morningside Land Company claimed, “Makers of Happy Homes Find Great Satisfaction in Morningside – A community of culture, attracted by natural surroundings of unusual beauty. Every convenience which city service provides is now available. Several attractive homes now building.”¹⁵

As Knoxville began the process of adopting city-wide zoning, Edwin M. Kennedy defended the character of his neighborhood, petitioning for Morningside to be reserved for single family residences, consistent with his company's original deed restrictions.¹⁶ Indeed, with its architecture that leaned heavily on English and Colonial revival styles and a solidly middle-class population, the neighborhood appeared to be meeting the idealized view of the advertisements. “A little bit of Old England continues to flourish right here in Knoxville,” wrote the *New-Sentinel's* society columnist in 1929. “I felt that I had just visited with a large and interesting family instead of some dozens or more different families.”¹⁷ A garden club was formed; housewives took turns hosting their group for tea; the children of the neighborhood held an “Annual Speed Classic,” racing soapbox cars down one of the neighborhood hills.¹⁸

As idyllic as it may have been portrayed, the insularity of the neighborhood had less to do with geographic isolation than with contemporary societal restrictions. The 1939 Home Owners' Loan Corporation (HOLC) map of Knoxville illustrates the peculiar position of Morningside in Knoxville [Fig. 3]. The area of the neighborhood, colored in yellow for “Definitely Declining,” is surrounded on three sides by a larger area color-coded in red for “Hazardous.” This, area “D9” was described as “one of the oldest sections of the city – a rolling to hilly area the western side of which is inhabited almost exclusively by Negroes. There is almost every type of house, shacks, cottages and large old 2-story houses, all poorly maintained.” Morningside itself was given designation C13: “This area on a high hill overlooking the Tennessee River and has some very nice homes in it. However, the approach to the area is through a Negro section of very old, dilapidated properties and Negroes are gradually getting into this area.”¹⁹ With lenders, real estate appraisers, and developers codifying their understanding that racial makeup of neighborhoods directly affected profitability, development within Morningside neighborhood, slowed to a near halt by the Great Depression, did not recover in the New Deal years.

The next wave of change in the neighborhood came from outside. With the passage by the federal government of the Housing Act of 1954, Knoxville could tap into the federal purse for remaking its inner city. The first Urban Renewal project in Knoxville was the Lakefront-Willow Ave. Project, which removed 500 mostly slum houses along flood-prone First Creek, creating space for a downtown highway loop,

¹⁴ “Real Estate: No. 125 Morningside Drive,” *Knoxville Sentinel*, 12 November 1926, 21.

¹⁵ “Makers of Happy Homes,” *Knoxville News-Sentinel*, 4 March 1928, A-8.

¹⁶ “Wants Section for Residences,” *Knoxville News-Sentinel*, 11 August 1928, 8.

¹⁷ “Society,” *Knoxville New-Sentinel*, 19 May 1929, D-2.

¹⁸ “All Set for Morningside Addition's Annual Speed Classic,” *Knoxville News-Sentinel*, 10 September 1933, C-4.

¹⁹ “Mapping Inequality: Redlining in New Deal America,” Digital Scholarship Lab, University of Richmond, accessed 27 August 2018, <https://dsl.richmond.edu/panorama/redlining>.

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industrial parcels, and the channelization of the creek. Proposed in 1960, Mountain View Project followed. Ultimately divided into two phases, with the eastern half becoming the Morningside Urban Renewal Area in 1969, Mountain View Project was much larger, encompassing nearly 700 acres, including nearly all of East Knoxville's African-American community – the area labeled “D9” two decades earlier [Fig. 4]. Of its \$18 million price tag, the federal government would pay two-thirds.²⁰ For its second phase, the final boundary of 1969's Morningside Urban Renewal Area stopped at the foot of Granville Terrace, excluding Prospect Place, but the remainder of Edwin M. Kennedy's Morningside Addition was taken in. Unlike the blocks to the west, however, which were marked for total clearance, the well-built middle-class housing of Morningside was marked as a “rehabilitation area,” with a portion of the project funds going toward the maintenance of the existing housing stock.²¹ In this phase, Knoxville's share of the \$16.1 million cost was only \$250,000.²²

That the houses of Morningside escaped the wholesale destruction immediately to its west belies the upheaval Urban Renewal caused for those who lived in East Knoxville. With many hundreds of residents losing their homes, the majority of whom were African-Americans who would not have been allowed to purchase property in Knoxville's newer suburbs, the populations within East Knoxville made an abrupt demographic shift. Since the Urban Renewal boundaries largely targeted the homes of Knoxville's African-American community, rich and poor alike, Morningside's location at the nearest boundary to the clearance area encouraged blockbusting among real estate speculators – after the first homes were sold to middle-class black homebuyers, fears of collapsing property values caused one after another of Morningside's white families to sell their property and move elsewhere. By the late 1950s and through the mid-1960s, ads for properties for sale or rent in the Morningside neighborhood included in their headlines, “For Colored.”²³

The demographic makeup of Prospect Place illustrates this shift. The 1955 Knoxville City Directory lists 15 houses on the street, all of them inhabited by white homeowners. By early 1956, six had new black owners. By 1960, only two white homeowners remained on the street. By 1962, the last white resident of the street had left, and because of the housing pressure caused by the wholesale demolition of hundreds of acres of houses in East Knoxville, three new houses owned by their black residents had joined the ranks, filling in some of the spaces left after the wave of development in the 1920s.²⁴ With little impact on its architecture to reflect the upheaval experienced by its populations, Prospect Place had in only six years transitioned from an

²⁰ Bob Cunningham and Mary Anna Winegar, “Knoxville's 'Face' Due More Changes,” *Knoxville News-Sentinel*, 24 July 1960, C-1.

²¹ Georgianna Fry, “Morningside UR Planning To Begin,” *Knoxville News-Sentinel*, 2 November 1969, A-9.

²² “U.S. To Pick Up Tab: City's UR Project Share Only \$250,000,” *Knoxville News-Sentinel*, 1 July 1970, 1.

²³ “Real Estate,” *Knoxville News-Sentinel*, 4 December 1956, 22; “Real Estate,” *Knoxville News-Sentinel*, 12 August 1964, 50; “Real Estate,” *Knoxville News-Sentinel*, 14 April 1965, 42; “Real Estate,” *Knoxville News-Sentinel*, 18 September 1966, C-12.

²⁴ Knoxville City Directories, 1943-1962.

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entirely white middle-class street to an entirely black middle-class street. It would not have another white resident until 1977.²⁵

Charles L. Lawhon Cottage

The building permit for the house now numbered as 1910 Prospect Place was issued on the 16th of August, 1922.

C.L. Lawhon, two-story, six-room stucco residence, Prospect-pl. Morningside, \$3000.²⁶

Designed by Charles Luther Lawhon (Charles L.) [Fig. 5], the house was completed by 1924. Charles L. Lawhon moved in with his wife Elizabeth Madelin Dickens Lawhon (Elizabeth M.) and their two youngest of their four living children – Charles Dickens (Charles D.), aged 21, and Elizabeth May, aged 6.²⁷

Charles L. Lawhon was a native Tennessean, born in Roane County, but had lived for many years in New Orleans.²⁸ He had begun his career as a wood worker and carver, but later became a designer of “monumentals,” with his work erected in cemeteries throughout the South. A collector of rare etchings, he had also assembled a notable library of books pertaining to design and historical monuments. His articles on these subjects were published in several national magazines, and he additionally authored several books.²⁹

In New Orleans, Charles L. Lawhon was for many years the chief designer for Metairie Cemetery [Fig. 6], one of the talented designers employed by Albert Weiblen Marble and Granite Company.³⁰ The Hyams Fountain in City Park in New Orleans is his design, as is the World War I Victory Arch in Bywater.³¹ In the Weiblen Co.'s records now held at Tulane's Southeastern Architectural Archive, around 80 designs for monuments, mausoleums, and other sculptures are identified as being the work of Charles L. Lawhon.

