NPS Form 10-900
(Oct. 2012)

OMB No. 10024-0018

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

1. Name of Property

historic name Hopecote

other names/site number NA

2. Location

street & number 1820 Melrose Avenue NA☐ not for publication

city or town Knoxville NA☐ vicinity

state Tennessee code TN county Knox code 093 zip code 37916

3. State/Federal Agency Certification

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

E. Patrick McIntyre, Jr. 1-26-12

Signature of certifying official/Title Date

State Historic Preservation Officer, Tennessee Historical Commission

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper Date of Action

Hopecote
Name of Property

Knox County, TN
County and State

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 count)

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
1		objects
2	0	Total

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

N/A

Number of Contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling
LANDSCAPE: garden

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling
LANDSCAPE: garden

7. Description

Architectural Classification
(Enter categories from instructions)

OTHER: English Cottage Revival

Materials
(Enter categories from instructions)

foundation BRICK
walls STUCCO
roof STONE: slate
other WOOD
CONCRETE

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

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance
1924-1962

Significant Dates
1924

Significant Person
(complete if Criterion B is marked)

Cultural Affiliation
N/A

Architect/Builder
Staub, John Fanz (1892-1981)

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

9. Major Bibliographical References

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

Previous documentation on file (NPS): N/A

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

Primary location of additional data:

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

Name of repository:
Special Collections Library, University of TN, Knoxville

Hopecote
Name of Property

Knox County, TN
County and State

10. Geographical Data

Acreage of Property Less than 1 acre **Knoxville 147NW**

UTM References
(place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	17	235461	3982724	3			
2				4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title Gail L. Guymon, Architectural Historian/Archivist
organization Archaeological Research Laboratory/U. of TN date November 9, 2011
street & number 5723 Middlebrook Pike, Rm. 239A telephone 865.974.9644
city or town Knoxville state TN zip code 37921

Additional Documentation

submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 0r 15 minute series) indicating the property's location

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

Photographs

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

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

Property Owner

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

name UT Knoxville c/o Mr. Chris Cimino, Vice Chancellor of Finance and Administration
street & number 417 Andy Holt Tower, 1331 Circle Park telephone 875.974.4204
city or town Knoxville state TN zip code 37996

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

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

7. Narrative Description

Hopecote is located on the south side of Melrose Avenue in the vestiges of what once was a residential neighborhood in Old West Knoxville. The area is now part of the University of Tennessee's Knoxville campus. The English Cottage Revival house was designed by Houston-based Country House architect, John Fanz Staub (1892-1981).

Completed in 1924, Hopecote was Staub's first commissioned design and represents the beginning of a career that concentrated on the design of country homes for wealthy patrons in Texas and a few other southern states. Stylistically, it reflects the influence of Staub's mentor, New York City architect, Harrie Thomas Lindeberg, whose work during the 1910s and 1920s focused primarily on the design of country estates for the wealthy. Lindeberg's philosophy that an elegant house need not be ostentatious was adopted by Staub and is seen in his designs throughout his long career.[1]

Homes immediately east and south of Hopecote have been demolished to create surface parking lots. In spite of the changes around it, the vegetative barrier created by Hopecote's mature trees, shrubs, and rear garden help retain a sense of the original setting (Historic Photos 2-3). French doors on the rear of the house open to a large stone terrace that extends the length of the south elevation. Surrounding the terrace are planting beds with mature trees and a variety of perennials including hydrangea, liriope, and ferns. Plantings include winter jasmine, tulip tree, eastern hemlock, Japanese spindle tree, star magnolia, and eastern white pine.[2] The beds are defined by dry-laid limestone walls and divided by a set of limestone steps aligned with the rear entry (Photo 7). The steps connect the terrace and the planting beds with a large curvilinear brick patio flanked with more beds along the east side and rear of the property (Photo 6). The curvilinear rear beds frame an expanse of lawn. The mature trees, shrubs, and flowers in these rear beds help screen the view of the adjacent parking lots while also defining the edges of the landscape.[3] The rear portion of the garden southwest of the lawn contains the only other contributing resource (C), a rectangular concrete pond that was part of Staub's original landscape design. The pond is aligned with the stone steps that lead from the rear of the house to the lawn and garden. Its location serves as a visual focal point from the rear of the house and balances the overall design of the rear garden. According to historic photos, the shallow pond was ringed with flat rocks suitable for sitting and surrounded by clumps of flowering bulbs.

The original privet hedge runs the width of the property along the northwest side and separates the front lawn from the public sidewalk. A flagstone walk originally extended from the sidewalk to the front door, however; the present walk is brick. A pair of poplars was located directly behind the hedge on opposite sides of the walk. These trees are no longer extant. Foundation plantings

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[1] Howard Barnstone, *The Architecture of John F. Staub (*Austin and London: The University of Texas Press, 1979), 3.
[2] See Site Plan, p. 26. The UTK Advisory Committee to Furnishing Hopecote, "Hopecote," c. 1980. In AR538, Hopecote. University of Tennessee Special Collections Library, Knoxville.
[3] *Barnstone, 3.*

soften the lines of the house (Photo 1). Near the property boundary on the east, the original narrow driveway has a stone wall along the east side (Photo 5). Both sides of the driveway are defined by mature vegetation. The sloping grade of the drive terminates at the attached single car garage adjacent to the wing on the northeast corner of the house and the surface parking lot on the east (Photo 2).

The external appearance of Hopecote has changed very little since 1924. Its form consists of a two-story main block with two-offset wings on opposing corners. Hopecote's two brick chimneys are also on the main block: an exterior offset end chimney is at the junction with the north corner wing and an interior end chimney is centered on the west wall of the living room. The north wing is one and one-half stories in height while the south wing is a single story. Defining exterior features include a steeply-pitched side-gabled slate roof, stucco exterior, two unmatched brick chimneys, four, six, and eight-light wood casement windows with plain wood surrounds and sills, and ten-light French doors set into plain wooden surrounds. Narrow wooden louvered attic vents are located on the gabled end wall of the south wing and the east wall of the main block.

The façade (northwest elevation) is dominated by the sloping slate roof whose pitch and slightly overhanging eaves visually reduces the height of the exterior wall and gives Hopecote the outward appearance of an English cottage. The slates are tapered; thick along the bottom eave but thinner as they go toward the peak of the roof. From this elevation, Hopecote is a study in juxtaposed vertical and horizontal planes punctuated by the evenly-spaced placement of vertical elements (the mismatched chimneys and the centered gable on the main block) (Photo 1). Fenestration is minimized; articulated horizontal bands of three six-light casement windows on both stories barely interrupt the otherwise unbroken expanse of the walls. In the center of the façade, a brass-studded, ledged entry door is set into a plain hewn surround of salvaged barn wood (Photo 9). The gray-green patina of the original ship's lamp to the right of the entry door harmonizes with the weathered wood and slate roof. Directly above the entry door on the upper story is an articulated band of three six-light casement windows. To the left of the main entry, the north wing has three casement window bays: a single four-light window to the left of the main entry, a band of two six-light windows, and a band of three six-light windows. To the right of the main entry, the main block has a band of three six-light windows. A set of ten-light French doors with fixed lights is centered on the northwest wall of the south wing.

The northeast elevation of the north wing has a centered sixteen-light wooden entry door flanked by two sets of paired eight-light casement windows set evenly with the height of the door that opens to a small enclosed porch on the north wing. A vertical board apron fills the space below the windows to ground level. Directly above the entry door on the second story is a set of eight-light casement windows (Photo 2). The main block has a band of two six-light casement windows on the first story. A band of four eight-light casement windows is centered below the gable on the upper story. The single-bay one-story garage abuts the southeast side of the north wing but because of the change in slope, is below grade. According to a historic photo, the attached

garage is original to the house and originally had four-light paneled wooden doors.[4] The garage now has a single overhead door.
Between the junction of the north wing and the north corner of the main block is an exterior brick chimney. The east elevation of the south wing has a set of ten-light French doors that open to the terrace.

The southeast (rear) elevation of the north wing has a band of three eight-light casement windows on the main level. On the roof, an offset shed dormer has three six-light casement windows on the south elevation that provide light and air to the maid's quarters (Photo 8). This elevation of the main block contains three evenly-spaced bays defined at the roof-wall junction by three gabled dormers; each with a pair of eight-light wood casement windows on the second story. Delineation of the bays is visually reinforced by the even placement of three vertical downspouts. A band of three six-light casement windows in the living and dining rooms flank the centered French doors that open directly to the stone terrace and rear garden (Photo 10). This elevation of the south wing has a centered set of French doors with fixed lights.

