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Nat. Register of Historic Places
National Park Service

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: Hilltop

Other names/site number: Hilltop Farm; Hill Top Farm

Name of related multiple property listing: Knoxville-Knox County MPS
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number: 5617 Lyons View Pike

City or town: Knoxville State: TN County: Knox

Not For Publication: N/A Vicinity: N/A Zip: 37919

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X 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**

Claudette Fu 2/2/16

Signature of certifying official/Title: **Date**

Deputy State Historic Preservation Officer, Tennessee Historical Commission

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**

Hilltop
Name of Property

Knox County, Tennessee
County and State

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

3·22·2016
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Private	X
Public – Local	
Public – State	
Public – Federal	

Category of Property
(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
2	2	buildings
0	0	sites
0	2	structures
0	0	objects
2	4	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions)	Current Functions (Enter categories from instructions)
DOMESTIC/Single dwelling	DOMESTIC/Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND 20TH CENTURY REVIVALS: Tudor Revival
LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS: OTHER: Craftsman

Materials: (enter categories from instructions.)
Principal exterior materials of the property: STUCCO; WOOD: Shake; CONCRETE; STONE: Crab Orchard Sandstone

Narrative Description

Hilltop is a two-and-one-half-story frame house located in a residential area on the northwest side of Lyons View Pike, in Knoxville (pop. 183,270, in 2013), west-southwest of downtown. In addition to the residence, domestic outbuildings and structures associated with the residence include a servant cottage, garage, pool house, gazebo, and pergola. The site is generally bounded by Lyons View Pike to the southeast, a residence to the northeast, Cherokee Country Club golf course to the north and northwest, and Westcliff Condominiums to the west and southwest. Constructed between 1915 and 1916, the exterior of the residence features Craftsman-style with Tudor Revival detailing, including the incorporation of faux half-timbering and multi-light Craftsman casement windows. The classically-designed interior features spaces designed for both the residents and house servants. Both the interior and exterior of Hilltop have experienced little alteration over the past 100 years. Such modifications have been minimal, including, for example, the replacement of interior doors with in-kind replacements, the enlargement and replacement of windows in the rear projection, and the renovation of the kitchen. These changes have been sensitive to the original design intent of the property.

Hilltop and its associated secondary resources occupy a 7.1-acre parcel on the northwest side of Lyons View. A shared paved driveway connects Hilltop and its two neighboring residences to Lyons View Pike. From

Lyons View Pike, the drive slopes upward toward the southwest edge of the property before turning to the northeast. A tall brick wall separates the property from Westcliff condominiums to the west. The paved driveway connects to a large semi-circular gravel driveway, which provides access to the façade entry of Hilltop. The northern portion of the lot is dominated by a wooded forest that obscures the view to Cherokee Country Club and Bearden to the north. Mature trees dot the grassy yard that runs throughout the remaining, non-wooded portion of the lot. A formal garden, which was added to the property beginning in 2001, and the grassy lawn occupy the majority of the property to the west of the house. The residence is set back on the property and is not fully visible from Lyons View Pike. The house faces to the northwest, toward the wooded portion of the property. Situated upon a slope, the rear of Hilltop features a spectacular view of Lyons Bend of the Tennessee River and the Great Smoky Mountains. The secondary structures associated with Hilltop are located to the west the house. The servants cottage is located on the northwestern side of the paved driveway. On the southeastern side of the driveway, a paved motor court connects the garage and pool house to the garden, which contains the gazebo and pergola.

1. Hilltop (1915-1916) (Contributing Building)

EXTERIOR

Hilltop is a two-and-one-half-story gabled cruciform plan residence with a one-story kitchen extension (see Photo 1). The frame building is clad in stucco and is set upon a brick and poured concrete partial basement, the exterior of which is clad in stucco. The house features a side gable roof with cross-gable roof projections that is clad in wood shake shingles. The wide, overhanging eaves of the roof feature copper gutters. The roof features three shed-roof dormers, one on the façade and two on the rear elevation, that are also clad in wood shake shingles. Each of the dormers features a pair of four-light casement windows (*see Photo 7*). The northeast and southwest elevations of the two-and-one-half-story portion of the house feature off-center exterior end chimneys that are also clad in stucco with a third chimney piercing the roof near the intersection of the front-facing cross-gable to the left of the façade entry. The house retains the majority of its historic wood windows with interior screen inserts. Original wood casement windows on the two-and-one-half-story portion of the house feature Arts-and-Crafts-style design. The historic wood windows are painted white, retain the original glass, and are set within dark brown wood trim with simple, thin wood sills and lintels.

Façade

The façade of the main block of the house is dominated by a two-and-one-half-story front-facing gable roof projection and an entry set beneath a front gable roof (*see Photo 2*). The front-gable projection features a window with three six-light wood casement windows on the first floor; the second floor features no windows. A triple set of wood casement windows are set into the apex of the gable field on the attic. These three windows feature angled muntins that reflect the pitch of the front-gable roof (*see Photo 3*). Decorative half-timbered panels span below the windows in the gable field. The one-story façade entry features a single-leaf wood paneled door with a single square light and a wood screen door. The entry opens to a concrete porch with terra cotta tile and three concrete steps and is sheltered by a front-gable roof clad in wood shake shingles (*see Photo 4*). Heavy square wood posts with curved corner braces support the gable roof. The gable field of the entry roof features a faux half-timbering detail. To the left of the front projection, a bank of three ten-light wood casement windows is centered on the first floor and two pairs of six-light wood casement windows are located on the second floor. A pair of six-light wood casement windows is centered above the façade entry. To the right of the façade entry, another pair of four-light wood casement windows is located

on the first floor; two pairs of six-light wood casement windows are located on the second floor. A three-light wood awning window is also located on the basement to the right of the façade entry. Two sets of single six-light wood casement windows, offset between the first and second floors, are centered on the façade to the right of the façade entry and aligned with the interior servant staircase and the stairs to the basement. These offset stacked windows are separated by faux-half-timbered panels, similar to those in the gable field of the front projection.

Northeast Elevation

The northeast (side) elevation of the house is dominated by a large chimney that is narrow above the second floor (*see Photo 8)*. Pairs of ten-light wood casement windows flank the chimney on the first floor. On the second floor, pairs of six-light wood casement windows flank the chimney. To the right of the chimney on the attic level, an off-center bank of six wood windows. The group of windows is comprised of two central four-light wood casement windows topped by two-light angled wood fixed windows and flanked by six-light wood casement windows with angled muntins to mimic the pitch of the gable roof. The group of windows meets to form a point in the gable field just shy of the apex. Decorative half-timbered panels appear both above and below the windows. The panels between the second and attic floors feature the same curved corner detail as those on the front projection of the façade. The northeast elevation of the front gable roof projection features a pair of six-light wood casement windows both on the first and second floors. The northeast elevation of the rear projection features a former entry that was enclosed ca. 1978 on the first floor (*see Photo 9)*. The now-enclosed entry features a central fixed single-light aluminum picture window flanked by pairs of ca. 1978 replacement single-light aluminum casement windows. The second floor features a pair of ca. 1978 replacement single-light aluminum casement windows on the left and a shallow projection on the right. The shallow projection, which contains the bathroom associated with Bedroom B, is sheltered by an extension of the gable roof and features a single four-light original wood casement window. Two decorative beams extend from the wall beneath the shallow projection.

Southeast Elevation

The southeast, or rear, elevation is dominated by a two-story gable roof projection and a large stone patio that extends from the original kitchen wing to the rear projection (*see Photo 10)*. To the right of the projection on the southeast elevation of the main block of the house, the first floor features a tripartite window comprised of a central fixed wood window flanked by ten-light wood casement windows; the second floor features a pair of four-light wood casement windows. The southeast elevation of the rear gable roof projection features a large ca. 1978 fixed aluminum picture window capped by a two-light semicircular fixed aluminum window on the first floor and a bank of three ca. 1978 one-light replacement aluminum casement windows on the second floor. Two faux half-timbered panels are centered above the second floor windows similar to that on the other elevations.

A shallow projection extends from both the first and second floor to the left of the rear entry on the main block of the house (*see Photo 11)*. The single-leaf rear entry on the first floor features a wood screen door and an original two-part wood Dutch door; the upper portion features six-lights while a single panel occupies the lower portion of the door. A pair of four-light wood casement windows is located to the immediate right of the rear entry, beneath a copper awning. A bank of four windows, with two tall four-light wood casement windows set under two square, fixed four-light wood windows, is centered on the shallow projection above the rear entry.

To the left of the rear entry, the first floor of the rear elevation features a tripartite window – comprised of an original fixed wood picture window flanked by six-light wood casement windows – and a bank of four six-light wood casement windows. The second floor features a pair of single four-light wood casement windows

and a bank of four four-light wood casement windows. The windows of the second floor are aligned with the windows on the first floor. Two shed roof dormers pierce the roof above the rear elevation. Each dormer features two four-light wood casement windows and is clad in wood shake shingles.

Southwest Elevation

The southwest elevation, which is closest to the garden, is dominated by a large stuccoed off-center exterior end chimney (*see Photo 13)*. The main block of the house features a bank of three six-light wood casement windows on the first floor and three six-light wood casement windows on the second floor to the right of the chimney. The attic features a group of three off-center windows to the right of the chimney, beneath the apex of the roof within the gable field (*see Photo 14)*. The group of windows is comprised of a four-light wood casement window and a six-light wood casement window topped by a small three-light fixed wood window. The windows closest to the edge of the roof feature angled muntins that reflect the pitch of the gable roof. A set of three faux-half-timbered panels separates the windows on the second floor from those in the gable end.

On the southwest elevation of the front gable roof project, a pair of six-light wood casement windows is centered on the second floor above the front gable entry (*see Photo 2)*. The southwest elevation of the rear gable roof projection features two pairs of ca. 1978 one-light replacement aluminum casement windows on the second floor. French doors flanked by pairs of tall single-light replacement aluminum casement windows occupy the first floor of the rear projection. A concave curving L-shaped copper awning shelters the entry on the rear projection as well as a rear entry on the main block of the house, to the northwest of the rear projection. Curved wrought iron brackets with a circular design support the copper awning.

Original Kitchen Wing

The façade of the kitchen wing features two pairs of four-light wood casement windows to the left of the kitchen entry. A coal chute, formerly located between these two sets of windows, is now concealed with stucco. A basement entry, comprised of a solid wood door and a wood screen door, is located on the basement of the façade of the kitchen. The basement entry is accessed via a concrete and brick staircase well with concrete steps that also contains two small two-light sliding basement windows to the right of the entry. The kitchen entry, which features a single-leaf wood Arts-and-Crafts-style four-light door and wood screen door, is located on the northeast elevation of a hipped projection (*see Photo 6)*. The entry opens to a small concrete stoop with terra cotta tile and a simple round metal hand rail. A bank of four three-light wood casement windows is centered on the projection. A single four-over-two-light double-hung wood window is located to the right of the projection.

The southeast elevation of the kitchen wing features a double-leaf entry comprised of replacement ten-light wood French doors with wood screen doors flanked by ten-light ca. 1970 replacement wood casement windows (*see Photo 12)*. The rear entry, which was replaced in the early 1970s, opens to a raised portion of the rear patio that is connected to the lower portion by a set of stone steps. A single four-light wood casement window is located to the left of the rear entry. A single four-over-two-light double-hung wood window flanked by shutters is located to the far left of the rear entry of the kitchen wing.

The southwest elevation of the one-story kitchen wing features two single four-over-two- light double-hung wood windows flanked by shutters. A three-part louvered wood vent is located in the gable end of the roof.

INTERIOR

Throughout the interior, the house has original wood floors, plaster walls, and original wood trim. In most rooms on the first and second floors, the plaster walls feature an arrangement of beaded wood stiles that form

a grid to simulate large recessed panels and an open frieze above the doors and windows. Windows feature a wide, simple, beaded wood trim. Historic windows retain brass and steel hardware including latches and "Holdfast" and "Bulldog" style adjusters manufactured by the Casement Hardware Company of Chicago (*see Photos 21 and 29*).[1] Many of the original built-in cabinets throughout the house also retain their original steel and brass hardware and many of the original doors retain original brass hardware. Fireplaces are located in the Den, Living Room, and Bedroom C.

First Floor

The primary façade entry features a solid wood door—with a square light over three narrow panels and brass hardware—that opens to a small, one-room entry vestibule (*see Photo 15*). The vestibule features glazed terra cotta tile flooring and original wood trim on plaster walls, as seen in several rooms throughout the house. From the entry vestibule, a single step leads through a second wood door and into the Foyer.