²⁵ “Patricia Roberts Harris to Thomas S. Wright,” *Book 1630, Page 925* (Knoxville: Knox County Register of Deeds, 1977).

²⁶ “Seven Houses,” *Knoxville News*, 17 August 1922, 8.

²⁷ Elizabeth May Lawhon was adopted by Charles L. and Elizabeth M. Lawhon. She was biologically their grand-daughter, daughter of their older son, Alvin L. Lawhon, and his wife Ilo Webster Lawhon, who had died in 1918. Alvin later owned the property immediately to the south of 1910 Prospect Place on Goforth Avenue.

²⁸ “Charles Luther Lawhon,” *Tennessee, Death Records, 1908-1959*, Roll #9 (Nashville: Tennessee State Library and Archives); Leonard V. Huber, Peggy McDowell, and Mary Louise Christovich, *New Orleans Architecture: Volume III: The Cemeteries* (Gretna, Louisiana: Pelican Publishing Company, 2004).

²⁹ “Charles L. Lawhon: Obituary,” Find A Grave, accessed 20 July 2018, <https://www.findagrave.com/memorial/19365971/charles-luther-lawhon>.

³⁰ Huber, *New Orleans Architecture*, 61.

³¹ “Charles L. Lawhon: Obituary,” Find A Grave.

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Accounting for records that have not survived and designs with no attribution given, it is unknown how many more works produced by the firm were his designs.³²

Since one of the intended characteristics of monuments is timelessness, it is perhaps unsurprising that Charles L. Lawhon's designs sporadically reappear in modern commemorations and controversies. Two have been especially newsworthy objects in recent years. His 1919 design for the entrance to Vicksburg National Military Park was the subject of one of the four proposed designs for the 2011 U.S. quarter commemorating the park [Fig. 7]. The final design chosen by U.S. Treasury Secretary Timothy Geithner instead featured an image of the ironclad gunboat *USS Cairo* on Mississippi's Yazoo River.³³ Charles L. Lawhon's 1912-1913 statue of P.G.T. Beauregard in New Orleans' City Park was the third of four monuments related to the Confederacy that were removed in 2017.³⁴

Charles L. Lawhon returned to Knoxville in 1922, where he worked for Gray Eagle Marble Company and Tennessee Marble Works. Complete records of his designs in Knoxville do not exist, though he is known to have designed the entry gates to Old Gray Cemetery (NRHP #96001402, listed 4 December 1996) and the monument to Col. William Caswell.³⁵

Usually listed in City Directories as a marble designer, and sometimes as a marble estimator, Charles L. Lawhon was also occasionally listed as an architect (a title consistently used within Weiblen Co.). The only house he is definitively known to have designed was his own on Prospect Place. 1910 Prospect Place shares a few characteristics with its architectural contemporaries. In a city where the dominant house type in the period was the bungalow, the articulation of the front dormer of the Lawhons' house appears influenced by this style, but on the whole, the house is intended to appear as an English cottage. Quirky nearly for the sake of quirkiness, a surprising number of details are crammed onto a compact composition. Chimneys are of textured brick, with tapering tops. Windows feature canted hoods and sills. The roof has fairytale rolled rake edges. Exaggerated overhangs with flared eaves are supported by cantilevered timber brackets on scroll-cut consoles. Brickwork is done in basketweave and herringbone patterns, interspersed with chunks of slag glass. The casement windows are in an array of patterns, from eight-light rectangles to sash divided only by one or two vertical muntins, creating long vertical panes. One small window in the rear gable takes the form of an arrow slot. Surrounding the house are terraces of marble slabs, undoubtedly scraps from larger projects picked up by Charles L. Lawhon in the course of his occupation, with mortar joints studded with river pebbles.

³² "Albert Weiblen Marble and Granite Company Office Records," Collection 39, Southeastern Architectural Archive (New Orleans: Tulane University).

³³ "Albert Weiblen," Folder 3; "Vicksburg National Military Park Quarter," National Park Quarters, accessed 20 July 2018, <http://www.parkquarters.com/vicksburg-national-military-park-quarter>.

³⁴ "Albert Weiblen," Folder 1; Danny Monteverde, "Confederate Gen. P.G.T. Beauregard statue is 3rd New Orleans monument to be taken down," *USA Today*, 17 May 2017.

³⁵ "Charles L. Lawhon: Obituary," Find A Grave.

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Decidedly backwards looking in style rather than avant-garde, 1910 Prospect Place's innovations were contained to the cleverness of the interior space planning. Unlike the typical city house where kitchen and bath would be located at the rear toward the backyard, because the house is situated at the edge of the hill with river and mountain views to its rear, the entirety of the rear expanse of the house is made up of the living and dining rooms, each with doors opening to the marble terrace. A brick inglenook anchors one end of the living room, and a built-in bench is next to the rear door. The stairs, with a carved Arts & Crafts style newel post, rises from the corner nearest the front door. The kitchen wraps back around toward the front of the house such that the service entry is only a few feet from the front door; a perpendicular brick site wall between the two defined a line between the public entry and the kitchen garden. Three bedrooms open off the small hallway upstairs, with the principal bedroom occupying the center gable facing the river. The compactness of the design is evident in the arrangement of the front dormer, whose six windows are shared between four rooms – one each in the west and east bedrooms, three in the bathroom, and one above the stair landing, lighting the hallway.

Interior details draw from the English Arts & Crafts tradition, melded into the Tudor Revival style at the beginning of the 20th century by English architects Edwin Lutyens (1864-1944) and M.H. Baillie Scott (1865-1945). The detailing of the built-in benches in the living room and kitchen of Charles L. Lawhon's cottage might have been lifted directly from Baillie Scott's illustrations of the idealized interior of the Dining Hall at Falkewood [Fig. 8].³⁶ Ceilings in the rooms of the main level are all finished with exposed beams supporting structural wood decking for the floors above. The house does not sit on a basement or crawlspace, but is built on a slab, extremely uncommon for residential construction in 1924.³⁷ The boiler under the east room is housed in a cast concrete vault.

From the exterior, the house's studied asymmetry reveals little of this interior arrangement. The complicated bungalow-inspired massing of the front of the house resolves at the rear into a more conventional interpretation of the Tudor Revival style with a central gabled bay and with wings stepping down on either side below low roofs. This type of composition would have been familiar within the style [Fig. 9], but even within this familiar pattern, Charles L. Lawhon incorporated earlier forms, jettying the central bay and setting it atop decorative brackets supported by oversize timbers [Fig. 10].³⁸ The ingenious interior arrangements and interesting exterior appearance lived up to the period's definition of an ideal house – “at once practical and aesthetic, a good house is one which exactly fits the needs of the family for whom it is

³⁶ Mackay Hugh Baillie Scott, *Houses and Gardens: Arts and Crafts Interiors* (1906), (reprinted Woodbridge, Suffolk: Antique Collectors' Club Ltd., 2004), 29.

³⁷ Family recollection was that the house had marble floors. This intent would explain the use of a concrete slab, though there is no evidence that marble was ever installed.

³⁸ “National Builder Design No. 365: A Lake Washington Residence,” *National Builder* (Chicago), April 1913 (Vol. 55, No. 4).