The southwest elevation of the south wing has a centered band of four four-light casement windows (Photo 4). On the main block, the first story has a single offset six-light casement window. The upper story has two sets of eight-light casement windows. A single offset six-light casement window is on the west elevation of the north wing adjacent to the main entry.

Like the exterior, the interior of the house retains a high degree of architectural integrity. Here, Staub's choice of materials, ceiling height, window placement, and configuration play light against dark and minimize the amount of space devoted to windows facing the street. Rough plaster covers the off-white walls.[5] Ceiling height varies from approximately 7-ft. in the kitchen, downstairs bath and the entire upstairs, to 8-ft. in the living and dining rooms. The ceiling in the sunroom is approximately 8-ft. 5-in. The wall and ceiling color contrasts with the interior's dark elements: hewn ceiling beams and wooden bookcases, splayed door surrounds, fireplace lintels, hardwood floors, and paneled dining room walls. Deeply recessed windows on the east and west elevations of both floors as well as door openings to the living room, sunroom, dining room, main staircase, and downstairs hall reveal wall thickness. Staub's use of small articulated windows maximizes the amount of unbroken wall space and permits the careful placement of furnishings.

The interior features massive hand-hewn oak timbers salvaged from an early barn on a farmstead that was the birthplace of Admiral David G. Farragut (1801-1870). The timbers were used to fashion the splayed primary door surrounds, beamed ceiling, fireplace lintel, and built-in bookshelves in the living room as well as a portion of the half-wall in the second story stair hall and

[4] AR 538: Hopecote Photos. University of Tennessee Special Collections Library, Knoxville.
[5] The sunroom's yellow walls are the single exception.

the mantel shelf in the master bedroom.[6] All salvaged barn wood used in the house is intact. Contributing to the cottage atmosphere, the oak batten doors used everywhere except the dining room and kitchen have antique strap hinges and latches salvaged from unidentified pre-Revolutionary era barns in Massachusetts (Photo 24).[7] Interior kitchen doors leading to the breakfast room, rear stairs, and baths (Photo 18) are ledged and have reproduction iron strap hinges and thumb latches.

Hopecote's architectural integrity extends to some of the light fixtures and window/door hardware. Throughout the house, light switches are push button with brass plates. Three different types of original wall sconces designed by Staub remain in the living/dining rooms, sunroom, and foyer. Simple pewter lanceolate fluted sconces are used in the living room and sunroom (Photo 16) but the dining room sconces (Photo 17) are more complex in design and materials. Here, the base is a pewter shield with a raised edge and centered punctated fleur-de-lis motif. A hammered coppered button at the top of the shield anchors the two curved pewter branches that project from opposite sides directly below it. The two arms of the sconce are punctated and have rolled edges that curve away from the base of the shield, terminating beneath each light socket at a fluted collar. The single sconce in the foyer is the largest. Also pewter, it is rectangular with crimped edges. Window hardware is original as are the rat-tail latches on the French doors.

The interior of the main block contains the foyer, main staircase, living and dining rooms, down stairs bathroom and hall between the foyer and north wing, and a centered short rear entry hall on the main level.

The small foyer has a doorway on the west that opens to the living room and one directly opposite on the east that opens to the narrow hall connecting the main block with the north wing. Directly in line with the front door, the main staircase is positioned between the interior walls of the living room and dining room (Photo 11). It is an enclosed straight run flight that terminates at the south end of the upstairs hall. The treads and risers are stained oak and it has a plain wooden wall-mounted handrail. The interior wall terminates about three feet above the floor of the upstairs hall forming a solid "balustrade" and is capped with salvaged barn wood. All three openings in the foyer are framed in barn wood and give the space the feeling of heavy timbering.

The interior wall of the living room has three bays of built-in bookcases framed with salvaged barn wood (Photo 14). A pair of pewter wall sconces is mounted on the vertical beams that delineate the bays of the bookcase. These are in alignment with the ceiling beams and form solid dark lines across the space. Directly opposite the bookcases, the fireplace is centered on the exterior end wall (Photo 13) which is the thickness of the chimney. The single window adjacent to the fireplace is deeply recessed as a result; a design element that visually strengthens the sense of heavy

[6] Farragut's birthplace was at Lowe's Ferry in west Knox County near the settlement of Campbell's Station and is now within the town of Farragut.
[7] Office of the University Historian. Historical Vignette: "Hopecote." *Context*, January 17, 1991, 3.

exterior framing. The inner hearth is deeply recessed and lacks a surround. Salvaged barn wood was used to create a simple mantel shelf that is flush with the wall. The hearthstone came from one of the paths of the James Park House in downtown Knoxville (NR/1972). The corner cupboard near the door to the sunroom is a late eighteenth century piece by English house carpenter and cabinetmaker, Thomas Hope, an ancestor of Albert Guinn Hope (Photo 15).[8]

The south wing contains a sunroom that opens directly off the rear corner of the living room (Photo 18). It has a partial tray ceiling on the northwest and southwest elevations above the French doors on those elevations. With three sets of French doors, and a band of windows on the west exterior wall, the small sunroom is the brightest room in Hopecote.

As originally constructed, the dining room of Hopecote was very stark and plain with the same plaster walls and salvaged barn wood used throughout the rest of the house. Shortly after the house was completed, the dining room was altered by the installation of floor to ceiling pine paneling stained to resemble cherry wood on all four walls (Photo 12). A built-in open corner cupboard stained to match the paneling is in the northwest corner of the room. The opening on the upper portion of the cabinet is curvilinear and deep fluting runs down the outside edges and frames the shelves. The bottom portion of the cupboard is enclosed. There are two interior doors in the northeast corner of the dining room. When the dining room was paneled, the original batten doors were replaced by four-panel pine doors stained to match the paneling. The door on the northeast wall opens to the hall near the kitchen wing while the other door in the corner opens to the small, narrow, breakfast room (Photo 19).

The north wing contains the kitchen area, breakfast room, service entry porch, (Photos 19-20), stairs to the basement and garage, and an enclosed staircase to what was originally the maid's bedroom and bath on the upper level (Photo 21). The maid's quarters are presently occupied by the full-time caretaker and were not accessible.

Upstairs, the master bedroom and private bath are on the west side of the center hall and stairs (Photo 22). The master bedroom has a set of deeply recessed windows and a fireplace on the northwest wall with a slightly arched brick-lined opening. A simple wooden mantel shelf is mounted approximately one foot above the top of the fireplace (Photo 25). Another set of windows on the southwest wall provide additional light to the room and a view of the rear garden and the Smoky Mountains. A door to the master bedroom's private bath is in the northeast corner of the north wall. Two smaller guest bedrooms are on the northeast side of the hall. They each have two sets of windows; those on the northeast wall are recessed. These rooms share a small bath at the north end of the hall. A small linen closet is tucked into the corner next to this bathroom.

[8]Betsey Morris, "Hopecote Has A Future With UT Knoxville," The *Knoxville-News Sentinel*, 12 November 1978, F1-2.

Although some modernization has occurred out of necessity, the floor plan and appearance of the interior space retains a high degree of integrity. Visible changes to the interior are concentrated in the kitchen area. The pantry was converted to function as part of the kitchen (Photo 20) and both rooms have been updated with modern lighting and appliances. Within the past five years, UT also modified the cloak room/bath off the kitchen area and converted the space to a larger bathroom. New plumbing and wiring, HVAC system, and a fire/theft alarm system were also installed.