The Foyer is comprised of two main zones: the main staircase hall and a sitting area. The Foyer provides access to the Den, the Living Room, the main staircase, the first floor hall, Powder Room A, and the Dining Room. The main staircase hall portion of the Foyer features original hardwood flooring and wood trim on plaster walls. A single-leaf door leads to the Den from the main staircase hall portion of the Foyer. The Den, which was renovated in 2002, features original wood trim around the windows as well as the previously-described wood trim on the plaster walls. Wallpaper was added to the plaster walls as a part of renovations. Unlike other rooms in the house, the Den also features crown molding. The fireplace, which is operational, is centered on the southeast wall of the Den. It features a marble tile fireplace surround, a wood mantel, and paneled wood trim that extends up to the height of the frieze of the plaster walls. Built-in wood bookcases flank the fireplace.

The Living Room, which also provides access to the Sun Room, is accessed from the northeast side of the Foyer, near the base of the main staircase. A set of three wood steps, which feature integrated flat wood pedestals on either side, provide access to the sunken Living Room (*see Photo 18*). The Living Room features the same paneled wood trim as the entry vestibule and Foyer, except that the frieze above the windows is continuous around the room, instead of being divided into sections (*see Photo 19*). Decorative plaster borders that feature a stylized rose motif adorn the ceiling of the Living Room (*see Photo 20*). Four square medallions with coordinating stylized rose designs surround original brass light fixtures with tiered crystals at each of the four corners of the Living Room. The fireplace, located on the northeast wall of the Living Room, features a simple black tile surround and a wood mantelpiece with a decorative curved header. The mantel features dentil molding just below the mantel shelf. A sitting area extends from the northwest corner of the main portion of the Living Room. A wood trimmed opening with large curved corner brackets separates this area from the main portion of the Living Room.

Double doors that feature the same six-light arrangement of many of the casement windows of Hilltop provide access to the Sun Room from the Living Room (*see Photo 22*). In 1978, the Sun Room was renovated and the entry on the southwest wall of this room was enclosed and replaced with wood windows. Replacement wood French doors and the replacement one-light aluminum casement windows were installed throughout the Sun Room. The windows of the Sun Room were enlarged and replaced with taller windows to provide a better view of the Tennessee River and Great Smoky Mountains. The room features glazed tile flooring, replacement wood trim, and a barrel vaulted ceiling. The walls and ceiling have been painted to

[1] Frank Eugene Kidder and Thomas Nolan, *Building-Construction and Superintendence*, *Part II*. (New York: William T. Comstock Company, 1918), 647.

resemble an ancient Greek portico. Painted metal chases for central heat and air, which were added in 1991, flank either side of the double doors to the Living Room.

The sitting area of the Foyer is located to the right of the main staircase hall. This portion of the Foyer features original wood flooring and the same plaster walls with wood trim as the main staircase hall portion of the Foyer and the Entry vestibule; however, the inset portions created by the trim feature padded and upholstered panels. The inset upholstered panels are not original and were added by the Stairs, after 1971. The northeastern wall of the Sitting Area features an arched opening to the steps leading to the rear entry (*see Photo 16*). The bulkhead beneath the steps reflects a similar arch to the opening on the opposite wall. A window seat runs beneath the tripartite window on the rear wall of the sitting area of the Foyer. Original single-leaf one-panel wood doors with original hardware on the northwest and southwest walls of the foyer provide access to the first floor hall with access to the servant staircase and Powder Room A (*see Photo 17*).

Powder Room A is divided into two spaces: an open coat closet and a small, enclosed two-piece powder room with a modern porcelain pedestal sink and toilet. Painted textured plaster walls and black and white square tile flooring edged with a black border extend through both rooms. A narrow wood door divides the two spaces.

A wide opening with no doors on the southwest wall of the sitting area of the Foyer provides access to the Dining Room. The Dining Room features original hardwood flooring and the same wood trim on plaster walls as the entry vestibule, Foyer, and Living Room (*see Photo 23*). The panels between the original wood trim are painted to appear textured and a floral vine design is painted throughout. The northwest wall of the Dining Room features a recessed nook to house a buffet.

A single-leaf swinging door provides access to the Butler's Pantry from the Dining Room. Original cabinets line the northwest and northeast walls of the pantry (*see Photo 24*). Paneled wood cabinets and drawers with Formica countertops comprise the lower cabinets while multi-shelf wood cabinets with glass doors comprise the upper cabinets. The cabinets retain historic hardware including latches, hinges, and drawer pulls. A wood paneled single-leaf door provides access to the first floor hall and servant staircase from the Butler's Pantry.

An open doorway provides access to the Kitchen from the Butler's Pantry. Dorothy and Caesar Stair completed renovations to the kitchen in 1973 to repair damage after a fire in 1938 and to upgrade to its current arrangement. Updates and alterations included the installation of recessed lighting, new cabinets, counters, and ceramic tile flooring (*see Photo 25*); French doors and taller windows were also added to the southeast wall of the Kitchen to take advantage of the view toward the Tennessee River. Upper and lower raised panel cabinets run along the northwest and northeast walls of the Kitchen.

The Kitchen Entry is accessed by a single-leaf door at the west corner of the Kitchen; the wood door features four square lights over a single panel located. The Kitchen Entry features the same large ceramic tile as the Kitchen. The northeast wall of the Kitchen Entry features an exterior wood door, with six-lights over a single panel.

A narrow opening in the south corner of the Kitchen Entry leads to Office A. This office features plaster walls and a carpeted floor (*see Photo 26*).

Powder Room B is accessed through a narrow wood door in the western corner of Office A. A modern toilet and replacement wood vanity occupy the angled space. An original recessed mirrored medicine cabinet is centered on the northeast wall of Powder Room B.

Staircases

Two staircases provide access to the other levels of the house—second floor, attic, and basement—from the first floor. The main staircase, located off of the Foyer, features wide and shallow original wood treads, trim, and railing (*see Photo 27*). The entry to the staircase is supported by a slightly-arched beam that is supported by simple angled brackets, similar to those found at the division of the separate sitting area of the Living Room. From the first floor, the right side of the staircase features a short flight of steps down to a landing at the rear entry. The wall along the northeast side of this portion of steps features arched trim that mimics the open arch to the foyer on the opposite wall. A closet under the main staircase with paneled double doors and the rear entry are both accessed from this landing slightly below the first floor. The main portion of the staircase features two flights of stairs with a landing half-way between the first and second floors. The two flights of stairs are separated by a wall that features wood stile trim to simulate panels, as found in other rooms on the main floor. A wide, continuous handrail that bisects this wall curves up the base of the stairs on the first floor. A second, identical handrail continues from the landing between the floors to the second floor.

The second stairway, the servant staircase, is accessed through the first floor hall. A single-leaf doors provides access to the first floor hall from the Foyer and Butler's Pantry. In stark contrast to the main part of the first floor (entry vestibule, Foyer, Living Room, and Dining Room) that features formal, public spaces, the hall features simple wood trim surrounding doors and windows only. The steps of the servant staircase are much narrower and are considerably steeper than those of the main stair (*see Photo 28*). The staircase begins with a small section of just a few steps that face the northwest, or interior, wall of the hall. The staircase then turns and follows the northwest, or exterior, wall of the hall and continues up to a landing before turning 90 degrees to enter the second floor hallway between the linen storage and laundry areas. A simple wood balustrade with a square newel post, square railing, and square balusters runs along the longer segment that is open to the hall on the first floor; the portion above the landing does not feature a railing.

Second Floor

The main staircase opens to the second floor hallway that features original wood flooring and plaster walls. Each of the four bedrooms and laundry facilities are accessed from this hallway. The plaster walls of each bedroom feature an arrangement of beaded wood stiles that form a grid to simulate large recessed panels and an open frieze above the doors and windows, similar to the public spaces of the first floor. Full bathrooms are attached to each of the bedrooms. The four bathrooms feature original plaster walls, hexagonal tile flooring, cast iron bathtubs with square subway tile surrounds and original hardware, porcelain apron sinks with oval basins and steel fixtures, and mirrored medicine cabinets with original hinges and latches. The toilets in most of the bathrooms have been replaced with modern white porcelain toilets.

Bedroom A, currently used as the master bedroom, is located to the left of the main staircase through a single-leaf wood paneled door. Bedroom A features original hardwood flooring and wood trim that creates paneled sections, like in other areas of the home; however, like in the sitting area of the Foyer, the sections created by the wood trim feature inset upholstered panels that have been added since 1971 (*see Photo 30*). A built-in assembly comprised of two built-in wardrobes, two dressers, and a window seat, runs along the southeast wall of Bedroom A; these have also been added since 1971. A single-leaf door on the northwest wall of Bedroom A provides access to a full bathroom in the eastern corner of the second floor. A dressing room with walls lined in built-in, floor-to-ceiling wood cabinets and closets and single window is accessed through a single-leaf door on the southwest wall of Bedroom A. Other than a double-leaf closet in the southwest corner of the dressing room, the remaining cabinetry is original.

Two single-leaf wood paneled doors—one from the main second floor hallway to the right of the main staircase and the other from a shared hallway that provides access to Bedrooms B, C, and D—provide access

to Bedroom B. The bedroom is comprised of two sections: a bedroom section in the northwestern end of the room and Office B on the southeastern end of the room (*see Photo 31*). An overhead beam that features angled brackets demarcates the separation of the two sections. The room features original wood floors and the wood stile trim found throughout the house, except that the frieze above the windows features no trim. Built-in bookcases, added since 1971, flank the windows on the southeast wall of Bedroom B. The bathroom for Bedroom B is accessed through a single-leaf door on the northeast wall of Office B.

Bedroom C is a large bedroom on the southeastern side of the house. The bedroom features original wood flooring and plaster walls clad in wallpaper with the same wood stile trim found throughout the house. Unlike the other bedrooms, Bedroom C features a painted brick fireplace on its northeast wall. A simple original wood mantel extends over the brick fireplace and an integrated bookcase to the left of the fireplace (*see Photo 32*). The doors of the bookcase feature clear leaded glass. The northern corner of Bedroom C features a nook for dressing with an original built-in double wardrobe on the southwest wall of the nook. Original brass hardware remains on the double-leaf doors of the wardrobe and the drawers below the doors. The bathroom associated with Bedroom C is accessed through a single-leaf door to the left of the dressing nook, the northwest corner of the room. This bathroom features the same original elements as the other bathrooms on the second floor; however, its decoration differs in that the plaster walls feature the same wallpaper as Bedroom C and the wood trim wraps the room at chair rail height (*see Photo 33*).

A single-leaf door from the secondary hallway provides access to Bedroom D. This bedroom features original wood flooring and wood trim similar to other portions of the house with an open frieze. An original built-in double wardrobe is located in the southeast wall of Bedroom D (*see Photo 34*). The double-leaf doors of the small upper cabinets and wardrobes and the two large drawers beneath retain original brass hardware. The bathroom associated with Bedroom D, which is located in the open portion of the second floor hall, features the same original elements as the other bathrooms on the second floor.

A closet, a linen storage area, and the Laundry Room are also located on the second floor. A hall closet is located to the right of the entrance of Bedroom D. A single-leaf door on the northwestern wall of the secondary hallway provides access to this small closet with simple wood shelves. A linen storage area is located on the northwestern wall of the house, to the southwest of the bathroom associated with Bedroom D. The linen storage area features original wood flooring and a window seat flanked by three levels of original built-in storage cabinets; the double-leaf doors and drawers feature original brass hardware (*see Photo 35*). The Laundry Room, located next to the servant staircase on the second floor, features an open entry, a replacement large ceramic tile floor, and plaster walls with no trim or ornamentation (*see Photo 36*). Since the original construction of Hilltop, this room has been converted to a laundry room from servant quarters.

Attic

A separate segment of the servant staircase provides access to the Attic from the Laundry Room. This portion of the staircase features a single step up to a landing, passes through a single-leaf attic access door, and then continues up to a landing before turning 90 degrees and entering the Attic. The Attic features original unfinished wood flooring. Small, squares of acoustical tile covers the walls and ceiling of the room (*see Photo 37*). Several rows of large built-in cabinets and wardrobes with double-leaf doors run along the length of the unfinished space.

Basement

The Basement is accessible through a single-leaf wood paneled door at the base of the servant staircase on the first floor and through an exterior entry in a stairwell at the base of a concrete stair near the Kitchen entry on the façade. The staircase from the first floor to the basement features original wood treads that lead down

a few steps to a landing before turning 90 degrees and running along the northwest wall. Before turning 90 degrees to enter the Basement, the steps meet another wood landing. Two small steps lead into the basement from the bottom landing. The original basement extends under the majority of both the two-and-one-half-story main block and one-story original kitchen wing of the house. The basement is divided into two primary spaces—the kitchenette and the recreation room—as well as smaller storage and mechanical spaces.