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built,” directed *House Beautiful* magazine in 1925, echoing Baillie Scott’s instructions from two decades earlier.³⁹

In the consideration of cottages it is urged that their cheapness should only be such as may be consistent with comeliness and comfort, and that the plan should be the outcome of actual requirements based on the habits of life of their inhabitants.⁴⁰

Charles L. Lawhon died suddenly on September 4, 1926, ten days short of his 54th birthday, having lived in his Prospect Place house for less than three years.⁴¹ Elizabeth Lawhon listed the house for rent later that year.⁴² By 1930, Elizabeth had moved back to the house, with son Charles D., daughter Elizabeth May, and a nephew, John W. Lawhon.⁴³ She deeded the house to Charles D. Lawhon in 1931, after he was married to Alice Bell Morgan.⁴⁴

The existing brick garage to the east of the house, built in a Tudor Revival style sympathetic to the design of the original house, likely dates to the period of Charles D. and Alice's residence.⁴⁵ An engineer with Fulton Sylphon Company, Charles D. Lawhon was transferred to Bridgeport Thermostat Company in Stratford, Connecticut, in 1942, and the house was sold.

A sales ad in 1950 described the house appealingly:

High on a hill with a beautiful view. Quiet secluded neighborhood, excellent for children. Close to a good school. Very attractive. English type of architecture. Beamed ceiling in living room and dining room. Breakfast room. Large screened-in porch, 3 bedrooms, steam heat. You can't beat this for \$10,000.⁴⁶

In April of 1955, William A. and Doris M. Quickel sold the house to Henry J. and Abbie Taylor, making it one of the six houses on the street that were sold to African-American owners that year.⁴⁷ After a series of other owners in quick succession, the house was purchased in 1966 by Ruby P. King Miller (Ruby), a schoolteacher, and her husband Fred R. Miller (Fred), who had been displaced from their Patton Street home

³⁹ Carole Rifkind, *A Field Guide to American Architecture* (New York: Bonanza Books, 1980), 99.

⁴⁰ Baillie Scott, *Houses and Gardens*, 34.

⁴¹ “Deaths-Funerals: Charles L. Lawhon,” *Knoxville News*, 7 September 1926, 5.

⁴² “Houses For Rent: For Rent,” *Knoxville News-Sentinel*, 17 December 1926, 29.

⁴³ United States Federal Census, 1930, Tennessee, Knox, 2nd District, Knoxville, 12th Ward, District 0029 (15 April 1930), 38.

⁴⁴ “Mrs. Charles L. Lawhon to Charles D. Lawhon and Alice M. Lawhon,” *Deed Book 514, Page 210* (Knoxville: Knox County Register of Deeds, 1931).

⁴⁵ See footnote #3.

⁴⁶ “Real Estate: 1910 Prospect Place,” *Knoxville News-Sentinel*, 28 May 1950, B-11.

⁴⁷ “William A. Quickel and Doris M. Quickel to Henry J. Taylor and Abbie Taylor,” *Deed Book 979, Page 397* (Knoxville: Knox County Register of Deeds, 1955).

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a few blocks to the west by the Mountain View Urban Renewal Project.⁴⁸ Ruby, known throughout the neighborhood for her beautiful flower gardens, died in 1981; Fred lived in the house until he passed away in 2002 at the age of 96.

Architectural Context

Historically, Knoxville has not been known for being an architectural trendsetter, with stylistic preferences lagging behind larger cities of the Northeast and Midwest. Although the first record of an architect-designed house in Knox County is for Thomas Hope's design for Swan Pond (Ramsey House, NRHP #69000180, listed 23 December 1969) in 1797 - very early in the settlement of the area - most residential structures in the next century continued to be simpler, vernacular interpretations of the styles in vogue.⁴⁹ The term "architect" itself was subjective. Not until 1857 with the organization of the American Institute of Architects was there a concerted effort to legitimize the practice of architecture as a profession; even then, the first architecture school in the United States was not created until 1868, at the Massachusetts Institute of Technology.

The first building in Knoxville designed by someone who could be considered a "professional architect" was the Custom House on Market Street (Old Post Office Building, NRHP #73001804, listed 20 March 1973), designed by U.S. Treasury Department Supervising Architect, Alfred B. Mullett, and completed in 1874.⁵⁰ Despite the emergence of several talented architects in Victorian-era Knoxville, sizeable or complicated Knoxville structures and houses were equally as likely to be designed by architects from larger cities. The most elaborate Knoxville house of the time was that of Charles J. McClung on Main Ave. (demolished), designed by Nashville architect P.J. Williamson.⁵¹ For the design of Greystone (NRHP #73001800, listed 24 April 1973), the most substantial extant 19th century house, Maj. E.C. Camp hired A.B. Mullett, with whom he had become acquainted during the construction of the Custom House. Knoxville's largest architecture firm by 1900 was George F. Barber and Company, employing at one point as many as fifty draftsmen and secretaries.⁵² With a focus on architectural design by mail order and correspondence, the several thousand houses known to have been built according to designs by Barber's firm are rather underrepresented in Knoxville itself. For all of these architects, the design of complex, decorated houses was made possible by the increasing industrialization of building technologies - hand labor for carving, jigsawed wood, pressed brick, and cut stone was aided by machines, and materials such as glass, which had once been expensively produced by artisans, were now mass-produced.⁵³

⁴⁸ "Eugene F. Adams and Rosemary F. Adams to Ruby P. King Miller and Fred R. Miller," *Deed Book 1313, Page 219* (Knoxville: Knox County Register of Deeds, 1966).

⁴⁹ Lucile Deaderick, ed., *Heart of the Valley: A History of Knoxville, Tennessee* (Knoxville: East Tennessee Historical Society, 1976), 414.

⁵⁰ Deaderick, *Heart of the Valley*, 417.

⁵¹ Deaderick, *Heart of the Valley*, 417.

⁵² Michael Tomlan, Introduction to *Victorian Cottage Architecture: An American Catalog of Designs, 1891* (Mineola, New York: Dover Publications, 1982), x.

⁵³ Rifkind, *A Field Guide to American Architecture*, 61.

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At the turn of the 20th century, reactions against this machine age and a nostalgia for handicraft led to the emergence of the Craftsman bungalow, melding influences of the English Arts and Crafts movement, Japanese aesthetic principles, and the picturesqueness of the late-Victorian Shingle style.⁵⁴ The landscape of Knoxville, with a population that increased by 114% between 1910 and 1920, came to be dominated by the bungalow.

Among the upper class, the idea of the “period house,” one that was modeled carefully on a particular style from an earlier time and specific place began to take hold. John Russell Pope of New York designed Crescent Bluff on Kingston Pike (NRHP #74002265, listed 15 October 1974) for H.L. Dulin in 1915 as a neoclassical villa. Knoxville’s John Fanz Staub designed Hopecote (NRHP #12000137, listed 20 March 2012) for Albert G. Hope in 1924 in the style of a stuccoed Cotswold cottage.⁵⁵ In many cases, the clients hiring their architects to design for them new houses romantically evocative of English country houses or in imitation of the sedate manses of colonial New England left once-notable, but now unfashionable houses in Knoxville’s streetcar suburbs – the Hugh Vandeventer family left their sizeable Shingle Style house on Temple Avenue for a brick Tudor on Lyons Bend Road designed by Barber and McMurry in 1923; E.H. Scharringhaus hired Barber and McMurry to design a Tudor house for his Kingston Pike property in 1926, leaving behind his family’s turreted Queen Anne mansion on Luttrell Street; Mayor Ben Morton sold his 1880 Stick Style house on North Broadway, and moved to a new Baumann and Baumann designed Colonial Revival house on Kingston Pike in 1927 (Benjamin Morton House, NRHP #04001233, listed 10 November 2004).⁵⁶ By the late 1920s, the desirability of period houses trickled down to the middle classes, and new building techniques such as masonry veneer construction, in which a thin layer of brick could be added to the exterior of what was otherwise a conventional wood-framed house, made such mimicry comparably inexpensive.⁵⁷

Newer suburbs such as Morningside promoted these styles, implying modernity by anachronistically dressing the houses as antiques. The home of Mr. and Mrs. Ernest Aurin on Prospect Place was thoroughly modern, according to the *Knoxville News-Sentinel* in 1927. “This home bears the English stamp of architecture and is built of brick veneer.”⁵⁸ At six rooms, the house was solidly middle class, matching the fashionable houses of Knoxville’s elite in aspiration rather than size. The twin brick houses of George F. Barber Jr., and Chase and Laura Barber Hutchinson, designed by their brother Charles Barber of Barber and McMurry, were similarly modest, but displayed the same skillful hand as his larger commissions.