8. Statement of Significance

Completed in 1924, Hopecote is eligible for the National Register under Criterion C as an excellent example of the residential construction from the Country House movement (1910s through 1940) when upscale suburban residences in the United States favored historic period designs that were eclectic in nature. Country House architects combined elements of traditional styles in innovative ways to produce elegant homes that reflected the discerning tastes of wealthy clients. The nominated property embodies characteristics of medieval influences in an English Cottage Revival style such as thick exterior walls, a steeply sloping roof, small windows, low ceiling height, wooden floors, and walls of timber and plaster. It is one of two extant examples of homes in Knoxville, Tennessee designed by country house architect, John F. Staub (1892-1981), and according to a Getty Grant survey of the UT Knoxville campus, is one of the most important examples of early twentieth century domestic architecture in Knoxville and an excellent example of the Country House movement in domestic design from the 1920s.[9]

Historical Background

Hopecote was built for Albert Guinn Hope (1869-1955) and his wife, Emma Fanz Hope (1880-1977). Albert, a Knoxville silversmith, was the great-great grandson of the late eighteenth century English architect and joiner, Thomas Hope (1757-1820). Ramsey House ("Swan Pond," ca. 1797, NR/1969) and Statesview (ca. 1806, NR/1973) are the only surviving examples of the elder Hope's work in the Knoxville, Tennessee area.[10] His grandsons, David James Hope and John W. Hope, founded Hope Brothers & Co. in downtown Knoxville in 1868.[11] Albert and his brother, James, were the second set of brothers to run the family business on Gay Street which specialized in sterling silver flatware and hollowware and both grew up helping their father and uncle in the store. Albert and James developed a reputation for producing intricate overall engraving done freehand and over the years, the "Hope Bros." stamp on silver, china, and crystal became synonymous with quality in the Knoxville area.[12]

Albert met and fell in love with Emma Fanz Staub Price whose first husband had been killed in one of the first automobile fatalities in the area. Her parents were German-born Ignaz Fanz, who owned a prominent meat market in the city's Market house, and Emma Jane Cooley Fanz. Ignaz Fanz and Knoxville photographer, Joseph Knaffl, were friends and in 1899, Emma posed with Knaffl's infant daughter, Josephine, for a photograph originally entitled "Madonna and Child" (Historic Photo 1). Renamed "Knaffl's Madonna," the photograph was exhibited at the Photographer's Association convention in Celeron, New York. One New York newspaper even

[9] Tim Ezzell, Carroll Van West, Larry McKee, Elizabeth Moore, and Julie Lenger, *Campus Heritage Plan: University of Tennessee* (Knoxville: University of Tennessee Community Partnership Center, 2009), 51.
[10] William MacArthur, Jr., *Knoxville: Crossroads of the New South* (Tulsa: Continental Heritage Press), 1982, 23. Ramsey House was placed on the NRHP 12/23/69 and Statesview on 4/24/73.
[11] East Tennessee Historical Society, Mary U. Rothrock, (ed.), *The French Broad-Holston Country: A History of Knox County, Tennessee* (Knoxville: The Society, 1972), 428-429.
[12] The UTK Advisory Committee.

devoted an entire page to the photograph and the story behind it. It eventually became Knaffl's best-known work and copies were reported as far away as Japan.[13]

By the time Emma and Albert were married in 1916, she had developed an interest in the decorative arts and landscape design. Versed in history and antiques, Emma was among a handful of women whose efforts saved Blount Mansion (NHL/1965) from being destroyed in the mid 1920s.[14] She also became actively involved with Hope Bros. In addition to doing some of the buying for the store, Emma enjoyed giving brides advice on selecting china, silver, and crystal patterns.[15]

The newlyweds resided in a two-story frame house at 608 West Hill Avenue in downtown Knoxville. While convenient to the store on Gay Street, Emma no doubt wanted a house away from the noise and dirt of the city in which she could unleash her decorating and gardening skills. In 1917 and 1921 she purchased parts of adjacent lots 11 and 12 in the Melrose Park Addition from Fannie O'Conner and Louise M. and John S. Webster.[16] The addition was about six blocks west of the University of Tennessee campus in a developing residential area and popular with prominent businessmen such as J. E. Briscoe, who purchased the first lot there before 1900.[17]

In 1921 Emma contacted her nephew, novice architect, John Fanz Staub, and asked him if he would design a "little humble cottage-type, such is as you see around Broadway in England." [18]At the time, Staub was in Lake Forest, Illinois, supervising the construction of an estate for Phillip of Armour III. Staub approached New York contractor about the slate roof being put on the Armour house and mentioned that he wished his aunt could have a roof like that for her house in Knoxville. The contractor sent men to install it for her at a reasonable price. Staub loved the natural colors present; a range of heather tones of grays, grayish green, and mauve which reflected the colors in the landscape.

Although he designed Hopecote and helped his aunt select the furnishings, Staub was not able to be present during the construction due to his other commitments. Instead, he entrusted a reliable contractor to build the house while strictly adhering to the plans and specifications. These included the installation of reproduction door and window hardware made by the Iron Craftsman in Philadelphia at a cost of $409.10 and sconces that Staub designed for the living and dining rooms.[19] Construction was completed in 1924. Shortly following the completion f the house,

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[13]East Tennessee Historical Society, Lucile Deaderick, (ed.) *Heart of the Valley: A History of Knoxville, Tennessee* (Knoxville: The Society, 1976), 427, 428-550; *Op cit.*, The UTK Advisory Committee.
[14]A National Historic Landmark (10/15/66), Blount Mansion (ca. 1792) was the capital of the Territory of the United States South of the Ohio River and home of Governor William Blount.
[15] Anonymous.
[16]Knox County Archives, Knoxville, Tennessee [KCA] 1917: Deed Book [DB] 319:50, and 1921 [DB] 349:440.
[17]Knoxville City Directory1900, (Knoxville: The Knoxville City Directory Company).
[18] Morris.
[19] The UTK Advisory Committee.

Staub had the dining room walls paneled; adapting his design from a period room displayed at the Metropolitan Museum of Art in New York City (Photo 12).[20]

When Hopecote was featured in *The House Beautiful* in February 1925, the article stated "The desire for simplicity, honesty, and truth...has lent to a suburban lot only 100 x 150 feet, a feeling of privacy and completeness." Emma strove to achieve the same effect through her choice of furnishings. She furnished the house with Early American antiques that included a piece handed down in the family: a corner cupboard designed by Thomas Hope (Photo 15). Some English porcelain pieces were included along with pewter and collections of lusterware. Some of the hinges were from pre-Revolutionary barns in Massachusetts. Staub also assisted in furnishing Hopecote and contributed some seventeenth century Dutch Blaeu maps and an antique hooked rug that Emma hung over the living room fireplace (Historic Photo 4).[21]

Staub continued to correspond with his aunt over the years and never lost interest in Hopecote. After viewing photographs of the living room, he approved of the andirons Emma had found for the fireplace but gently suggested they needed to be placed slightly farther apart. Staub also made suggestions about the use of color, noting the living room couch cover and wall hanging should be dyed a darker color to make them stand out against the light-colored walls. He tempered these suggestions with the explanation, "...It is so easy to be critical and I hope you understand I'm only trying to achieve perfection."[22]

In 1932 the Hope brothers lost their business and Albert nearly lost Hopecote; mortgaging his house several times between 1932 and 1938. The business was purchased and continued briefly under the name "Hope Bros." A short time later, the name was changed to "Kimball's." Albert and James reopened Hope Bros. at 613 Market Street during the early 1940s where they continued their tradition of quality until their deaths.[23]

Following Albert's death in 1955, Emma's two unmarried sisters, Ella and Adah, and her brother, Leo, moved in with Emma at Hopecote. Ella was an accomplished pianist and gave lessons on a piano which nearly filled the sunroom. Adah was a historian who spent her days at Blount Mansion. Leo Fanz was an attorney and musician and despite his failing eyesight, became so familiar with the interior of the house he could easily get around by himself. Emma Hope sold the property to the University of Tennessee Knoxville (UTK) in 1976 under the condition she be allowed to reside at Hopecote until her death. She died at the age of 97 in 1977.[24]

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[20]John Thomas Rather, Jr., "Charm In The Small House As Shown In 'Hopecote' in Knoxville, Tennessee." *The House Beautiful*, February 1925, 115.
[21]Rather, Jr.
[22]Rather, Jr. and The UTK Advisory Committee.
[23]AR.026, Hopecote, Box 1, Folder 3. Special Collections Library, University of Tennessee, Knoxville.
[24] [KCA] 1976 [DB] 1597:589-90.