The Kitchenette portion of the basement is located under the original Kitchen wing. This room features tile flooring with large ceramic tiles, plaster and drywall walls, and a counter top and upper cabinets along a recessed portion of the southeast wall of the room. A small pantry/closet with a single-leaf louvered door is located to the right of counter area. A large unfinished mechanical space with a single-leaf door on the southwestern end of the Basement is accessed through the Kitchenette. A mechanical closet is located behind bi-fold louvered doors near the opening between the Kitchenette and Recreation Room. Mechanical spaces were added to the basement once central heat and air was added and the boiler system was removed in 1991.

The Recreation Room features a combination of painted brick and plaster walls and the floor is carpeted (*see Photo 38*). Three large support posts, encased in wood, extend from floor to ceiling within the Recreation Room. A closet with a single-leaf wood door is located under a portion of the stairs. A large unfinished mechanical space spans across the northeastern end of the Basement. A single-leaf wood door provides access to this mechanical space from the Recreation Room.

2. Servants Cottage (1915-1916) (Contributing Building)

The Servants Cottage is located approximately 290 feet west-northwest of the façade of Hilltop on the northwest side of the driveway. Oriented to the south, the cottage features frame construction and a one-story, four-bay square form (*see Photo 39*). The cottage is set upon a continuous brick foundation with a walk-out basement to the rear, is clad in wood shake shingles, and is sheltered by a hip roof covered with wood shake shingles.. An interior parged brick chimney pierces the roof on the west slope. The interior of the cottage features a living room, kitchen, bathroom, and two bedrooms.

The façade entry features a single-leaf wood door with a wood screen door that opens to a concrete porch. The porch is sheltered by a front-gable roof that is supported by square columns and a closed balustrade, all clad in wood shake shingles. An exposed header beam spans the opening of the front porch and two square wood posts support the beam. The gable field of the porch is also clad in wood shake shingles that flare outward from the gable field with a small rectangular louvered vent centered at the base of the gable field. The front porch opens to a patio of large slabs of Crab Orchard stone and a retaining wall also made of Crab Orchard Stone. An 18-light fixed wood window is located to the left of the façade entry. Two, single four-over-four-light double hung wood sash windows are located to the right of the entry with one being located beneath the porch roofline.

The east elevation of the cottage features two single windows on the main floor and a window and two vents at the basement. The north, or rear, elevation features an off-center rear entry on the main floor. The rear entry opens to a wood porch that is sheltered by a shake shingle-clad cross-gable roof supported by wood posts and a simple wood balustrade. The northeast corner of the rear porch is supported by a brick pier; a brick wall extends from the basement to support the west side of the rear porch. Two single windows are located to the left of the rear entry; a single window is located to the right.

The west, or side, elevation features a single one-over-one-light vinyl replacement fixed window with muntins affixed to simulate nine-light arrangement on the main floor and one six-light fixed metal window on the basement.

Ca. 2000-2010 alterations to the exterior of the cottage include the replacement of weatherboard siding with shake shingles and the addition of shake shingles on the enclosed balustrade of the front porch; ca. 1971-1990 interior alterations include an update to the kitchen and bathroom.

3. Garage (2001) (Non-Contributing Building)

The garage, constructed in 2001 as a part of the garden improvements by landscape designer Ryan Gainey and architect Mark Mosley, is a one-story, four-bay, frame building located approximately 65 feet northwest of the original kitchen wing (*see Photo 40*). It is set upon a poured concrete foundation, clad in stucco, and sheltered by a wood shake shingle-clad side-gable roof. A cupola with a pyramidal roof, clad entirely in wood shake shingles, pierces the center of the ridgeline. The northwest and southeast sides of the cupola feature louvered metal vents. Oriented to the southwest, the façade of the garage is open to a paved aggregate rock courtyard between the garage and the pool house. The façade of the garage features three overhead garage doors that mimic six-light double-leaf, cross-braced carriage-style doors that open to three automobile bays; the smaller bay on the far right of the façade features a set of four-light, cross-braced, double-leaf doors that open to a storage bay. The northwest and southeast (side) elevations, each feature a set of three ten-light casement windows. The northeast (rear) elevation features a single-leaf rear entry with a four-light wood door that opens to a Crab Orchard stone stoop and a stone path that connects the entry to the driveway. Three sets of three ten-light casement windows are located to the left of the rear entry.

4. Pool House (2001) (Non-Contributing Building)

The Pool House, constructed in 2001 as a part of the garden improvements by landscape designer Ryan Gainey and architect Mark Mosley, is located across the courtyard from the garage approximately 85 feet west-northwest of the house. Oriented to the southeast, the Pool House is a long, rectangular building that houses an indoor pool, sauna, bathroom, and bar. The one-story, frame Pool House is set upon a poured concrete foundation, is clad in stucco, and is sheltered by a wood shake shingle side-gable roof (*see Photo 41*). Three shed roof dormers pierce the roof on the façade; each dormer features three two-light fixed windows. The façade is dominated by a long, open porch with a floor comprised of slabs of Crab Orchard stone that is sheltered by a shed roof that feature faux rafter tails at the eave. Paired square posts with angled brackets support the roof of the porch. Seven 18-light double-leaf doors flanked by 12-light sidelights open to the porch. A single set of six-light casement windows is located to the right of the entries on the facade. The northeast, or side, elevation features a single off-center window with a pair of ten-light casement windows. A triple set of ten-light casement windows is centered on the southwest elevation. The northwest, or rear, elevation, is dominated by three gable roof projections. A group of three ten-light casement windows are centered on each of the gable roof projections; four additional sets of three ten-light casement windows are located on either end of the elevation and between each of the gable roof projections.

5. Gazebo (2010) (Non-Contributing Structure)

An open gazebo, constructed in 2010 as a phase of garden improvements by landscape designer Ryan Gainey, is located approximately 150 feet southwest of the original Kitchen wing. Oriented to the northeast,

the gazebo features an open design (*see Photo 42*). Set upon a Crab Orchard stone base, the frame structure features a pyramidal roof clad in wood shake shingles. Three cross-braced posts with angled brackets support each corner of the roof; the posts sit on a stone wall except for the front two posts where only two of the three posts are situated on the wall. A Crab Orchard stone chimney extending from a large fireplace pierces the roof on the southeast (rear) elevation. Two stone steps connect the Gazebo with the grassy yard between the Pool House and the Pergola.

6. Pergola (2010) (Non-Contributing Structure)

An open pergola, constructed in 2010 as a phase of the garden improvements by landscape designer Ryan Gainey and architect Mark Mosley, is located approximately 50 feet southwest of Hilltop. The structure was modeled after the pergola from the gardens at Hestercombe near Taunton, England designed by Gertrude Jekyll and Sir Edwin Lutyens. The pergola features rounded arch rafters set upon mortared and coursed Crab Orchard stone columns (*see Photo 43*). The exposed rafter tails feature an angled detail that extends beyond the stone posts. Four long wood purlins extend along the length of the pergola. Each end is supported by a mortared and coursed stone wall with an oval opening surrounded by radiating stone wedges. A path comprised of various size slabs of Crab Orchard Stone runs the entire length of the pergola.

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.
- [x] 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.

Criteria Considerations N/A
(Mark "x" in all the boxes that apply.)
Property is:

- [ ] 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.

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1915-1916

Significant Dates
N/A

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
UNKNOWN

Statement of Significance Summary Paragraph

Hilltop is significant at the local level, under Criterion C in the area of Architecture. Constructed between 1915 and 1916 for prominent Knoxville merchant P.J. Briscoe, the Craftsman-style house reflects the evolution of design ideology during the period, both nationally and locally, when architects and property owners struggled between the merits of classical "period" revival-style design that had proliferated in previous decades and the more modern American styles that evolved during the early 20th century. At the local level, traditional designs dominated the country homes of the city's well-to-do as they sought relief in Knox County along routes such as Kingston Pike and Lyons View Pike, away from the harshness of the city in the growing suburbs beyond Knoxville's boundaries. These residences steered away from employing modern detailing in favor of the traditional architecture that had come to by synonymous with the construction of country homes as a symbol of one's place in society. In contrast, Hilltop - the only Craftsman home to be constructed along Lyons View Pike to date - stands as the physical representation of this ideological struggle, its characteristically Craftsman-style exterior with Tudor detailing rivaling the traditional homes constructed alongside it on Lyons View Pike, as well as the refined, formal classically-designed spaces on the interior of Hilltop, which still reflected an affinity for the classicism of years past. The period of significance for Hilltop corresponds to its date of construction between 1915 and 1916. The house retains a high degree of integrity of setting, location, design, materials, workmanship, feeling, and association to reflect its significance as an early 20th century residence within one of Knoxville's growing suburbs that represents the departure from classical "period" revival-style houses popular along Lyons View Pike prior to 1910 and the introduction of modern American styles, including the Craftsman style.

Narrative Statement of Significance

Philip Jackson Briscoe (1855-1940), a prominent Knoxville merchant, financed the construction of Hilltop. Born in Canton, Mississippi in 1855, P.J. Briscoe moved to Knoxville in 1882 and co-founded Daniel Briscoe, Bros. & Co., later known as Daniel Briscoe Co, with his brother and fellow investors.[2] The firm quickly grew and by 1900, they were one of the leading wholesale firms in the state, grossing $1,000,000 a year selling dry goods including boots and shoes and notions.[3] Following his marriage to Marion Knox Goode Briscoe (1865-1954), the daughter of Confederate Col. Thomas F. Goode, Mr. Briscoe was among the first to build a residence within the Fort Sanders neighborhood of Knoxville, which was later listed as a historic district in the National Register of Historic Places in 1980.[4]

On April 28, 1904, P.J. Briscoe purchased Hilltop Farm from prominent Knoxville businessman, Calvin M. McClung.[5] Briscoe's new property was located approximately 3.5 miles west-southwest of his current residence on Temple Avenue in Knoxville's Fort Sanders neighborhood. Oral history purports that the farm contained a small farm with a large old farmhouse prior to Briscoe ownership. In 1907, just three years after the purchase of the Hilltop property, P.J. Briscoe became a founding member of the Cherokee Country Club located along Lyons View Pike and immediately north of the Hilltop property. Boasting the first 18-hole golf course in Knoxville, the Cherokee Country Club soon drew Knoxville's elite out to its rural location on

[2] Find A Grave, "Phillip Jackson Briscoe, Jr," Burial Database. http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=35731764&ref=acom, (accessed August 20, 2015).
[3] William Rule, ed., *Standard History of Knoxville, Tennessee*, (Lewis Publishing Company: Chicago, 1900), 233.
[4] "Mrs. Briscoe, Widow of Pioneer Merchant, Dies," *Knoxville Journal*, October 1, 1954; "Widow of Pioneer Jobber, Mrs. Marion Briscoe, Dies," *Knoxville News-Sentinel*, October 1, 1954.
[5] Knox County Register of Deeds, Deed Book 194:132.

Lyons View Pike.[6] Prior to the creation of the country club, the majority of the land along Lyons View Pike was divided into large farms and homesteads. As the club grew in popularity, however, residential construction along Lyons View increased. Between 1907 and 1915, the Briscoes and their three daughters—Charlotte, Rose, and Marion—began spending summers away from the city in the farmhouse on the Hilltop property.