Charles L. Lawhon’s house added another layer to the anachronism. Although it accomplished “comeliness and comfort” by the inclusion of “all modern conveniences” – steam heat, an ice box, a built-in kitchen, and generous closets, it deliberately fell back on traditional construction methods rather than artifice – instead of

⁵⁴ Rifkind, *A Field Guide to American Architecture*, 98.

⁵⁵ Deaderick, *Heart of the Valley*, 419-420.

⁵⁶ William Ross McNabb, *The Architecture of Barber and McMurry, 1915-1940* (Knoxville: Dulin Gallery of Art, 1976).

⁵⁷ McAlester, Virginia and Lee, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 319.

⁵⁸ “Aurin’s Home is Modern,” *Knoxville News-Sentinel*, 6 March 1927, C-11.

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featuring false-beamed ceilings, solid wood beams and structural wood decking support the construction of the upper level; instead of brick veneer ornamented with false half-timbering, the visible timbers are true post and beam construction infilled with brick nogging. It was a philosophical alignment with the earlier English Arts and Crafts tradition rather than simply a romantic recreation of an imagined ideal in paint and paste and veneer.

Lawhon, Charles L., Cottage
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9. Major Bibliographic References

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Previous documentation on file (NPS):		Primary location of additional data:	
X	preliminary determination of individual listing (36 CFR 67 has been requested)	X	State Historic Preservation Office
	previously listed in the National Register		Other State agency
	previously determined eligible by the National Register		Federal agency
	designated a National Historic Landmark		Local government
	recorded by Historic American Buildings Survey #		University
	recorded by Historic American Engineering Record #		Other
	recorded by Historic American Landscape Survey #	Name of repository:	
Historic Resources Survey Number (if assigned): KN-4654			

Lawhon, Charles L., Cottage
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10. Geographical Data

Acreege of Property 0.3 acres **USGS Quadrangle** Knoxville 147-NW

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

1. Latitude: 35.969158 Longitude: -83.895269

Verbal Boundary Description

The property fronts 115 feet on Prospect Place, beginning at a point 350 feet west of Crestview Street, and extends south perpendicularly 120 feet between parallel lines to a platted, but unpaved and unimproved, alley. These boundaries correspond to the property's current legal boundaries for Knox County Parcel #095GH-012 as depicted on the enclosed maps.

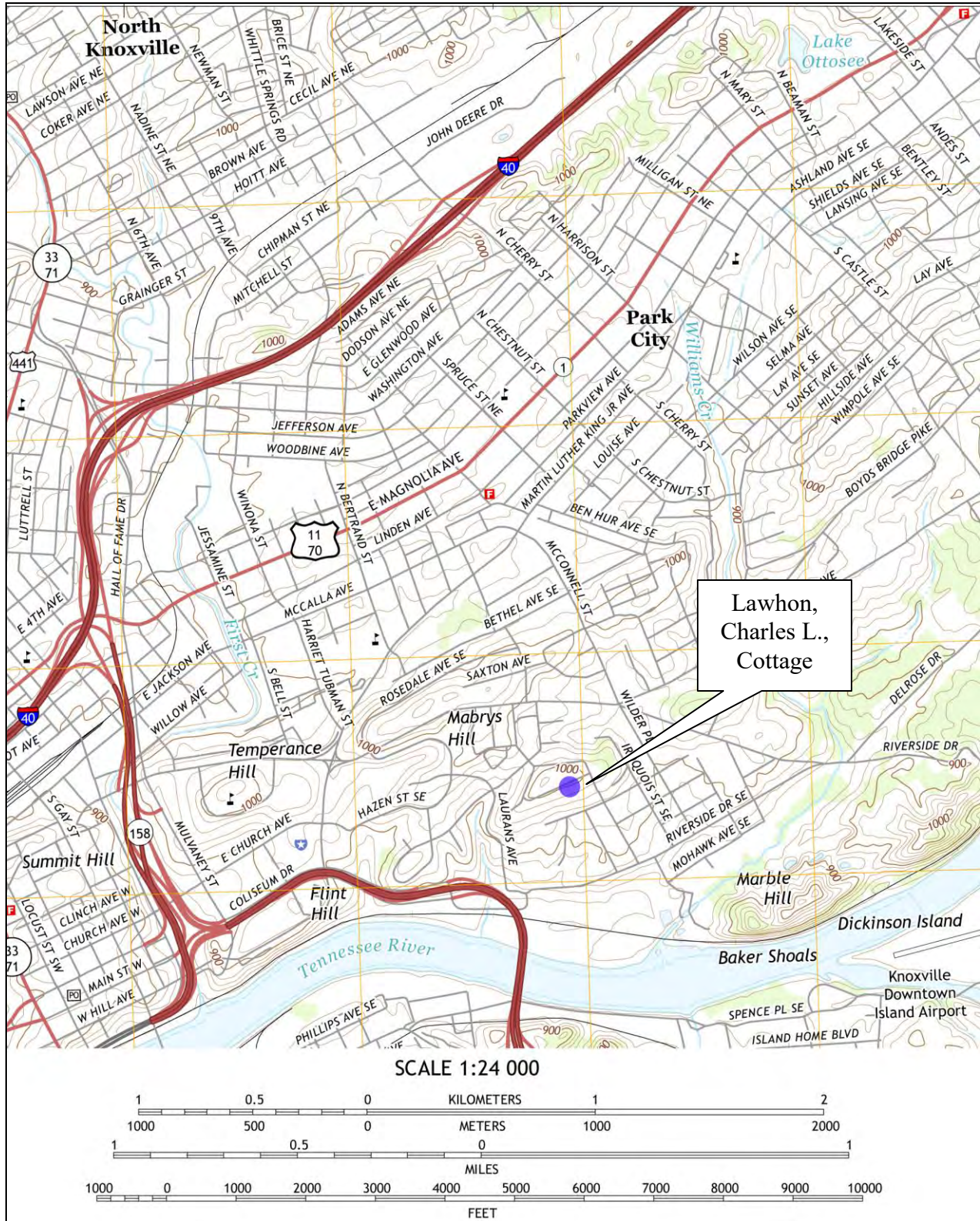
Boundary Justification

The present boundary corresponds to the property as it was sold by Charles D. Lawhon in 1942, being Lots 17 and 18 and the eastern 15 feet of Lot 16 in Block 6 of the revised map of Morningside Addition. When originally purchased by Charles L. Lawhon, the property consisted of four Lots, number 15 through 18, but from the time the house was completed, the present line 15 feet into Lot 16 was demarcated by a rubble stone wall [Fig. 1] leaving Lot 15 and 35 feet of Lot 16 as a separate building parcel.