Once UTK took possession of Hopecote, the Hopecote Advisory Committee was formed to oversee the renovations and to solicit donations of funds and antique furnishings. Members included the original architect, John F. Staub, who served as honorary chairman, prominent members of the Knoxville community, and University faculty and staff. Most of the work done on Hopecote involved replacing wiring and plumbing to bring it up to current building codes; however, other changes were made to simply modernize it. That included the installation of a new HVAC system (that replaced the original forced air coal fueled system) as well as fire/security systems. The hardwood floors were refinished and the walls were replastered. A partial wall was removed in the bathroom to make the downstairs cloak room part of the adjoining bath c. 2009.[25] All the windows were repaired to their fully functional state and gutters and downspouts were replaced.[26]

The Hopecote Advisory Committee also worked with representatives from the Knoxville Garden Club (a member of the Garden Club of America) and UTK horticulturalists to design gardens and establish plantings appropriate for the house (see garden site plan). Mr. Staub also worked closely with this group. The project was a finalist in the 1979-80 competition for the "Founder's Fund" award of the Garden Club of America.[27]

After renovations were completed in the late 1970s, Hopecote opened as a guest house for official visitors and as a teaching laboratory for students in interior design, architecture, and ornamental horticulture. Hopecote presently has a live-in caretaker who maintains the house and garden in addition to taking care of overnight guests.

John F. Staub

Born in 1892, John Fanz Staub's mother, Anna Cornelia Fanz, was one of Emma Fanz Hope's sisters. His father was Fritz Staub, the son of Swiss-German immigrant, Peter Staub (1827-1904) who settled in Knoxville, Tennessee in 1856. Peter began his career in Knoxville as a simple tailor but opened Staub's Opera House at the southeast corner of Gay Street and Cumberland Avenue in 1872. Under his management, it became the centerpiece of cultural development in Knoxville by bringing prominent actors and theatrical companies to town which no doubt facilitated his being elected mayor of Knoxville in 1874 and 1881. During Peter Staub's terms as mayor, Knoxville established a municipal fire department as well as a public school district. President Rutherford B. Hayes appointed him to represent the United States and Tennessee as a commissioner to the Paris Exposition and in 1885, President Grover Cleveland appointed him to the post of United States Consul to Switzerland. Busy with his career, Peter transferred management of the theater to Fritz, who changed the name to the Lyric Theater. Vaudeville acts were among those featured

[25] Lori Wilson, UT Division of Facilities Planning, personal communication, November 4, 2011.
[26] Morris, 1978, F-2.
[27] Jack E. Reese, "Guide to Hopecote: A description of the furnishings," 1. Booklet printed c. 1980 for the official opening of Hopecote after restoration was completed. Copy available at the Division of Facilities Planning, UTK, Knoxville.

there during the early twentieth century. Peter was killed in a runaway horse accident on May 8, 1904.[28]

By the time John F. Staub was born, the Staub family had been accepted as part of Knoxville's "elite" class of citizens. Members of St. John's Episcopal Church (NR/1973) and the Knoxville Country Club, they mingled with other upper class families at various civic and social venues. John enrolled at the University of Tennessee and majored in mathematics with a minor in art. Class sketching trips to picturesque rural towns such as Wolf Creek, Tennessee introduced him to architecture. About the same time, Fritz and Anna Staub were preparing to have a Tudor Revival house built just west of campus and Anna showed him two books on English cottages and farmhouses she had been studying. With his interest in architecture piqued, he abandoned mathematics and switched his major to architecture during his junior year. In the summer of 1913 after he completed his undergraduate degree, John gave dancing lessons to the sons and daughters of his parents' friends at the Cherokee Country club in Knoxville.[29]

Staub entered MIT and graduated with a B.S. in architectural design in 1915. Awarded a post-graduate scholarship, he spent the next year studying architecture in Europe and Central America. When he returned to the United States, Staub continued his studies at MIT, a popular place for aspiring Southern architects at that time. He took classes in design, perspective, life drawing, and architectural history and studied under Boston architect, C. Howard Walker. Staub's biggest influence, however; was his design instructor, Edgar I. Williams. Staub earned an M.S. in architecture in 1916.[30]

Through a series of fortuitous connections, Staub was able to secure an interview as well as his first job with the New York Country House architect, Harrie T. Lindeberg; working in his firm from 1916-1917 at a starting pay of $12.00 per week.[31] After opening his own practice in 1910, Lindeberg had already established himself as one of the country's most influential country house architects and received commissions from a long list of wealthy patrons. Lindeberg put Staub to work on several homes in Illinois, Massachusetts, Connecticut, and New Jersey. Staub's work was interrupted by a brief stint in the U.S. Navy as a combat aviator from 1917 to 1918 but after WWI ended, he returned to New York and continued to work for Lindeberg until 1923. While in New York, Staub met Madeleine Louise Delabarre, a recent graduate of the Parsons School of Design. They were married in October, 1919. It was a perfect pairing; Madeleine's charm and

[28]Lyric Theater, 14 Oct 2011 http://cinematreasures.org/theaters/10941 and Robert Parkinson, "Peter Staub," *Tennessee Encyclopedia of History and Culture*, accessible online at http://www.tennesseeencyclopedia.net/entry.php?rec=1259.
[29]Stephen Fox, *The Country Houses of John F. Staub.* (College Station: Texas A&M University Press, c. 2007), 2.
[30]The AIA Historical Directory of American Architects, s.v. "Staub, John F.," (ahd1042775), accessible online at http://www.aia.org/about/history/aiab082017.
[31] Barnstone, 3.

social connections brought Staub his first commissions a few years later after they moved to Houston.[32]

Lindeberg's eclectic designs and his approach to the design of country houses had a profound effect on Staub. Commenting on Lindeberg's country houses, architectural critic Royal Cortissoz said they have a "new minted quality, delightfully unspoilt by derivative influences. It does not make you think of a French chateau or an Italian villa." Lindeberg taught Staub not to copy historical types but to recombine selected historical elements from those types into "a unique creation that expressed the artist's own sensibilities and the particular circumstances of the commission."[33]

In 1921 Staub was offered a position with the Knoxville architectural firm of Barber and McMurry. Lindeberg, however, wanted him to go to Houston, Texas to work on a new residential development called Shadyside because Staub was familiar with the client's taste. Staub opted to go to Houston; a decision that put him in the place he would remain for the rest of his life and ensured his success as an architect. Many years later as he reflected on this decision, Staub said, "I made up my mind that if I went back to Knoxville, they'd say 'his grandfather or father got him that job.' And I thought, if I go to Texas where I don't know anybody, they can't say anybody's shoving jobs my way."[34] As if he wasn't busy enough, that same year his Aunt Emma Hope asked him to design a Cotswald English Country house for her and his Uncle Albert. Hopecote was Staub's first independent commission and provided him with the opportunity to practice what he had learned from Lindeberg.

Throughout his career, Staub always began with a survey of the property and designed the house around it. A favorite approach to the interior spatial arrangement was to place the major living rooms toward the rear of the house and toward the southeast to obtain the prevailing breezes. Where deed restrictions required houses to face the street, Staub treated the facades as closed planes and minimized fenestration on that elevation to increase owner privacy. In contrast, rear elevations were typically much more open with numerous doors and larger expanses of windows to take advantage of views, light, and air. This approach was used for Hopecote where "closed" versus "open" front and rear elevations create visual tension.

Emma Hope wanted the interior spatial arrangement of the house to reflect the informality of the exterior so Staub designed an asymmetrical floor plan with a small entrance hall. Rather than placing the dining room to the left of the entrance opposite the living room as is common in traditional designs, Hopecote's dining room is at the rear of the main block and accessible only from the rear hall off the living room or through the kitchen wing. The use of exposed timbers, rough plastered walls, and articulating fenestration imparts an eclectic sense of Arts and Crafts

[32] Barnstone, 12.
[33] Barnstone, 4.
[34] Houston Metropolitan Research Center, John F. Staub oral history interview, March 17, 1975. Houston Metropolitan Research Center, Houston Public Library.

modernity to Hopecote while still evoking the atmosphere of an English country cottage. True to his training under Lindeberg, Staub was careful to avoid the picturesque clichés frequently seen on medieval revival styles in the United States. Hopecote's design exhibits a restrained use of elements taken from those styles without copying them *per se*.[35]

Hopecote's site slopes to the south toward the Great Smoky Mountains. The house is oriented so each room on the rear of the house has a panoramic view and receives a maximum amount of sunlight. In keeping with the cottage architecture of rural England, the house and original landscape complemented one another and were linked by Staub's choice of materials used on the exterior. The original landscaping produced the effect of a state of exquisite naturalness. While the front garden was more formal (Historic Photo 2) with foundation plantings, poplars framing the entry, and a hedgerow, the rear garden was less controlled and consisted of a series of grassy terraces (Historic Photo 3). Wildflowers were mixed with controlled geometric plantings of shrubs and perennials and beyond the terraced area near the rear of the house; a level expanse of grass (now the brick patio area) abutted the southern end of the garden. Here, Emma had a "picture garden"; an ornamental pool surrounded by perennial borders. Shade trees were planted near the house and repeated at intervals in the rear garden.[36]