Forced into retirement at the height of his career due to poor health, by 1915, P.J. Briscoe was ready to make his country retreat along the increasingly popular Lyons View Pike his permanent home.[7] The demolition of the farmhouse and any farm-related resources and construction of his new home at Hilltop Farm soon began. At the time of its construction, Hilltop was located outside of the city boundary of Knoxvillle, in Knox County. The construction of Hilltop was completed by June of 1916, as the family prepared to host wedding of Rose, the Briscoe's middle daughter, to J. Hannon Schoolfield, of Boston. Details of the engagement announcement and plans for the wedding to be hosted at "Hill Top Farm" appeared in the both the Knoxville papers, the *Journal and Tribune* and the *Sentinel,* as well as the *Richmond Times-Dispatch* and the *Charlotte News*.[8] According to memories of Rose Schoolfield who came to visit with current owners many years later, the family spent time in Europe during construction of the home. They returned to Knoxville to make preparations for her wedding in their recently finished house.[9]

In addition to serving as the only Craftsman style residence to be constructed along Lyons View Pike, the design of Hilltop reflects the proliferation of domestic design trends emerging throughout America during the early 20th century. During this period, both nationally and locally, property owners and architects struggled between the merits of classical "period" revival-style design popular in the previous decades and the more modern American styles that evolved during the 1920s and 1930s. The extensive implementation of classical and revival styles—Chateauesque, Italian Renaissance, Beaux Arts, Neoclassical, Colonial Revival, French Revival, Spanish Revival, and Tudor Revival—encouraged by classical instruction in architecture at Ecole des Beaux-Arts in Paris and the 1893 Columbian Exposition in Chicago, reflected the increasing popularity of a return to the order and permanence of traditional European designs during the chaotic growth of American cities at the turn of the century.[10] While a return to classicism grew in popularity, a rivaling view appeared as architects primarily based in Chicago, including Frank Lloyd Wright, began to look at ways to fully break from the traditional European styles to develop a form of architecture seen and implemented only in America. From this search for uniquely American architecture came the emergence of the Prairie and Craftsman styles and bungalow forms, influenced by the Arts and Crafts movement that began in England, featured forms and designs that completely abandoned the historical European styles before them.[11]

In order to solve this design dilemma, many architects, particularly from Chicago, completed studies that revealed various approaches to blend the new American trends with traditional architecture. Many of these studies, including those written by Robert Spencer, were published in architectural and popular magazines,

[6] Elena Irish Zimmerman, *Postcard Series: Knoxville, Tennessee*, (Arcadia Publishing: Charleston, SC, 1998), 73.
[7] "Death Takes Philip Briscoe At Home Here," *Knoxville News-Sentinel*, January 21, 1940.
[8] "Schoolfield-Briscoe," *The Knoxville Journal and Tribune*, May 31, 1916; "Schoolfield-Briscoe," *The Knoxville Sentinel*, May 9, 1916, 6; "Prominent Engagement," *The Richmond Times-Dispatch*, May 9, 1916, 8; "Schoolfield-Briscoe Wedding at Knoxville," *The Charlotte News*, May 17, 1916, 2.
[9] Personal Communication with Dorothy Stair, January 2015.
[10] David P. Handlin, *American Architecture*, Second Edition. (Thames & Hudson Ltd, London: 2004), 132-150; Rachel Carley, *The Visual Dictionary of American Domestic Architecture*. (Henry Holt and Company: New York, 1994), 176-201.
[11] Carley, 202-221.

including *Ladies Home Journal.*[12] These studies not only influenced the designs of professional architects, but their wide disbursement also enlightened the public to this conflict and proposed solutions presented by architects.

The struggle between traditional classical design and more modern American styles was also present at the local level within Knoxville and Knox County. While the development of country estates began during the early-to-mid-19th century, the country estate movement did not reach Knoxville until the turn of the 20th century. The combination of a distinct but growing wealthy population in the years following industrialization and the popularization of the concept of nature as offering a desirable, restorative quality increased popularity in the movement and ushered in the emergence of country estates along rural routes in Knox County.[13] The construction of landscaped country retreats along Lyons View Pike flourished just as Knoxville's elite began to seek an alternative to city life.

By the 1910s, Knoxville had grown into a major industrial city with many merchants and manufacturers operating throughout the city. Between 1880 and 1887, ninety-seven new factories were constructed in Knoxville.[14] The laborers and managers of these new factories required housing and the development of the streetcar encouraged residential developments outside of Knoxville. Transportation developments – first the streetcar and then the automobile – provided a mode of transport to reach these residential suburbs that began to appear beyond the boundaries of Knoxville. Knoxville's first streetcar, the Dummy Line, debuted in 1890 to connect Knoxville to Fountain Head (later Fountain City) to the north of downtown along Broadway. Several subdivisions including Emory Place, portions of Old North Knoxville (NR 5/14/92) and Fourth & Gill (NR 4/25/85), Gibbs Drive, and Adair Gardens developed along the Dummy Line's route near Broadway. Streets within these newly developed streetcar suburbs often extended in a straight grid pattern from the straight tracks of the streetcar line. Following the appearance of electric streetcars in 1892, streetcar suburbs soon appeared along McCalla, Burlington, and Washington Avenues to the east of downtown spurring the development of Park City (NR 10/25/90) along Washington Avenue. An extension of electric streetcar lines across the 1898 Gay Street Bridge also opened residential development along streetcar lines to the south of town with the Island Home development established by 1915.[15]

Westward suburban expansion was also aided by the extension of streetcar lines along Kingston Pike and Lyons View Pike by 1913. After hosting several Civil War Reunions in the 1890s and the Appalachian Exposition in 1910, national and international investors were exposed to East Tennessee's culture and its potential for growth in an age of growing industrialism. The Appalachian Exposition and following exhibitions in 1911 and 1913 also exposed Knoxvillians and East Tennesseans to the high style architecture and fashions of the growing American style.[16] Armed with new ideas about fashion and design, Knoxville's wealthy city dwellers began to expand westward beyond the bounds of the city, forming suburban

[12] "Robert Spencer," *Prairie Styles*, http://www.prairiestyles.com/spencer.htm, (accessed January 2015); "The 'Farmhouse Problem' Study," Ryerson & Burnham Archives: Archival Image Collection, the Art Institute of Chicago, http://digital-libraries.saic.edu/cdm/singleitem/collection/mqc/id/22579/rec/1, (accessed August 2015).
[13] Mark Hewitt, *The Architect and the American Country House, 1890-1940* (New Haven: Yale University Press, 1990), x.
[14] Knoxville-Knox County Metropolitan Planning Commission "The Future of Knoxville's Past: Historic and Architectural Resources in Knoxville, Tennessee," http://archive.knoxmpc.org/historic/Knoxv_fp_2006.pdf, (accessed October 2015), 7;
[15] Ann Bennett, "Historic and Architectural Resources in Knoxville and Knox County, Tennessee," National Register of Historic Places Multiple Property Documentation, United States Department of the Interior, National Park Service, May 1994, Section E, 18-20.
[16] Matt Lakin, "Celebrations & chaos: Knoxville's 1910-1919 decade begins with expo, ends with race riot," *Knoxville News Sentinel*, February 26, 2012.

developments to the west of downtown, particularly along Kingston Pike and Lyons View Pike by 1915. While a portion of residential development in the Kingston Pike neighborhood (NR 10/24/96) predates the extension of the streetcars, the extension of a rubber-tired streetcar route along its route in 1913 and the growing popularity of the Cherokee Country Club encouraged additional residential development in the area, particularly by the wealthy Knoxvillians.[17] The streetcars provided a means for the transportation to connect the new elite suburbanites as well as domestic servants utilized in large country estates along these routes to the city. While Hilltop was completed in 1916, the development of the upper class suburban development, continued through the 1930s.[18] The other transportation innovation, the automobile, further encouraged the development of suburbs beyond Knoxville. Though widely utilized by the elite at the turn of the 20th century, automobile use did not become widespread in Knoxville until the 1920s. Much like the streetcars that preceded them, automobiles changed the suburban landscape of the city and encouraged the development of new neighborhoods — like Forest Hills and the Talahi Development (NRH12/26/79), now known as Sequoyah Hills — within the vicinity of Lyons View Pike. Curving or winding planned streets, mature forests, gardens and hills often found within these automobile suburbs reflected the rural design and appeal of these developments[19]. The neighborhood along Lyons View Pike developed at the intersection of these two periods of suburban development in Knoxville, thus the neighborhood reflects characteristics of both the orientation toward a streetcar line and the curving, winding drives that provide access to the country estates along the route. These estates reflected traditional revival architecture by prominent Knoxville architects, much like the designs found along Kingston Pike.

In addition to an escape from the industrial city of Knoxville, the move to Knox County's country estate route along Lyons View Pike also provided an opportunity for the well-to-do and nouveau riche – including the new merchant princes of Knoxville who had amassed great wealth by the turn of the 20th century through retail and wholesale of dry goods – to reflect their prominence in Knoxville society through a showcase property that included an elaborate home and manicured gardens. Architects and landscape architects collaborated with the owners of the country estates to assure they fully represented the owner's prominent position in society.[20] The classical and "period" revival style homes designed by established Knoxville architectural firms of Barber & McMurry, Baumann & Baumann, and Ryno & Brackney that appeared along Lyons View in the early 20th century reflected the traditional architecture and formal gardens that had become synonymous with the construction of country homes and estates as a symbol of one's place in society.[21] Prominent "period" revival style homes along Lyons View Pike designed by Barber & McMurry include the ca. 1916 J. Allen Smith House (demolished in 2004), the ca. 1919 Bruce Keener, Sr. House, the ca. 1928 Hugh Goforth House, and the ca. 1931 Hal B. Mebane House. Baumann & Baumann designs along the route include the ca. 1928 Cherokee Country Club, which replaced the earlier 1907 building and Ryno & Brackney designs included the Bruce Keener, Jr. House.[22] These designs of Knoxville's prominent

[17] *Knoxville Heritage* and *Knoxville Historic Zoning Commission,* "Kingston Pike—Lyons View Heritage Tour," brochure, no date; Ann Bennett, "Kingston Pike Historic District," National Register of Historic Places Registration Form, United States Department of the Interior, National Park Service, October 1996, Section 8, page 7-9.
[18] Knoxville-Knox County Metropolitan Planning Commission "The Future of Our Past," 1988, Section 2, 17.
[19] Bennett, 1994, Section E, 21-22.
[20] Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: The Belknap Press of Harvard University Press, 1971), 386-387.
[21] *Knoxville Heritage* and *Knoxville Historic Zoning Commission,* "Kingston Pike—Lyons View Heritage Tour," brochure, no date.
[22] *Ibid*.

architecture firms strayed away from the incorporation of modern American detailing and showcased period style traditional designs throughout Knoxville, particularly along Kingston Pike and Lyons View Pike.

Hilltop is a physical representation of the conflicting architectural views and the ideological struggle in American architecture and the emergence of country homes in the early 20th century at the local level within Knox County. As the only Craftsman-style home to be constructed along Lyons View Pike, Hilltop stands as an anomaly within the otherwise traditionally-designed period homes along the route. The house features a characteristically Craftsman-style exterior with Tudor detailing as well as a refined, formal classically-designed interior, which reflects an affinity for the popular classicism of the time and neighborhood. Character-defining features of the exterior include the original stucco exterior with faux half-timbering ornament and the majority of its original four-, six-, and ten-light Craftsman style wood casement windows that feature larger central lights with smaller lights above and below. The windows also retain original wood snap-in wood screens. The classically-designed interior reflects formal spaces specifically designed for both residents and domestic servants. While Hilltop is a good example of the Craftsman style, it is significant at the local level because its modern American design is far different from the rest of the homes along Lyons View Pike that reflect classical revival "period" styles. As such, it indicative of the conversations taking place between architects and owners at the turn of the 20th century regarding what is the most appropriate design for a the country home of a gentleman.

The architect of Hilltop is not known, although there have been attempts to uncover it, and oral history suggests it is Robert C. Spencer, Jr., of Spencer & Powers of Chicago; however the connection to Spencer cannot be confirmed as archival records and photographs related to Spencer & Powers designs are limited and focus primarily on the firm's work around Chicago. Records of noted landscape architect Jens Jenson indicate collaborations with Spencer & Powers for two residential designs in Knoxville, the John E. Oberne house (ca. 1917) and the Hugh Sanford house in (ca. 1917/1920).There are no known photographs of either of these houses, constructed just one year after the completion of Hilltop.[23] Evidence of any work by Robert Spencer at Hilltop remains elusive.

In addition to his architectural work and extensive writing, Robert Spencer made several other contributions architecture and residential design. In 1906, Spencer founded the Casement Hardware Company of Chicago. The company manufactured various forms of hardware for casement windows. Several of Spencer's designs are patented, including the "Holdfast" and "Bulldog" styles.[24] The casement windows of Hilltop feature both of these versions of Casement Hardware Company extenders, as does the C. S. Pellet House (ca. 1915), also designed by Spencer, in Chicago.[25]

Integrity

Both the exterior and interior of Hilltop have experienced little alteration over the past 100 years. Any modifications have been sensitive and the house retains a high degree of integrity of setting, location, design, materials, workmanship, feeling, and association to reflect its significance as a Craftsman-style house that reflects the evolution of design ideology in the early 20th century and as a direct departure from the

[23] Kathy L. Steiner and Lance Stuchull, "Finding Aid for Jens Jenson Drawings and Papers, 1903-1951," Michigan Historical Collections, Bentley Historical Library, University of Michigan, http://quod.lib.umich.edu/b/bhlead/umich-bhl-97105?rgn=main;view=text, (accessed February 2015).
[24] Frank Eugene Kidder and Thomas Nolan, (*Building-Construction and Superintendence*, *Part II.* New York: William T. Comstock Company, 1918), 647; *Prairie Styles,* (accessed January 2015).
[25] Dennis Rodkin, "Tiptoe Through the Tulips in River Forest," Chicago Magazine, May 2012, http://www.chicagomag.com/Radar/Deal-Estate/May-2012/Tiptoe-Through-the-Tulips-in-River-Forest/, (accessed January 2015).

traditional classical "period" revival-style houses popular in Knoxville and Knox County prior to 1910 and the more modern American styles of the 1920s.