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USGS Topographical Map



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Property Tax Map



Lawhon, Charles L., Cottage
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Lawhon Cottage Boundary Map



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11. Form Prepared By

Name Arin Streeter

Organization N/A

Street & Number 925 Eleanor Street Date 11-30-2018

City or Town Knoxville Telephone 865-525-2707

E-mail arinstreeter@live.com State TN Zip Code 37917

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 listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photo Log

Name of Property: Charles L. Lawhon Cottage
City or Vicinity: Knoxville
County: Knox State: Tennessee
Photographer: Arin Streeter
Date Photographed: 13 December 2018

- 1 of 40. Façade. View to the south.
- 2 of 40. Kitchen front and garden wall. View to the south.
- 3 of 40. Detail of exterior of kitchen door. View to the south.
- 4 of 40. Detail of exterior brickwork, east wing. View to the south.
- 5 of 40. Oblique view of northeast corner.
- 6 of 40. East elevation and rear porch from courtyard. View to the northwest.
- 7 of 40. Rear elevation and rear of garage. View to the north.
- 8 of 40. Oblique view across terraces. View to the east.
- 9 of 40. Detail of timberwork below jettied bay. View to the east.
- 10 of 40. West elevation
- 11 of 40. Detail of brickwork at base of west chimney.
- 12 of 40. Entrance view, facing southeast.
- 13 of 40. Detail of front door. View to the south.
- 14 of 40. Detail of marble terrace at entrance, with pebbles.
- 15 of 40. Façade of garage. View to the south.
- 16 of 40. Rear oblique view of garage. Facing northeast.
- 17 of 40. Interior from entry, facing dining room.
- 18 of 40. Rear door and windows below jettied bay, south wall of living room.
- 19 of 40. Triple windows in south wall of living room.

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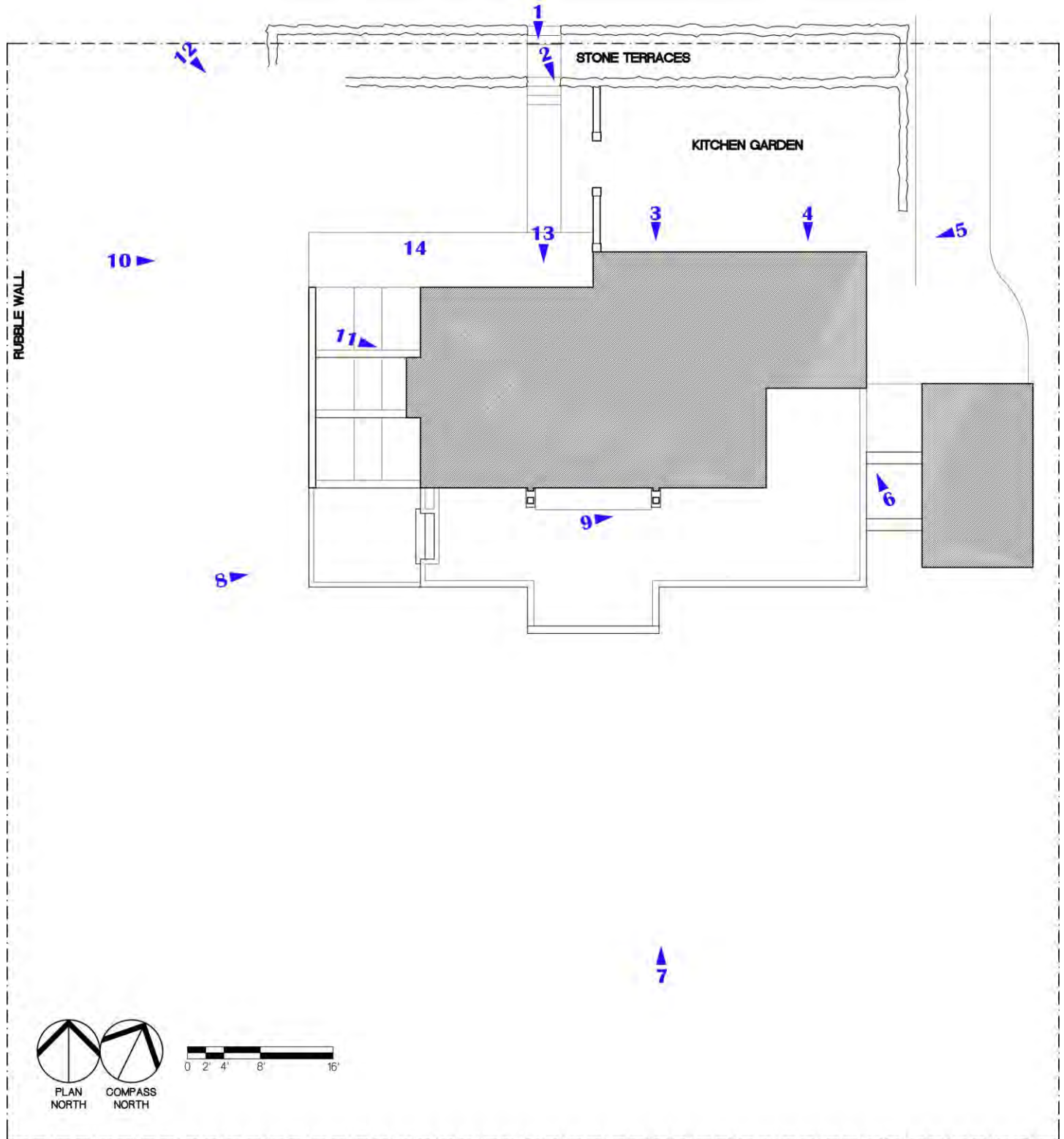
Knox, Tennessee
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-
- 20 of 40. View of inglenook, west wall of living room.
- 21 of 40. View of window at bottom of stairs, east of front door, facing north.
- 22 of 40. Detail of stair newel post and paneling.
- 23 of 40. Detail of wrought iron hardware on south door of living room.
- 24 of 40. Triple windows in south wall of dining room.
- 25 of 40. View toward living room and closet from dining room.
- 26 of 40. View of built-in bench at south wall of kitchen.
- 27 of 40. View of cabinets at east wall of kitchen.
- 28 of 40. Interior view of north wall of kitchen, facing entry door and icebox recess.
- 29 of 40. Detail of steel casement window in east wall of east room.
- 30 of 40. Detail of cabinets and door to porch from east room, facing south.
- 31 of 40. View down stairs from hallway, with window above winders. Facing north.
- 32 of 40. View of hallway, looking east from west bedroom.
- 33 of 40. West wall of west bedroom.
- 34 of 40. Detail of closet door in east bedroom, southeast corner.
- 35 of 40. South wall of south bedroom.
- 36 of 40. East wall of east bedroom.
- 37 of 40. View into north dormer, east bedroom.
- 38 of 40. View of east attic from east bedroom.
- 39 of 40. View of bathroom, facing north.
- 40 of 40. Detail of restored windows for kitchen and east room, stored in living room.

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Site Plan



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Floor Plans



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Figure 1

Charles L. Lawhon Cottage, view from the west, ca. 1924.
Courtesy of Judy Foushee.