An innovative and knowledgeable gardener, Emma Hope was a member of the Knoxville Garden Club. Over the years she filled the rear garden with varieties of white flowers, her favorite. She eventually amassed an impressive collection of Native American iris and planted these amid cultivated varieties. Lilies, another favorite, were also abundant. The garden gradually became neglected as her health failed and she was unable to maintain it. Many of her prized plants were given away and the original lines of the landscape were buried beneath honeysuckle, poison ivy, and other invasive natural species. When the University took possession of Hopecote in 1978, members of The Garden Club of Knoxville agreed to help with the restoration. In 1979-80 Hopecote's garden was a finalist for the "Founder's Fund" award of the American Garden Club.[37]

The sunroom further enhanced the connection between the house and the garden; merging architecture with sunlight and nature through the use of French doors on the three exterior walls. Barnstone, Staub's biographer, described Hopecote as "a romantic reminiscence of that [English Cottage] style, returned to the Knoxville climate, a compelling site, and twenties servicing, technology, and uses."[38]

Hopecote won a special award for *The House Beautiful's* first design competition in February 1925 and was later featured in *The Architect* (June 1925) and in *Southern Architect and Builder* (October 1924) magazines. One imitation of Hopecote was constructed in Glendale, Arizona after

[35]Barnstone, 32. 72.
[36]Betsey B. Creekmore, Personal file with notes on Hopecote. AR.0267, Box 1, Folder 24. University of Tennessee Special Collections Library, Knoxville.
[37]Creekmore; Betsey Morris, "A Garden for Hopecote" *Knoxville News-Sentinel*, July 29, 1979, F-4.
[38]Morris; Barnstone, 68.

the owners saw the *The House Beautiful* article and contacted the Hopes about dimensions of certain elements of the design and other details. In 1977 the East Tennessee Chapter of the American Institute of Architects gave its annual award to Emma Hope on behalf of Hopecote.[39]

When Staub went to Houston for Lindeberg, he supervised the construction of three new houses Lindeberg had designed in the new planned residential district of Shadyside as well as one of his own designs, the Wray House.[40] Each house was a different design and demonstrated that planned communities did not have to be visually boring. While upscale, Staub's designs reflected the national trend away from huge estate homes. Houston's elite of the 1920s preferred private enclaves with homes reflecting the individual tastes of their owners. Restrained elegance was the new operative and Staub was adept at determining the taste of his clients and designing unique homes for them.

He quickly saw the potential Houston had to offer and he and Madeleine decided to make it their permanent home. In addition to an abundance of professional opportunities, Staub also realized that he, like Lindeberg, had the potential to be an arbiter of taste, style, and form. His residential designs of the 1920s and 1930s established a representational style that allowed Houston's elite to affiliate with an American patrician class. In 1926 Staub decided to strike out on his own and build his career in Houston. He opened an office in the Union National Bank where one of Lindeberg's clients had provided him with office space. Staub never had to advertise; receiving commissions through word of mouth and Madeleine's social connections.[41]

Staub's work in Houston was concentrated in the elite neighborhoods of River Oaks, Courtlandt Place, and Broadacres. His earliest independent work included the River Oaks Country Club (1924-demolished), Forum of Civics (1927), a remodeling of an existing 1910 school, and Bayou Bend (1928) for Ima Hogg, whose brothers were instrumental in the planning and development of suburban Houston.[42] Between 1924 and 1958 Staub was responsible for the design of 31 houses in the River Oaks development in addition to designing homes that were never built and alterations/expansions of existing homes there.[43] By the late 1920s Staub expanded beyond Houston; designing homes in Galveston, Fort Worth, and (The Dixon House) in Memphis, Tennessee. His plans were being published in a number of professional publications. His firm also designed buildings for Rice University, the University of Texas-Austin, the University of Houston, and a few commercial buildings.[44]

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[39]Office of the University Historian, The UTK Advisory Committee.
[40]The development began with the building of Joseph S. Cullinan's home, 'Shadyside' in 1916. Known as the Andrew Jackson and Margaret Cullinan House, this Neoclassical/Spanish Creole design was placed on the NRHP in 1993.
[41]Fox, 2.
[42]Much of Staub's early work is now listed on the NRHP: Broadacres Historic District (1980) and Forum of Civics (1988).
[43]Barnstone, 68.
[44]Fox, 3-4.

His career flourished through the years of the Great Depression and Staub designed homes in developments in many other Texas cities as well as in Shreveport, Louisiana; and Memphis and Knoxville, Tennessee. After WWII ended, the demand for country houses waned as more contemporary styles such as the Ranch house grew in popularity. Staub struggled with a loss of direction as he tried to adapt. By the mid-1950s he had designed what he called the "Palladian" ranch which merged the classical pavilion with the Ranch house. Once again, he had found a way to merge historical elements with modern tastes.

John F. Staub also designed an addition to the Alfred Sanford House (demolished) in Knoxville, Tennessee. In 1940; he designed a house for a childhood acquaintance, Eugenia Williams. Overlooking the Tennessee River, this house is now owned by the University of Tennessee system and is the only other extant example of Staub's work in Knoxville. Near the very end of his career, his third Knoxville house was designed in 1950 for his sister, Amy Staub Galyon, and was a contemporary design.[45]

Shortly before his death in 1981, Staub was actively involved with the University of Tennessee Knoxville's efforts to renovate Hopecote, secure appropriate furnishings, and renovate the garden.[46]

Hopecote is Knoxville's best and least altered example of the English Country Revival style. The asymmetrical plan, steeply sloped roof, bands of casement windows, prominent chimneys, and stucco exterior are all recognized elements of this early-twentieth century revival style. Inside, the use of rough coated plaster walls, exposed hewn timbers, and wide board flooring further evoke the hallmarks of the style. Elsewhere in Knoxville, the North Hills Historic District (NR/2008) includes homes that are builders' interpretations of English Country Revival; however, these more closely resemble mass-produced Tudor Revival designs. Another house at 924 Scenic Drive (1930) in the Sequoyah Hills neighborhood also has a steeply pitched slate roof and small windows and although its outward appearance more closely resembles the English Country Revival style, it too, is Tudor Revival.[47]

[45]Betsey B. Creekmore, personal communication, October 26, 2011.
[46]Reese, 1.
[47]Ann K. Bennett, personal communication, November 7, 2011.

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The Knoxville City Directory Company. Knoxville City Directory 1900. Knoxville: Knoxville City Directory Company, 1900.