The resource, which includes the house and Servant Cottage as contributing resources, retains integrity of location, as it has not been moved since its original construction between 1915 and 1916. Despite the subdivision of the original P.J. Briscoe Estate in 1956, the property currently associated with Hilltop includes the house and all of its remaining associated resources and yard. The construction of residences to the east of Hilltop and along Lyons View Pike and Westcliff Condominiums to the west in the mid-to-late-twentieth century has not diminished the integrity of setting of Hilltop, as the recent constructions have not intruded upon the primary front and rear viewsheds. Furthermore, vegetation and brick retaining walls block much of the view of these resources from the viewshed of Hilltop. Additionally, the design of the Garage, Pool House, Gazebo, and Pergola constructed since 2001 was sensitive to the Craftsman design of the home, and has not diminished the integrity of setting of Hilltop.

Hilltop retains a high degree of integrity of design, materials, and workmanship. On the exterior, the massing and exterior ornament, including the stucco finish and faux half-timbering has not changed over the past 100 years. The original pattern of fenestration has changed only slightly with the replacement of doors with windows, the enlargement of window openings on the rear projection, and the replacement of windows with French doors on the rear wall of the Kitchen. On the interior, Hilltop retains the original arrangement of spaces and ornamental detail indicating a high degree of integrity of design. Both the interior and exterior of Hilltop retain a high degree of materials. Hilltop retains many of the original physical elements that form the historic property including the majority of the Craftsman casement sashes with screens, Casement Hardware Company hardware for the casement sashes, wood floors and trim, wood staircases, bathroom finishes and fixtures, and built-in cabinets and dressers with original fixtures that reflect Hilltop's construction between 1915 and 1916. The plasterwork in the Living Room, the stucco work on the entire exterior of the home, and the trim work throughout the interior and exterior of Hilltop reflect a high degree of workmanship.

The retention of integrity of design, materials, workmanship, and setting allow Hilltop to retain a high degree of feeling and association. Hilltop's unique combination of Craftsman-style and Tudor exterior detailing combined with its classical interior—that represents a clear division of spaces used by occupants and servants—allow it reflect both the feeling of 1915-1916 residential life as well as the association of the resource with an early-20th century socialite who would have had the means to construct such a house within the suburban setting of Knoxville.

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Previous documentation on file (NPS):		**Primary location of additional data:**	
	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):			

10. Geographical Data

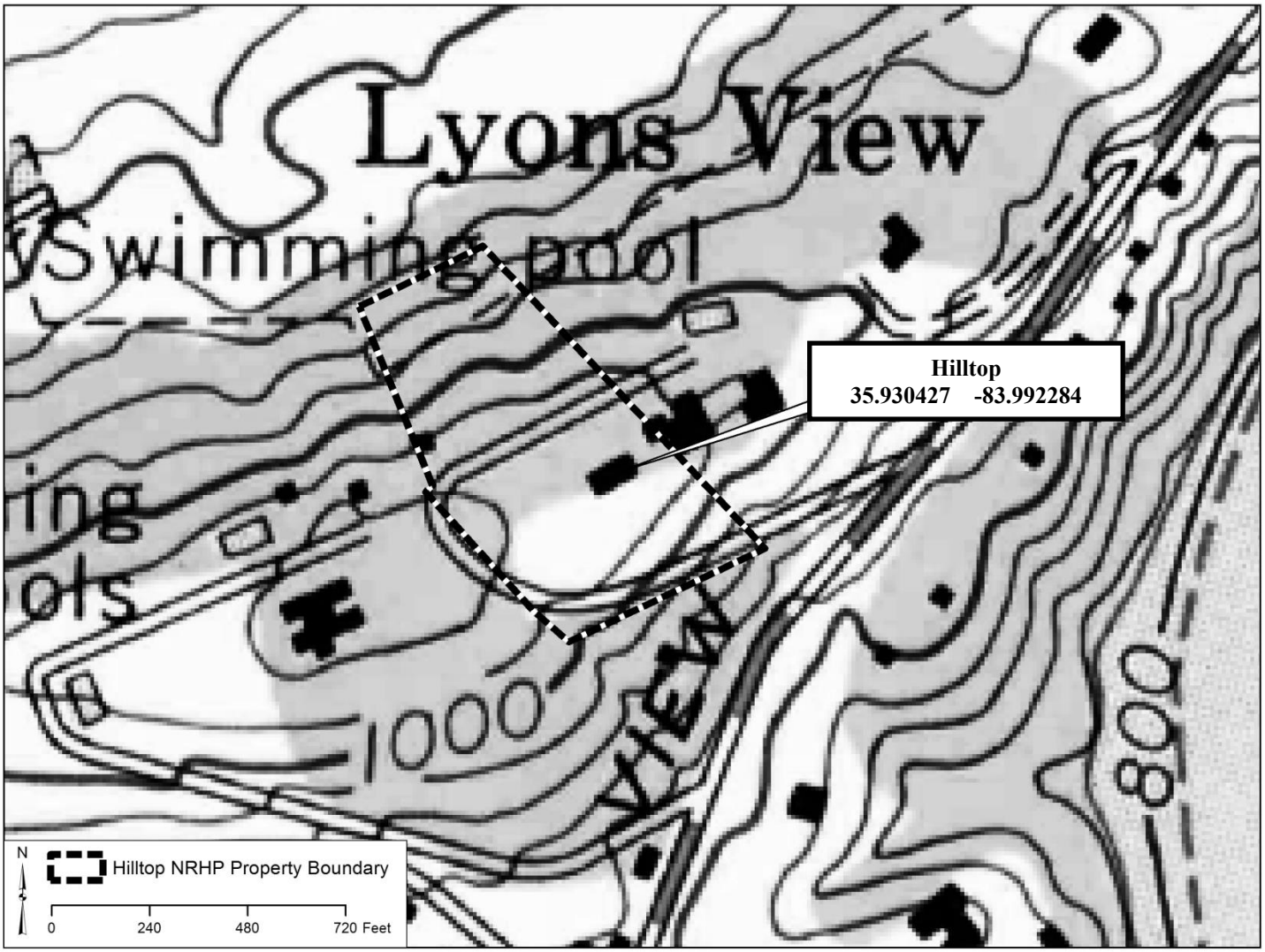
Acreage of Property 7.10 acres **USGS Quadrangle** Knoxville, TN 147 NW

Latitude/Longitude Coordinates

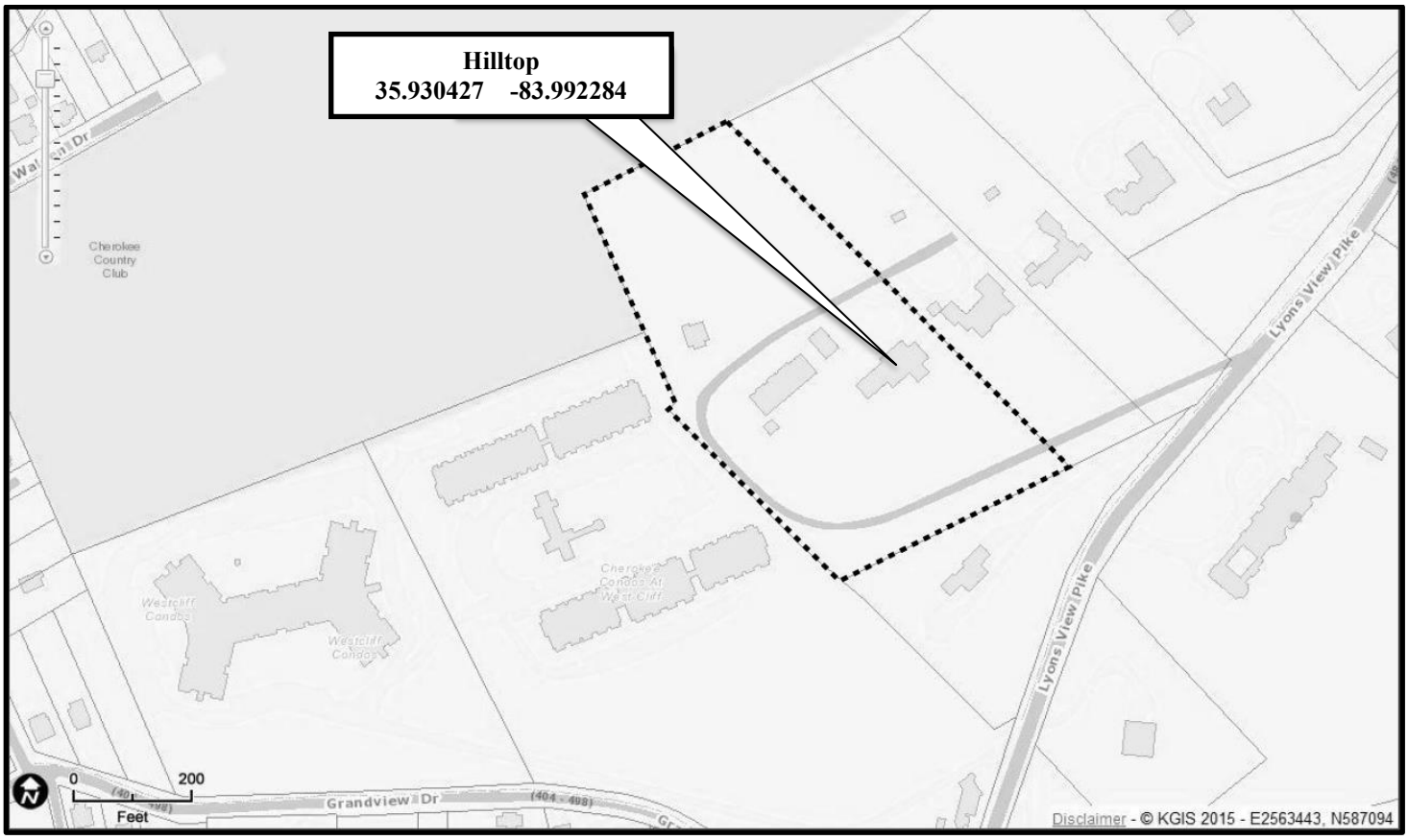
1. Latitude: 35.930427 Longitude: -83.992284

Verbal Boundary Description
The nominated property includes a 7.10-acre parcel as shown on the accompanying scaled tax map and USGS topographic quadrangle map. The boundary is defined by parcel 121BD009: beginning at a reference point (17S E: 230175 N: 3980319) on the driveway at the southeastern corner of the property, approximately 125 ft. northwest of the right-of-way of Lyons View Pike; then proceed due northwest 735 ft.; then proceed at a right angle due southwest 285 ft.; then proceed at a right angle to the southeast 350 ft.; then proceed at a right angle to the southwest 70 ft.; then proceed to the southeast 370 ft., then proceed in a generally northwest direction along the driveway to the point of beginning.