United States Department of the Interior
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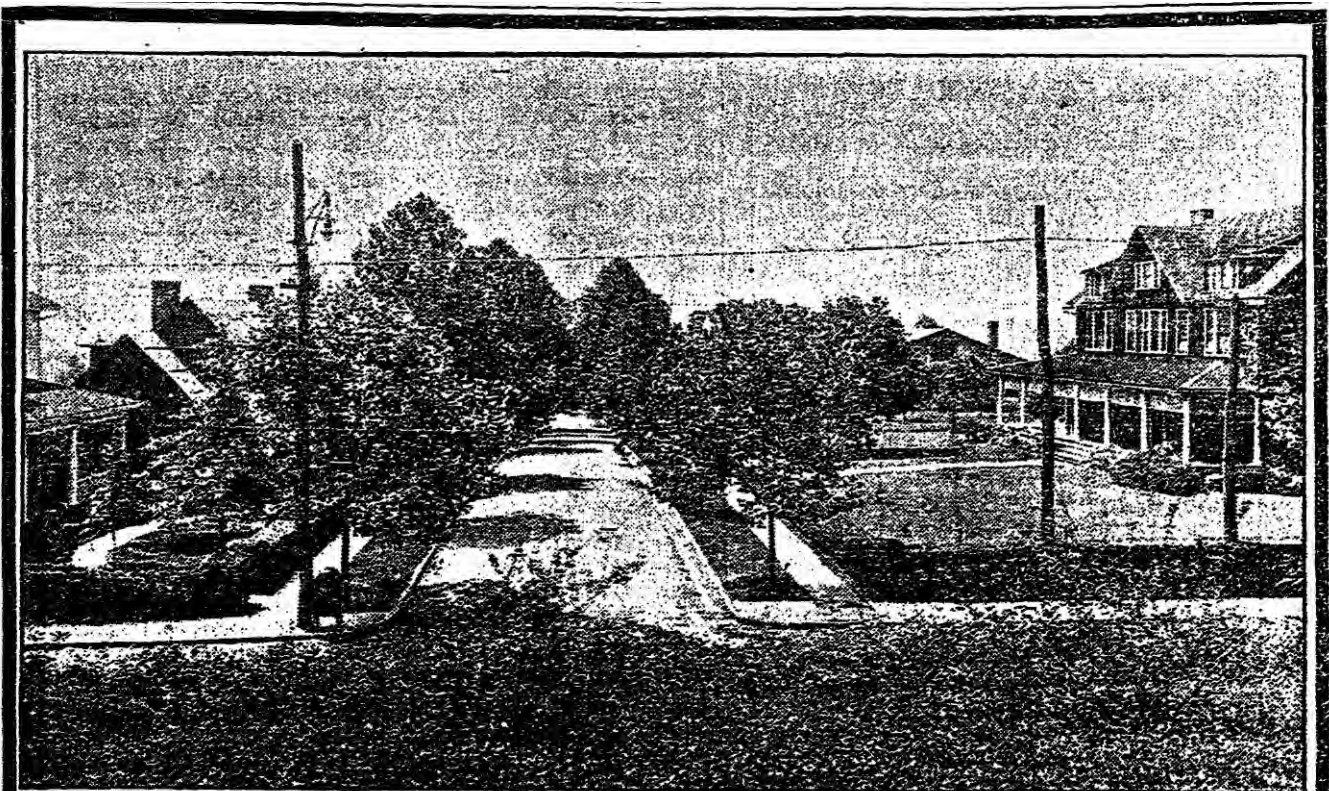
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Yes, This is the Entrance To Morningside

You should see these beautiful lots before you buy. **THE BEAUTY SPOT OF KNOXVILLE.** One of the most magnificent views to be found anywhere, with all conveniences. A look will convince you that this is the best buy in Knoxville, and just think—**AT YOUR OWN PRICE.**

W. C. TERRY & CO.

"THE FIRM THAT GETS RESULTS"

BOTH PHONES

KNOXVILLE, TENN.

Figure 2
Advertisement
The Knoxville News, 27 June 1922.

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National Park Service

National Register of Historic Places
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Section number Figures Page 39

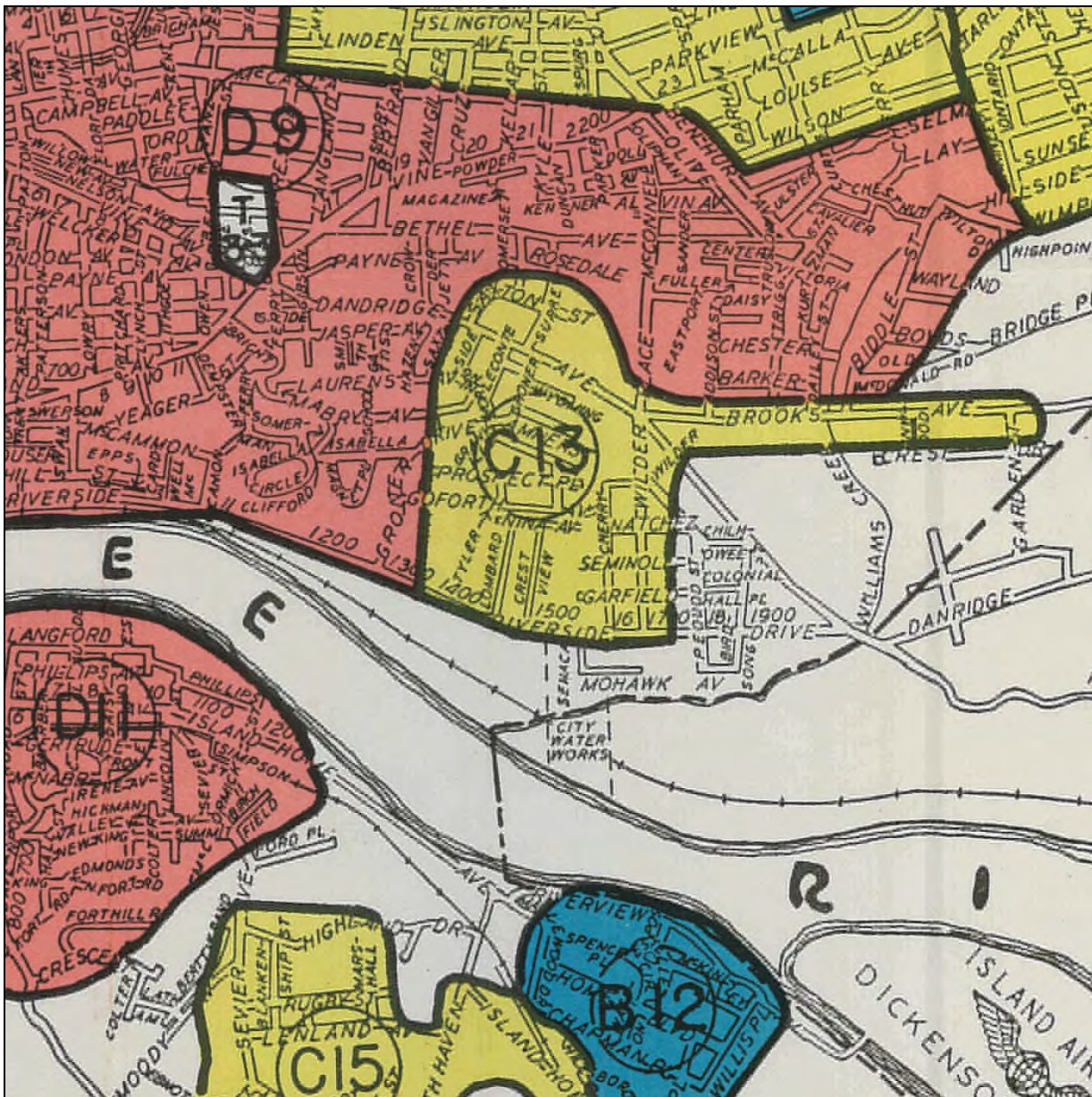


Figure 3
Morningside area, labeled “C13.”
In Home Owners’ Loan Corporation’s “Residential Security Map” for Knoxville, 1939.
From “Mapping Inequality,” Digital Scholarship Lab, University of Richmond.