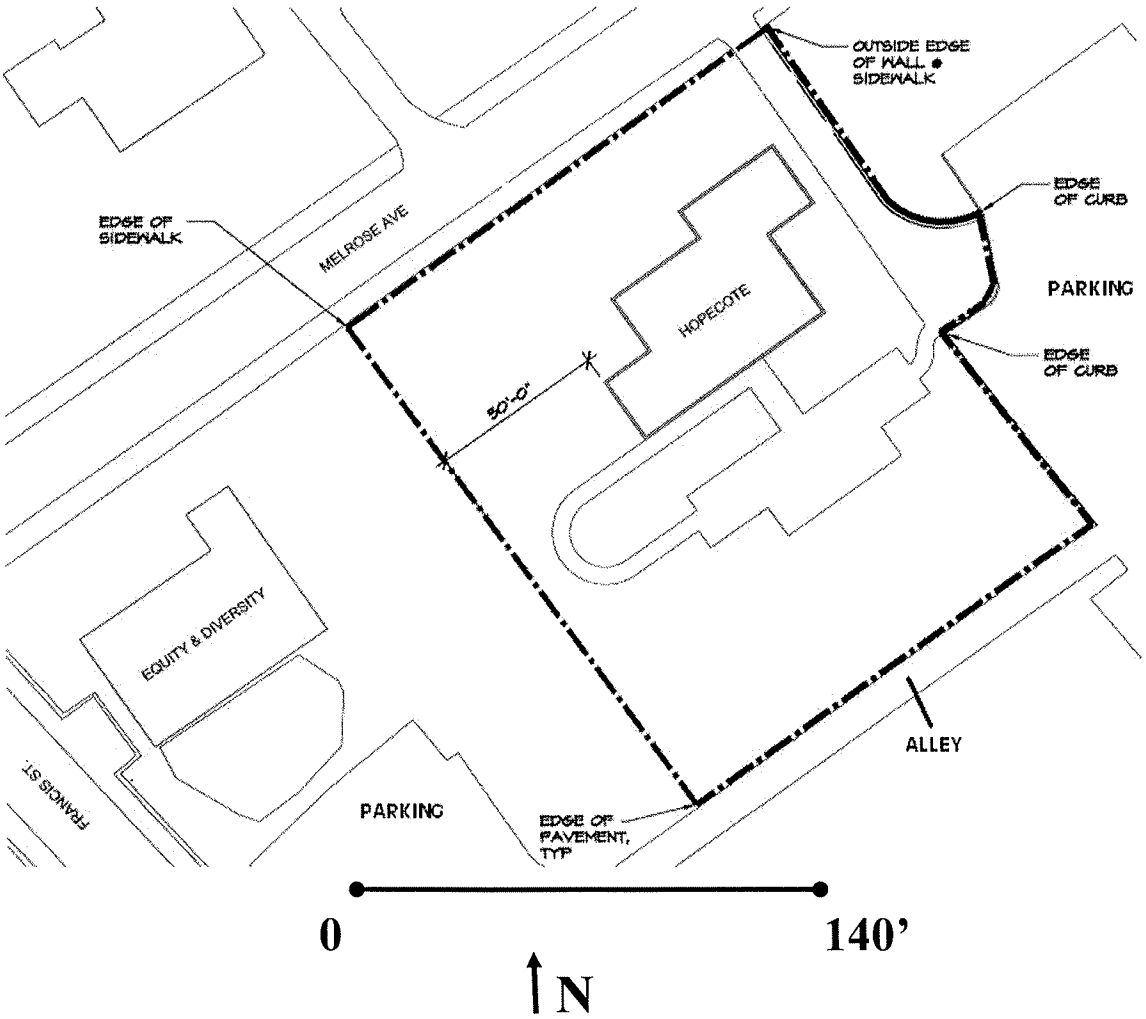
The UTK Advisory Committee to Furnishing Hopecote, "Hopecote," c. 1980. In AR538, Hopecote. University of Tennessee Special Collections Library, Knoxville.

10. Boundary Description

Hopecote is located on the Knoxville campus of the University of Tennessee and is surrounded on all sides by University-owned property. The house and rear garden occupy Parcel 24. A portion of Parcel 23 to the west has been included to encompass the edge of the rear sidewalk and Hopecote's side yard. The north boundary is the south edge of the sidewalk on the south side of Melrose Avenue to the outside edge of the retaining wall the retaining wall at the east side of the driveway. The east boundary follows this wall to the edge of the curb at the parking lot on the east, and then follows the fence that runs along the boundary of Parcel 23 to the north side of the alley. The south boundary follows the fence then at the edge of the pavement, the west boundary is a line set 50-ft. from the northwest corner of the south wing.

Justification

The boundary includes all the land currently associated with Hopecote.



Photographs

Photos by: Gail L. Guymon
Date: September 2011
Digital Negative: Tennessee Historical Commission

#1 of 25
Northwest elevation (façade). Photographer facing southeast.

#2 of 25
Southeast (side) elevation. Photographer facing northwest.

#3 of 25
Southeast elevation (rear). Photographer facing northwest.

#4 of 25
Southwest elevation (side). Photographer facing northeast.

#5 of 25
View: driveway-northwest (façade) elevation. Photographer facing southeast.

#6 of 25
View: rear patio and garden area. Photographer facing east.

#7 of 25
View: rear steps and beds between terrace and patio-southeast elevation (rear of house). Photographer facing northwest.

#8 of 25
View: detail of slate roof and dormer in northeast wing, southeast elevation. Photographer facing northwest.

#9 of 25
View: main entry door-northwest (façade) elevation. Photographer facing southeast.

#10 of 25
View: French doors on rear of main block, southwest elevation. Photographer facing northwest.

#11 of 25
Main floor entry hall and staircase leading to upper floor. Photographer facing southeast.

#12 of 25
Northwest corner of dining room on the main floor. Photographer facing northwest.

#13 of 25
Northwest corner of living room on the main floor. Photographer facing northwest.

#14 of 25
East side of living room and view of built in bookcases on the main floor. Photographer facing east.

#15 of 25
Southwest corner of living room and late 18th century corner cupboard by Thomas Hope. Piece is original to the house. Photographer facing southwest.

#16 of 25
Detail of main floor living room sconces mounted on bookcases. Photographer facing east.

#17 of 25
Detail of dining room sconces. Photographer facing southeast.

#18 of 25
Southwest corner of the sunroom. Photographer facing southwest.

#19 of 25
Main floor-breakfast room off kitchen with original china cabinet. Photographer facing east.

#20 of 25
Main floor-view of former pantry adjacent to kitchen. Photographer facing north.

#21 of 25
Main floor kitchen-rear stairs to maid's quarters. Photographer facing southeast.

#22 of 25
Upper floor hall looking toward rear of the house. Photographer facing southeast.

#23 of 25
Upper floor hall looking toward front of the house. Photographer facing northwest.

#24 of 25
Example of doors and original antique hardware. Photographer facing east.

#25 of 25
Upper floor master bedroom, northwest corner. Photographer facing northwest.

Historic Photos
#1 of 4
"Knaffl's Madonna," 1899.

#2 of 4
Northeast elevation of Hopecote ca. 1925. From "The Architecture of John F. Staub Houston and the South, Barnstone, 1979. Used by permission.

#3 of 4
Southeast elevation of Hopecote ca. 1925. Photographer facing northwest. AR.0267, Box 1, Folder 17. UT Special Collections Library, Knoxville.

#4 of 4
Living room ca. 1925. Photographer facing west. Hopecote. AR.0267. AR.0267, Box 1, Folder 13. UT Special Collections Library, Knoxville.

1 of 4

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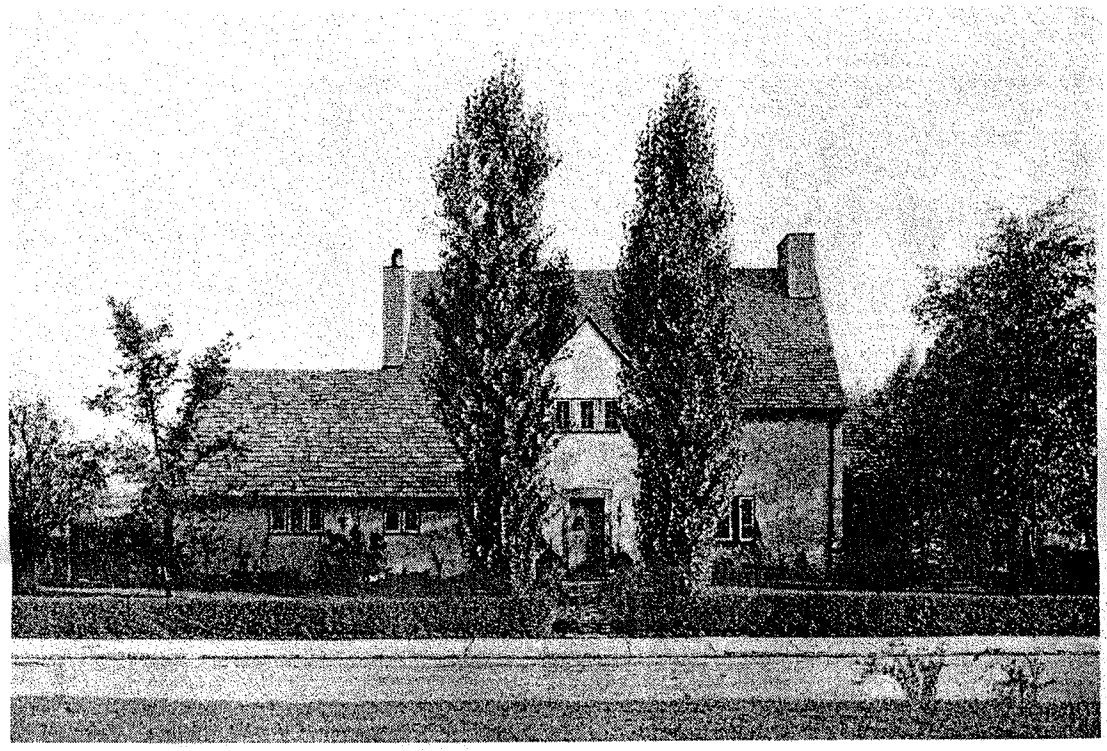