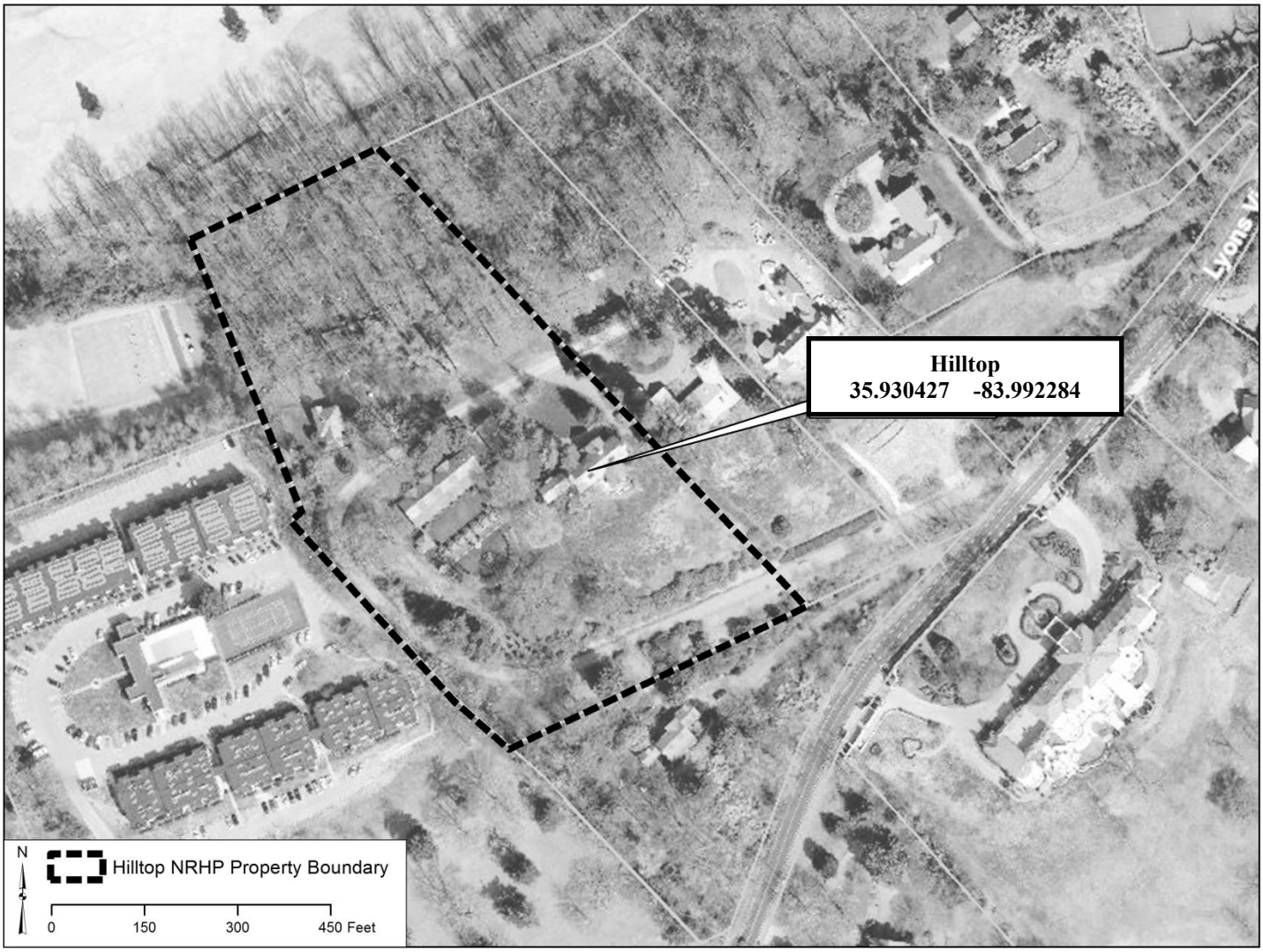
Boundary Justification
This boundary represents all of the land and resources that are currently associated with Hilltop. These boundaries also include the wooded portion on the northwestern segment of the parcel and the vegetation-covered slope on the southeastern end of the parcel. Land that was previously associated with the house has been subdivided for residential use.



Hilltop NRHP Property Boundary on a 1966 Knoxville, TN USGS Topographic Quadrangle Map



Knox County – Parcel: 121BD009 on Portion of Tax Parcel Map



Knox County – Parcel: 121BD009 on Portion of Aerial Photograph

11. Form Prepared By

Name	Hallie A. Hearnes, MA		
Organization	Cultural Resource Analysts, Inc. (CRA)		
Street & Number	119 W. Summit Hill Dr.	Date	September 21, 2015
City or Town	Knoxville	Telephone	(865) 249-6035
E-mail	hahearnes@gmail.com	State TN	Zip Code 37902

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Photographs (**refer to Tennessee Historical Commission National Register *Photo Policy* for submittal of digital images and prints**)**
- **Additional items:** (additional supporting documentation including historic photographs, historic maps, etc. should be included on a Continuation Sheet following the photographic log and sketch maps)

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.

Photo Log

Name of Property: Hilltop
City or Vicinity: Knoxville
County: Knox State: Tennessee
Photographer: Hallie Hearnes
Date Photographed: January 30, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 52. Overall view of the house and gravel driveway. Photographer facing southeast.

2 of 52. View of façade. Photographer facing southeast.

3 of 52. Front gable roof projection and façade. Photographer facing south.

4 of 52. Façade entry and porch. Photographer facing southeast.

5 of 52. Portion of two-story portion of Façade. Photographer facing southeast.

6 of 52. Kitchen Wing, rear entry. Photographer facing south.

7 of 52. Dormer detail on façade. Photographer facing southeast.

8 of 52. Northeast (side) elevation. Photographer facing southwest.

9 of 52. Northeast elevation and rear projection. Photographer facing west.

10 of 52. Rear gable roof projection and southeast (rear) elevation. Photographer facing northwest.

11 of 52. Oblique view of rear elevation. Photographer facing north-northeast.

12 of 52. Rear elevation of kitchen wing. Photographer facing northwest.

13 of 52. Oblique view of rear elevation and kitchen. Photographer facing north.

14 of 52. Southwest (side) elevation. Photographer facing northeast.

15 of 52. View to Foyer through Entry. Photographer facing southeast.

16 of 52. Arched opening on wall between Main Stair and Foyer. Photographer facing east.

17 of 52. Overview of Foyer. Photographer facing northwest.

18 of 52. Steps to Living Room from Foyer. Photographer facing west-northwest.

19 of 52. Overview of Living Room showing sitting area and fireplace. Photographer facing northeast.

20 of 52. Detail of plaster stylized roses on Living Room ceiling.

21 of 52. Detail of Casement Hardware Company brass casement window hardware in Living Room.

22 of 52. Barrel-vaulted ceiling and painting in Sun Room. Photographer facing northwest.

23 of 52. Dining Room, nook for buffet, and swinging door to Butler's Pantry. Photographer west-northwest.

24 of 52. Cabinets in Butler's Pantry. Photographer facing northwest.

25 of 52. Overview of Kitchen toward Kitchen Entry. Photographer facing northwest.

26 of 52. Office A from Kitchen Entry. Photographer facing west-southwest.

27 of 52. Main Stair from First Floor. Photographer facing south-southeast.

28 of 52. Servant Staircase from First Floor Hall. Photographer facing north-northwest.

29 of 52. Brass hardware from Casement Hardware Company on window on landing of Servant Staircase.

30 of 52. Bedroom A. Photographer facing south-southwest.

31 of 52. Bedroom B and Office B. Photographer facing east-southeast.

32 of 52. Fireplace and Bookshelf in Bedroom C. Photographer facing southeast.

33 of 52. Original fixtures in bathroom for Bedroom C. Photographer facing northwest.

34 of 52. Built-in wardrobes in Bedroom D. Photographer facing southeast.

35 of 52. Built-in cabinets in the linen storage area. Photographer facing north-northwest.

36 of 52. Laundry room and base of staircase to Attic. Photographer facing west.

37 of 52. Unfinished Attic with acoustic tile ceiling. Photographer facing south-southwest.

38 of 52. View toward Servant staircase and closet in Recreation Room in basement. Photographer facing north.

39 of 52. Servants Cottage from driveway. Photographer facing northwest.

40 of 52. Garage and courtyard from driveway. Photographer facing east-southeast.

41 of 52. Pool House from Gazebo and Pergola. Photographer facing north.

42 of 52. Gazebo from Pergola. Photographer facing west-southwest.

43 of 52. View inside of the Pergola. Photographer facing north-northeast.

44 of 52. Driveway to Lyons View Pike. Photographer facing east-northeast.

45 of 52. Neighboring house from driveway. Photographer facing south-southeast.

46 of 52. Driveway and stone wall of Westcliff. Photographer facing southeast.

47 of 52. View to Westcliff from garden. Photographer facing west-southwest.

48 of 52. View to Cherokee Country Club through woods. Photographer facing northwest.

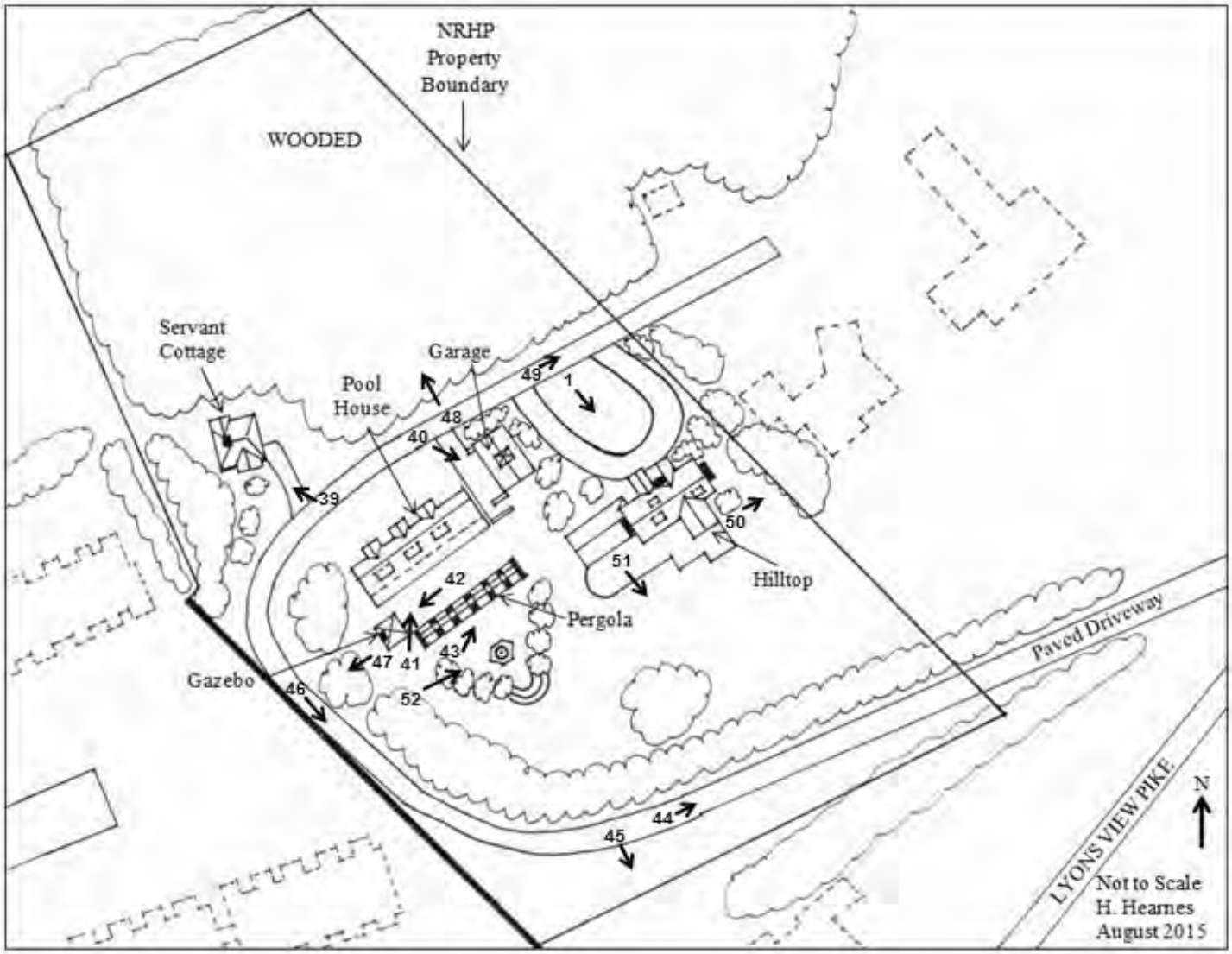
49 of 52. Driveway to neighbors. Photographer facing northeast.

50 of 52. View to neighboring house. Photographer facing northeast.

51 of 52. View of Tennessee River and Smoky Mountains. Photographer facing southeast.