United States Department of the Interior
National Park Service

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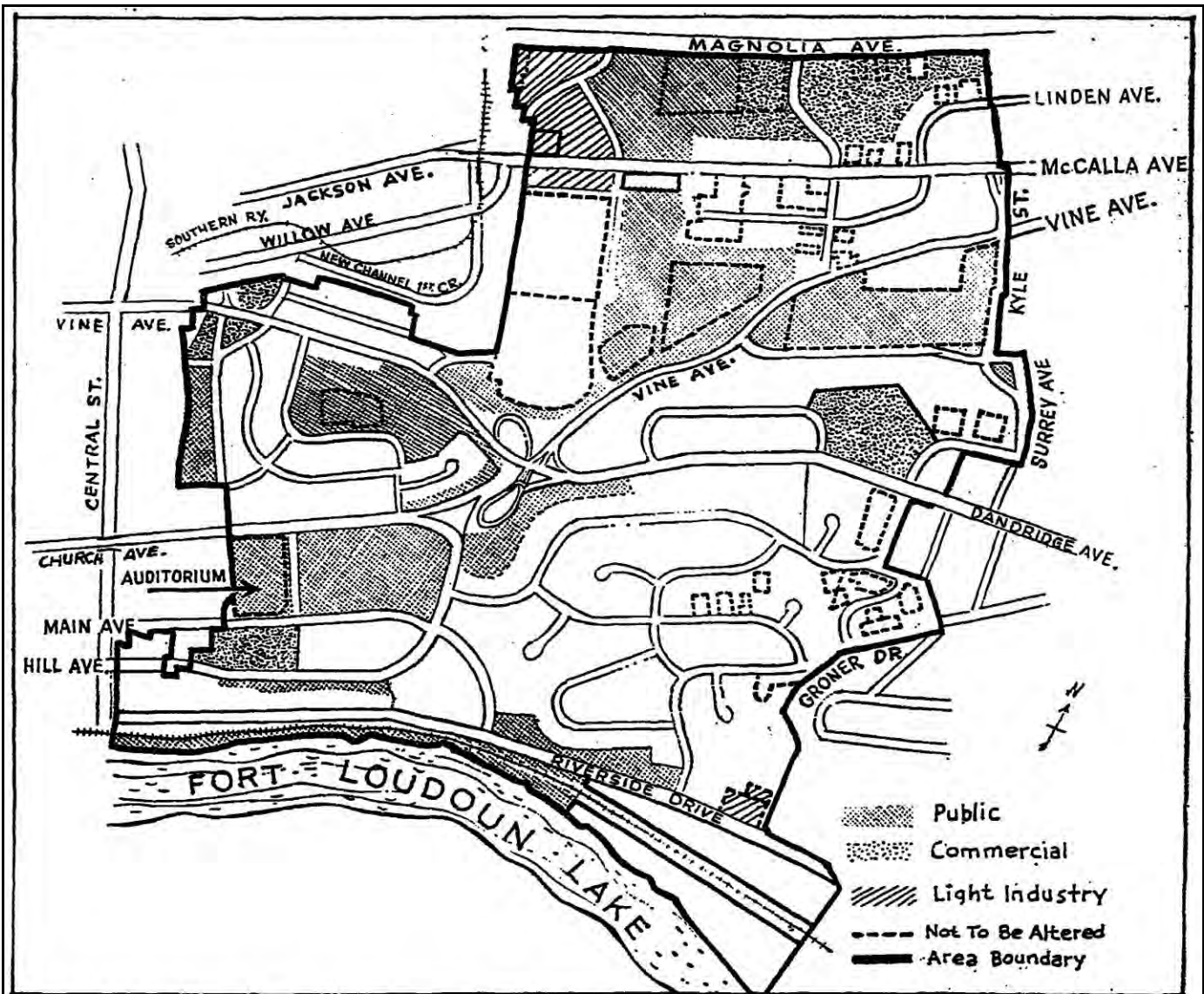
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EAST KNOXVILLE FACELIFT—Nearly 700 acres are included in the Mountain View Urban Renewal Project, now in its first stage. The map showing tenta-

tively the uses to which the land will be put, is subject to revision. It is the largest Urban Renewal project in the city. The white space is allocated to residences and new streets.

Figure 4
Map of Mountain View Urban Renewal Area
From *The Knoxville News-Sentinel*, 24 July 1960.

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Figure 5
Charles Luther Lawhon (1872-1926).
Courtesy of Judy Foushee.

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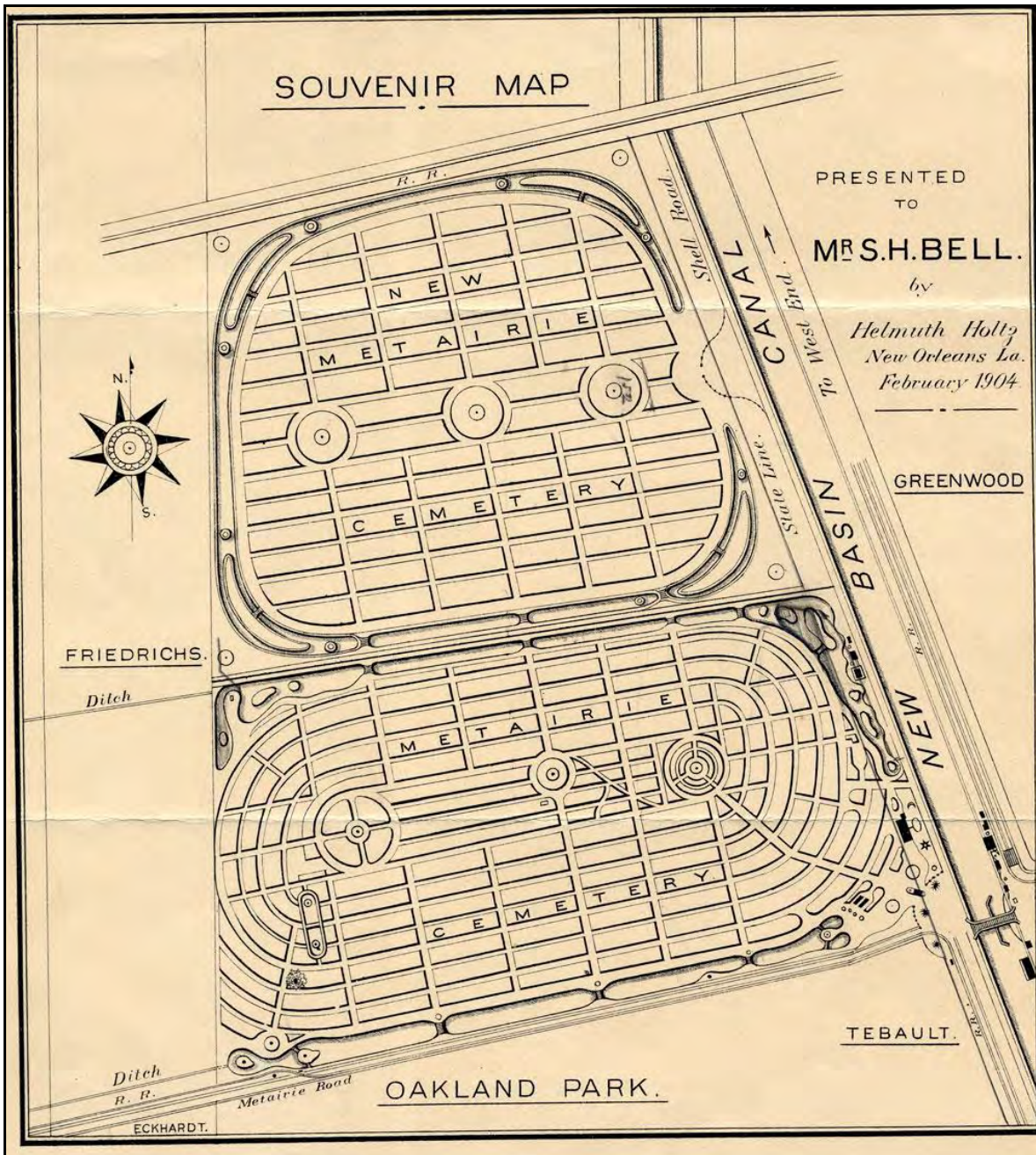


Figure 6
Souvenir Map of Metairie Cemetery, 1904.
From Southeastern Architectural Archive, Tulane University.