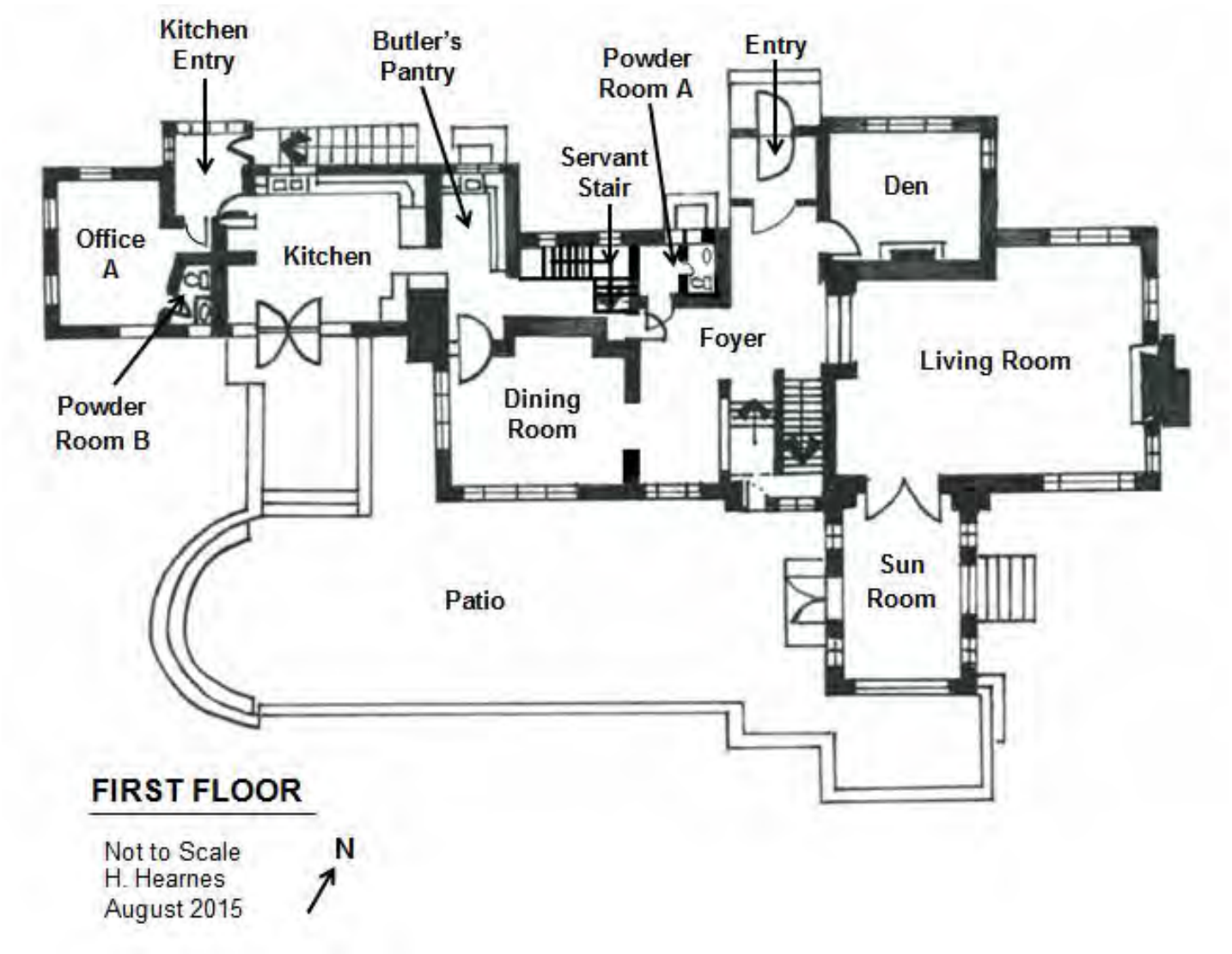
52 of 52. Overview of garden. Photographer facing east-northeast.

Site Plan and Photo Key



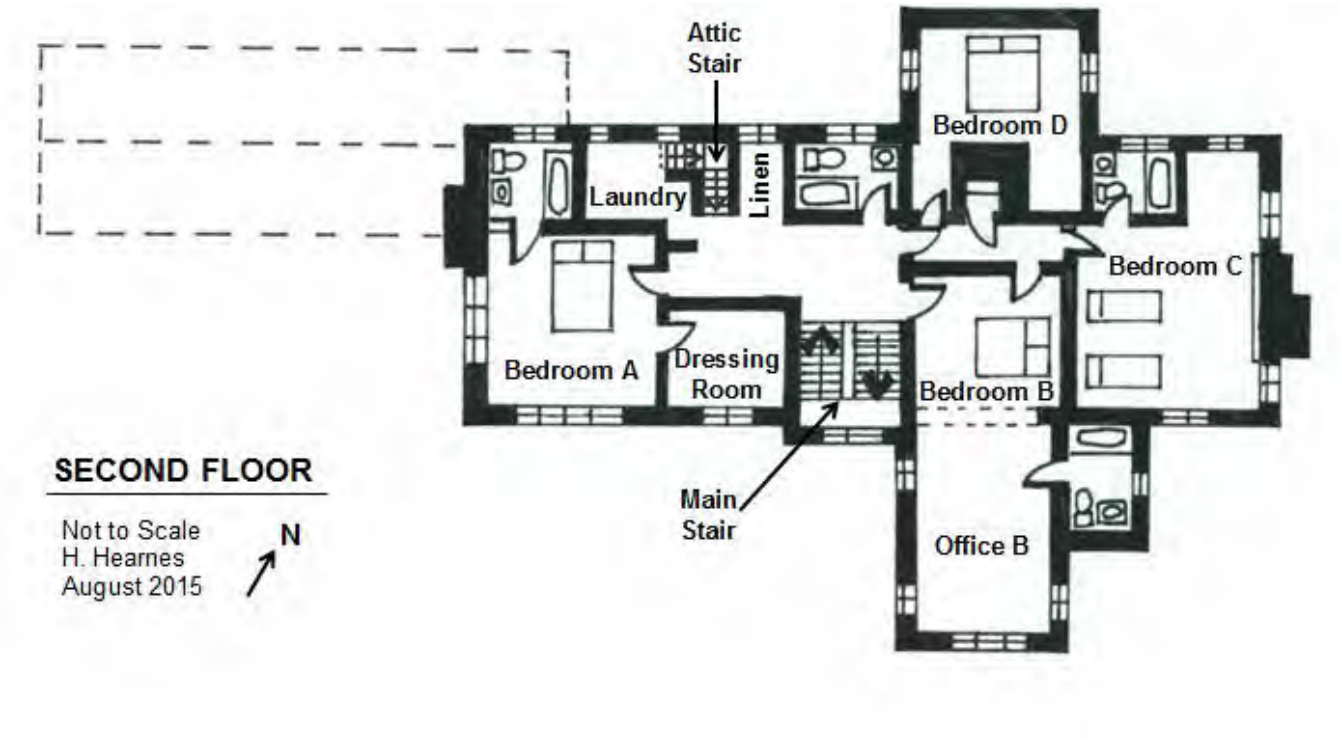
HILLTOP FLOOR PLANS

Hilltop House – First Floor



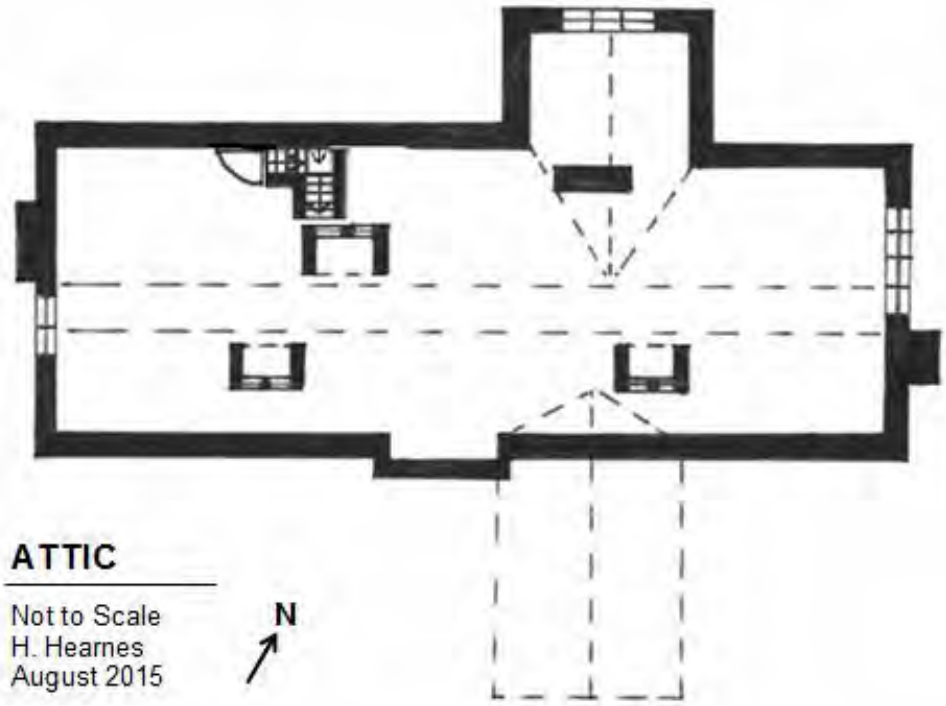
HILLTOP FLOOR PLANS

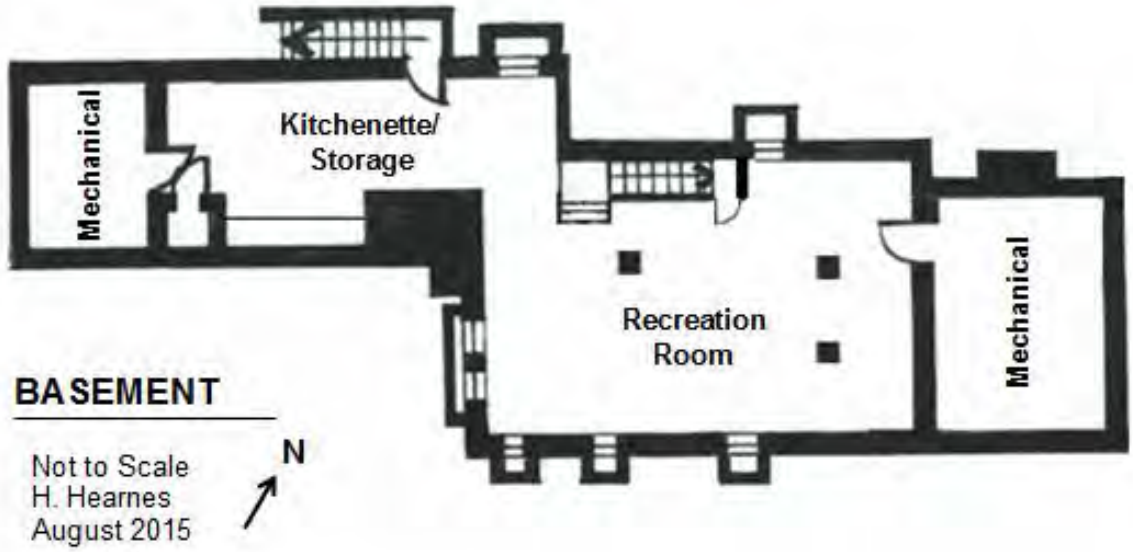
Hilltop House – Second Floor



HILLTOP FLOOR PLANS

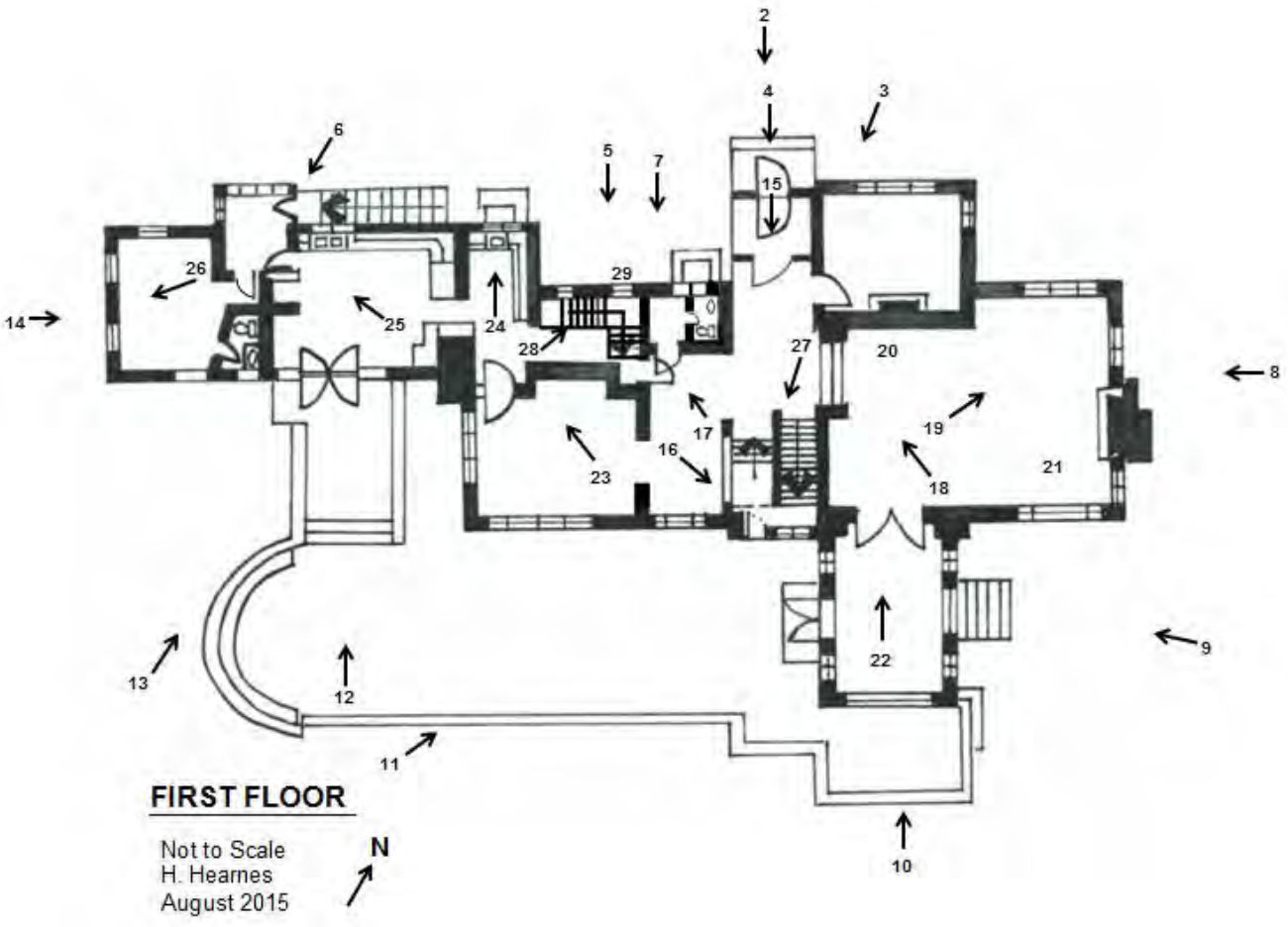
Hilltop House – Attic and Basement





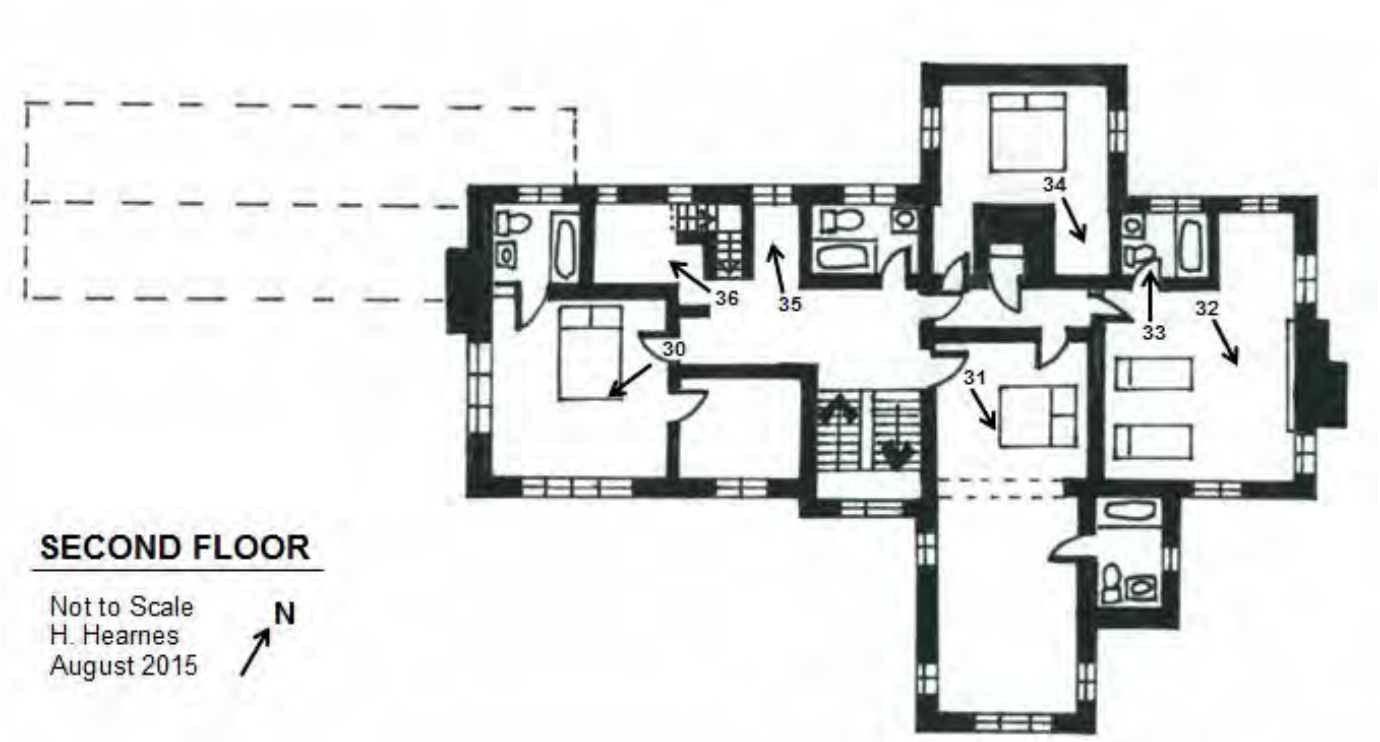
HILLTOP FLOOR PLANS WITH PHOTO KEYS

Hilltop House – First Floor



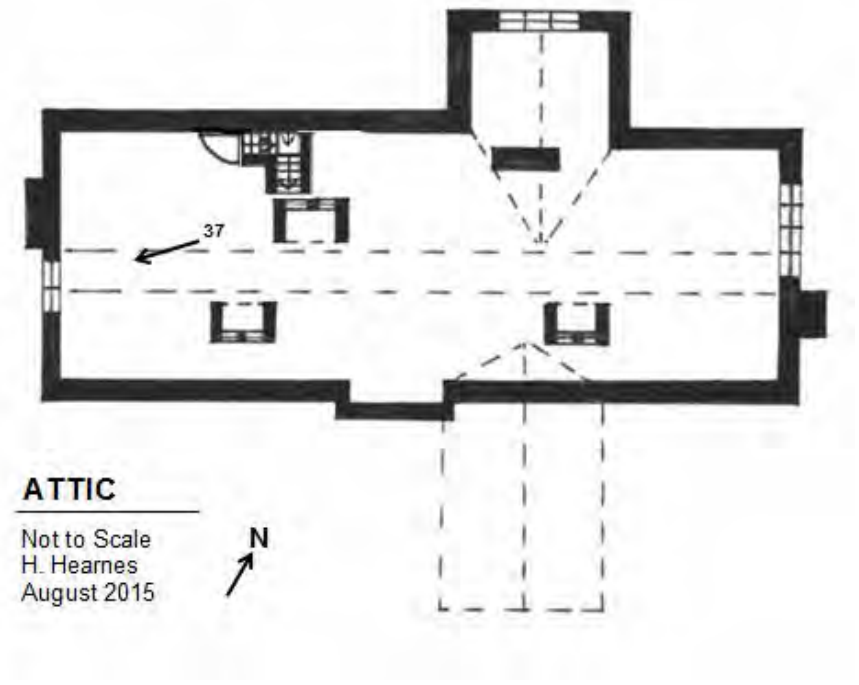
HILLTOP FLOOR PLANS WITH PHOTO KEYS

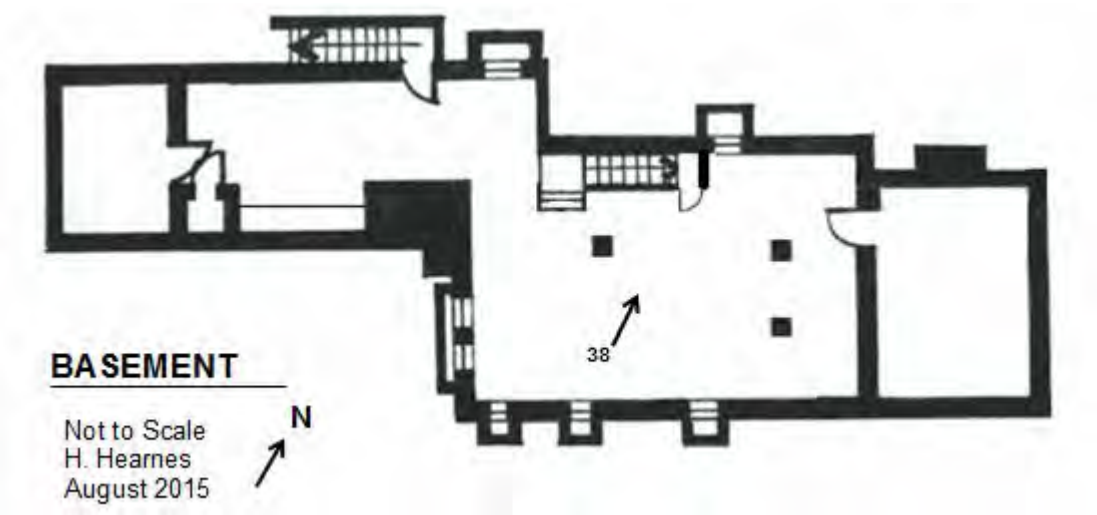
Hilltop House – Second Floor

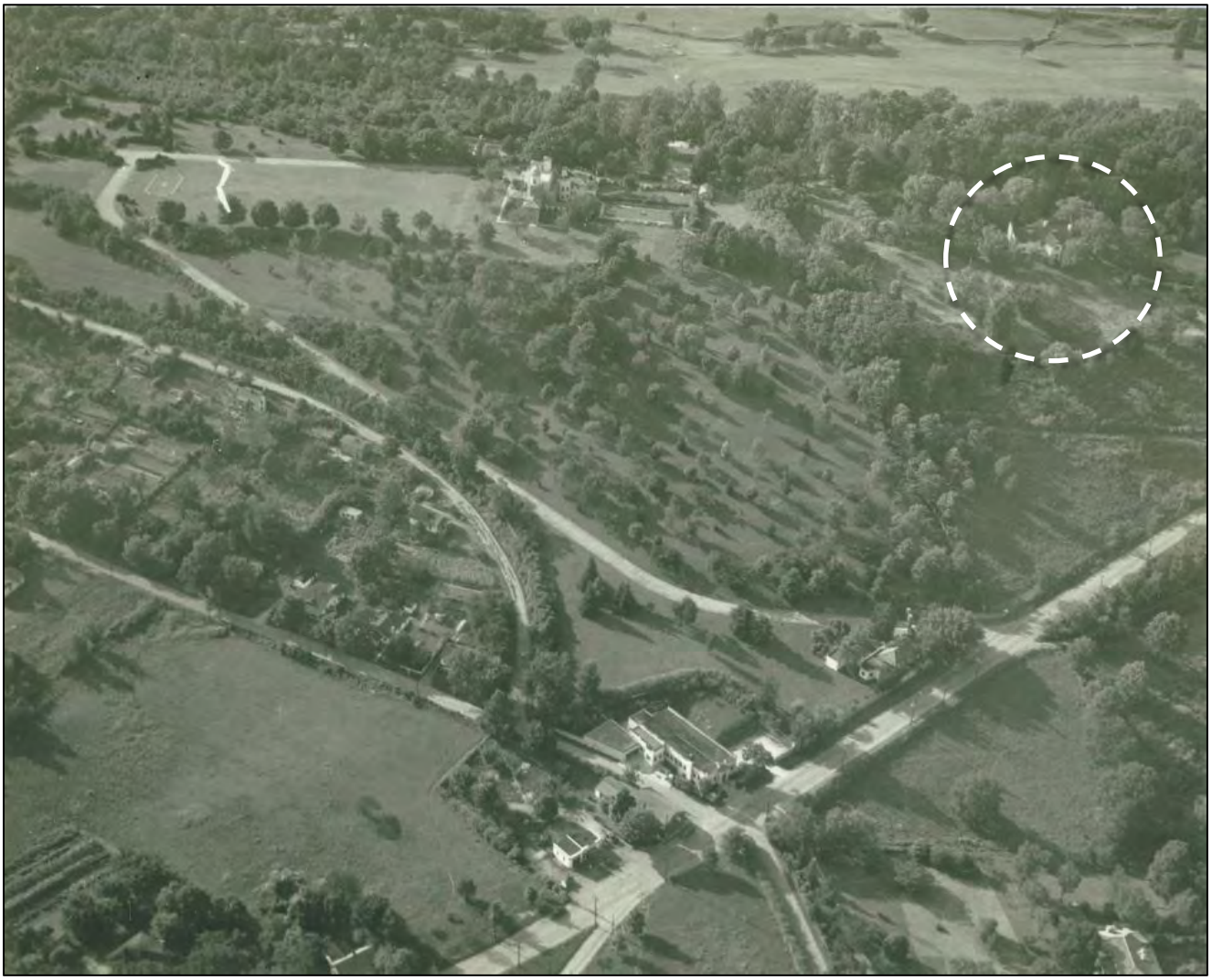


HILLTOP FLOOR PLANS

Hilltop House – Attic and Basement







Aerial Photo of Lyons View Pike, c. 1930-1950, showing Hilltop in the upper right corner.