United States Department of the Interior
National Park Service

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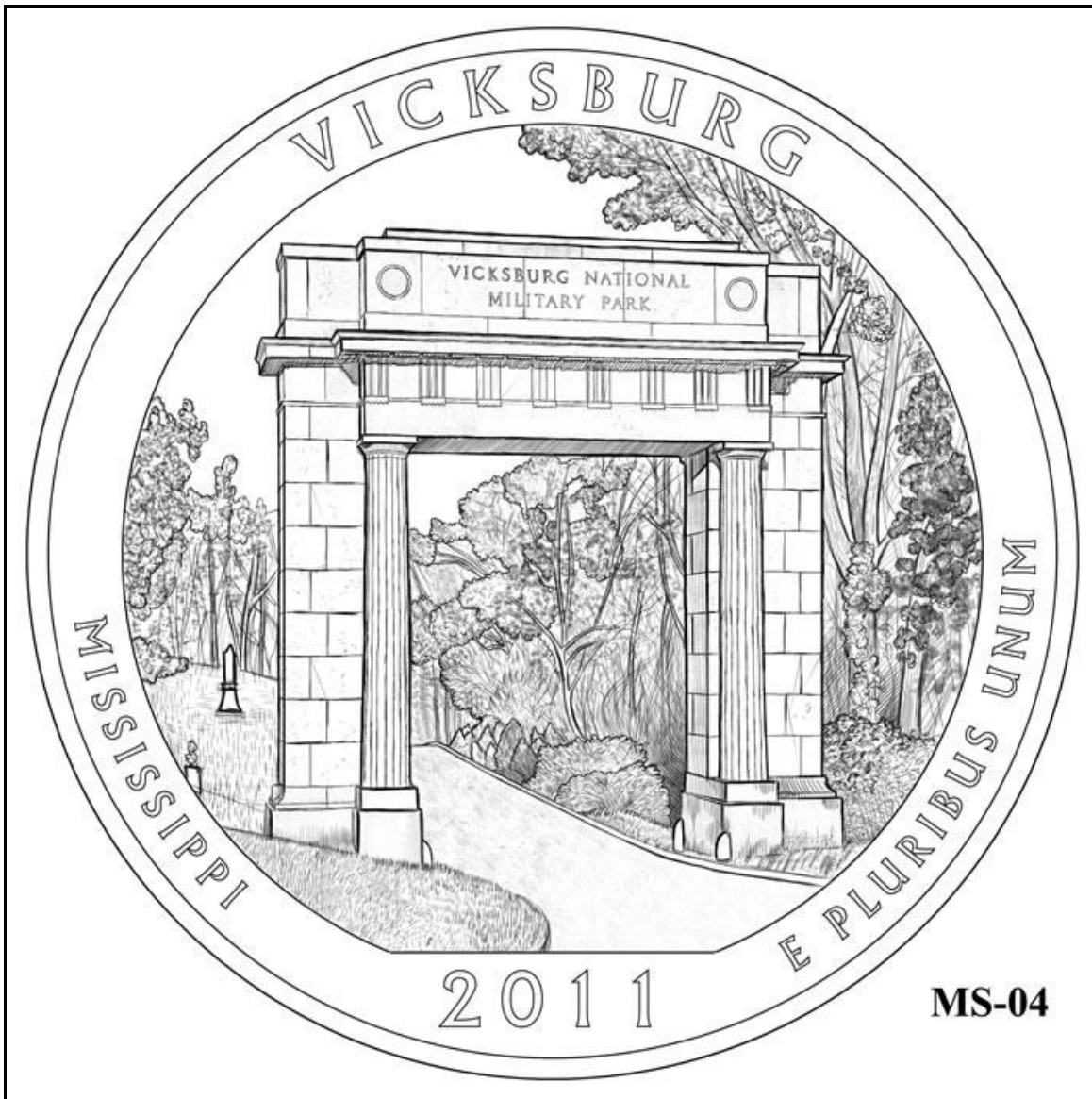


Figure 7

Design for Vicksburg National Military Park quarter, picturing entrance designed by Charles L. Lawhon for Albert Weiblen Marble and Granite Company, 1919.

United States Department of the Interior
National Park Service

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Figure 8

“Falkewood. The Dining Hall.”

In *Houses and Gardens: Arts and Crafts Interiors*, M.H. Baillie Scott, 1906.

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Figure 9

“A Lake Washington Residence,” Henry Hall Johnson, Architect
From *The National Builder* (Chicago), April 1913 (Vol. 55).

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Figure 10
Charles L. Lawhon Cottage, view from the south, ca. 1926.
Courtesy of Judy Foushee.

Property Owner:

(This information will not be submitted to the National Park Service, but will remain on file at the Tennessee Historical Commission)

Name	Arin Streeter		
Street & Number	925 Eleanor Street	Telephone	865-680-8398
City or Town	Knoxville	State/Zip	Tennessee 37917















































































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Lawhon, Charles L., Cottage

Multiple Name: _____

State & County: TENNESSEE, Knox

Date Received: 10/15/2019 Date of Pending List: 11/12/2019 Date of 16th Day: 11/27/2019 Date of 45th Day: 11/29/2019 Date of Weekly List: _____

Reference number: SG100004685

Nominator: Other Agency, SHPO

Reason For Review: _____

X Accept Return Reject 11/27/2019 Date

Abstract/Summary
Comments: Good example of Arts and Crafts design with English cottage influence

Recommendation/
Criteria Accept / C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



RECEIVED

APR 29 2019

TN. HISTORICAL
COMMISSION



April 25, 2019

Ms. Rebecca Schmitt
Historic Preservation Specialist
State Historical Preservation Office
2941 Lebanon Pike
Nashville, TN 37214

Dear Ms. Schmitt,

On behalf of Knoxville-Knox County Planning, I wanted to extend our appreciation for all efforts taken in recognizing the Charles L. Lawhon Cottage for the National Register of Historic Places. The City of Knoxville Historic Zoning Commission met on Thursday, April 18, 2019 at 8:30 A.M. in the Small Assembly Room of the City-County Building, and the Commission unanimously recommended approval of the National Register Nomination. We hope that the State Review Board will also support the National Register Nomination for the Charles L. Lawhon Cottage at the May 22, 2019 meeting. Please let us know if any additional information or documentation is needed for the upcoming State Review Board Meeting. We look forward to being a part of the Historical Preservation of this home!

Regards,

A handwritten signature in blue ink, appearing to read "Gerald Green", with a long horizontal line extending to the right.

Gerald Green, AICP
Executive Director
Knoxville-Knox County Planning



TENNESSEE HISTORICAL COMMISSION
STATE HISTORIC PRESERVATION OFFICE
2941 LEBANON PIKE
NASHVILLE, TENNESSEE 37214
OFFICE: (615) 532-1550
E-mail: Claudette.Stager@tn.gov
(615) 770-1089



October 7, 2019

Joy Beasley
Keeper of the National Register of Historic Places
National Register Program
National Park Service
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

National Register Nomination

- *Lawhon, Charles L., Cottage, Knox County, Tennessee*

Dear Ms. Beasley:

The enclosed disks contain the true and correct nomination for listing of the *Lawhon, Charles L., Cottage* to the National Register of Historic Places. We received CLG comments in support of the nomination.

If you have any questions or if more information is needed, please contact Rebecca Schmitt at (615) 770-1086 or Rebecca.Schmitt@tn.gov.

Sincerely,

Claudette Stager
Deputy State Historic Preservation Officer

CS:rs

Enclosures(2)