Entrance (north) elevation

2 of 4

3 of 4

United States Department of the Interior
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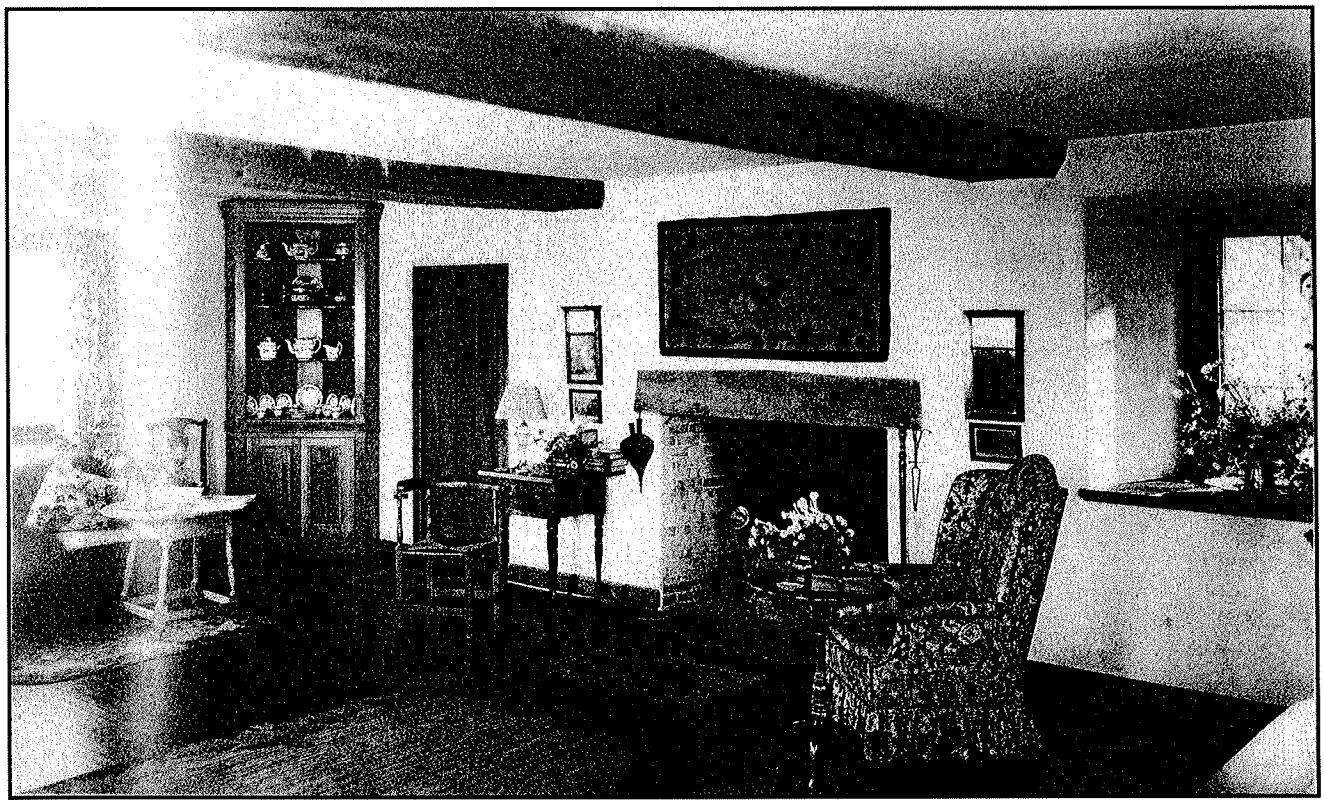
National Register of Historic Places Continuation Sheet



4 of 4

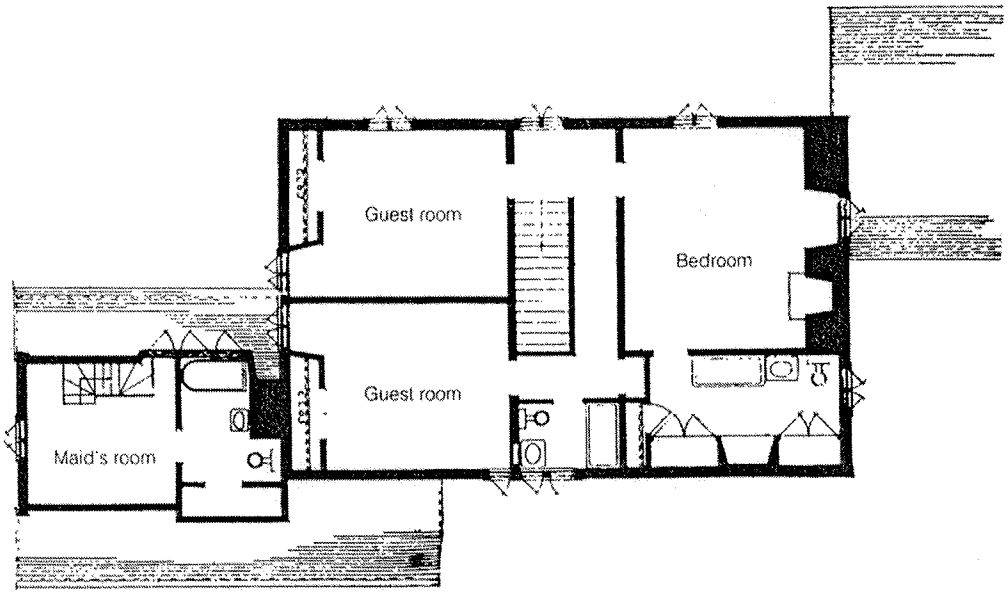
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

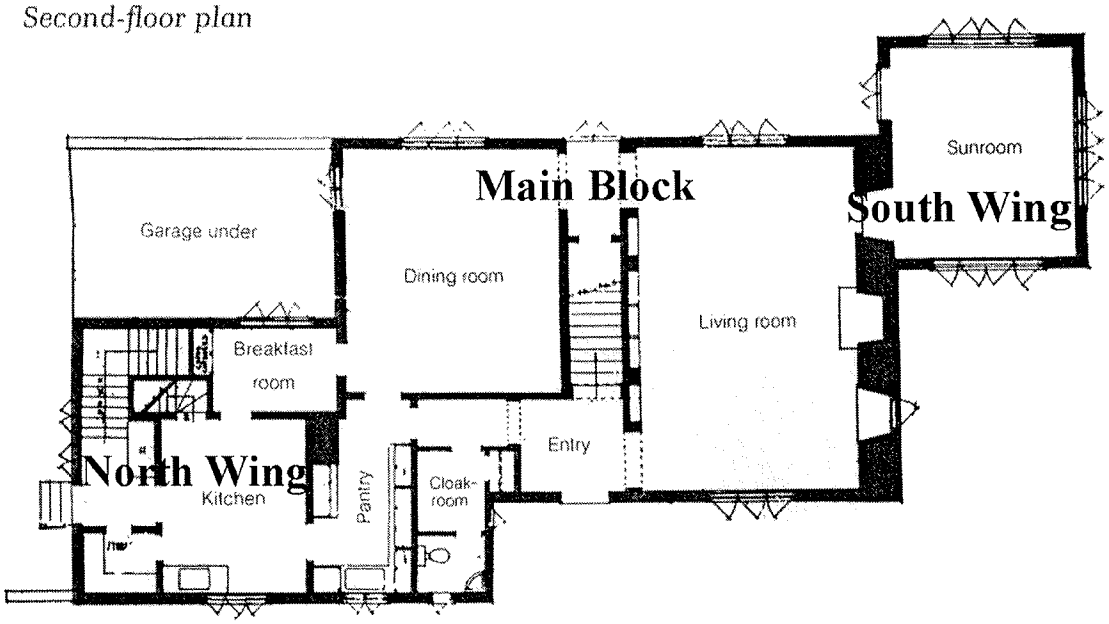
Section number Floor Plans Page 25

Hopecote
Knox County, TN

Original Floor plans:



Second-floor plan



First-floor plan

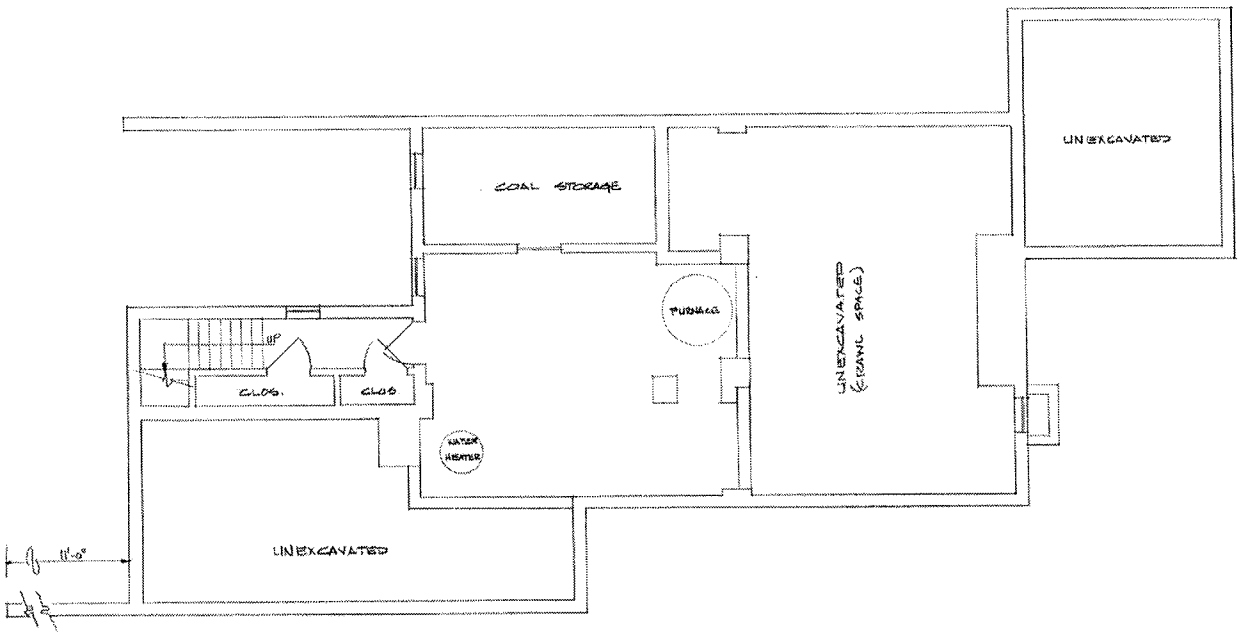
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Floor Plans Page 26

Hopecote
Knox County, TN

Revised Floor plan: Basement



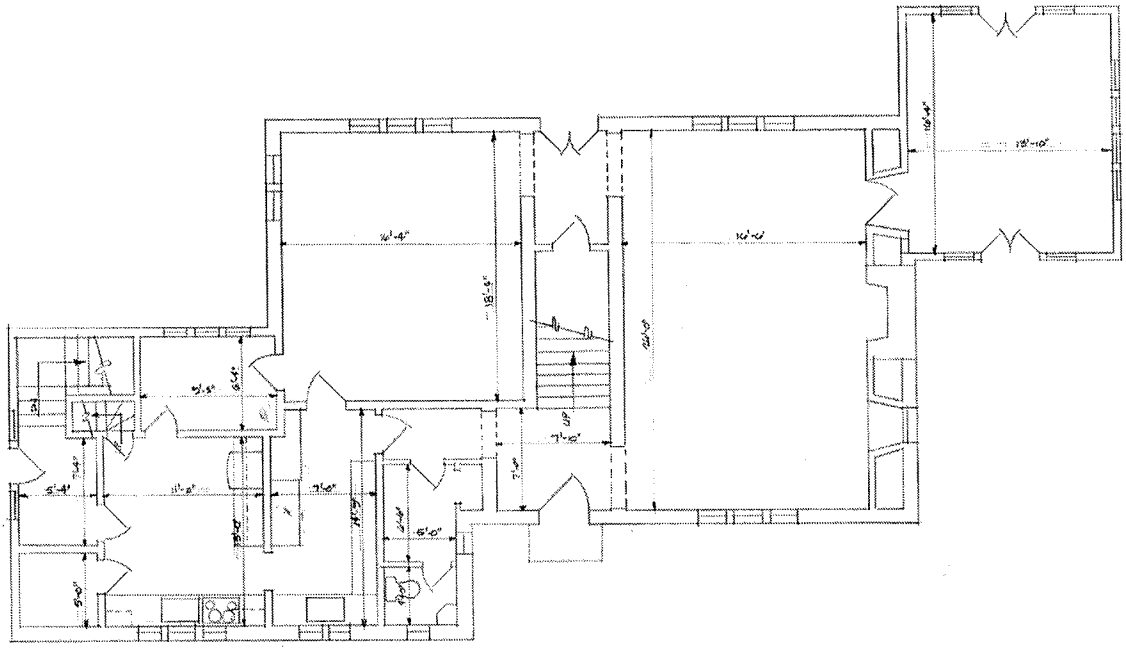
BASEMENT FLOOR PLAN

1820 MELROSE AVE.
THE UNIVERSITY OF TENNESSEE
KNOXVILLE TENNESSEE
DATE: 1/8/78 DRAWN BY
ENGINEERING SERVICES 1 of 3

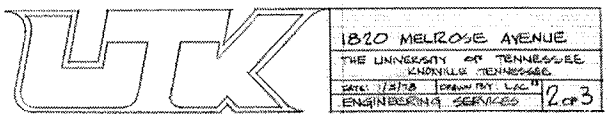
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Revised Floor plan: Main Level



FIRST FLOOR PLAN



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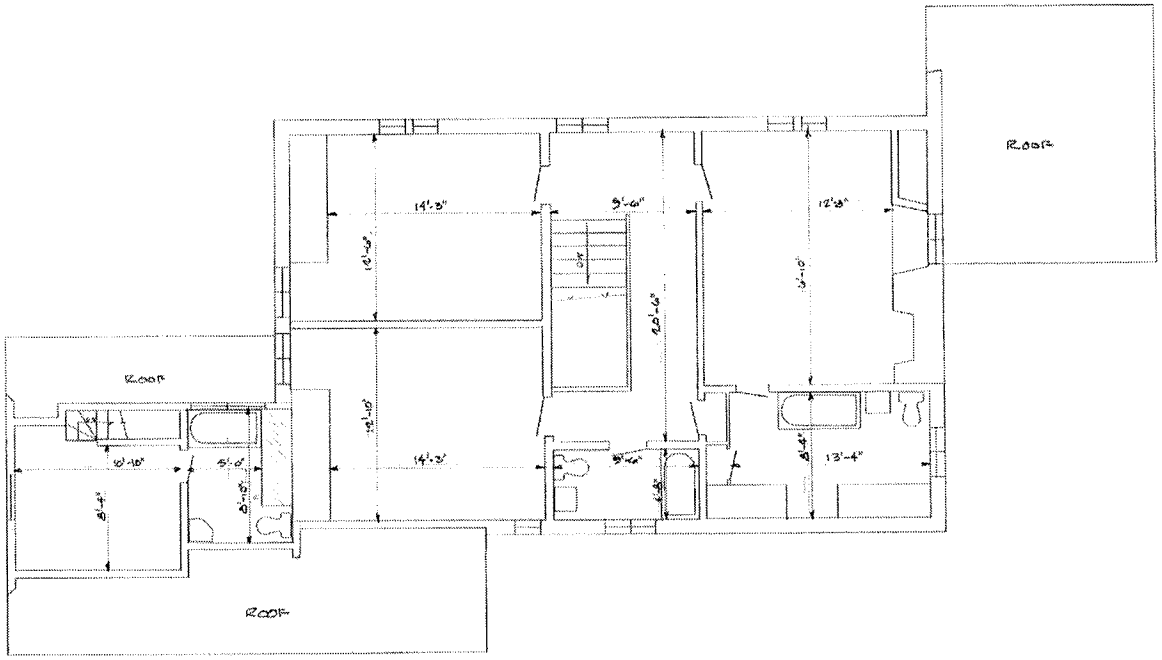
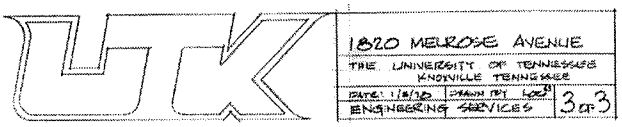
Revised Floor plan: Upper Level



SECOND FLOOR PLAN
1/4" = 1'-0"



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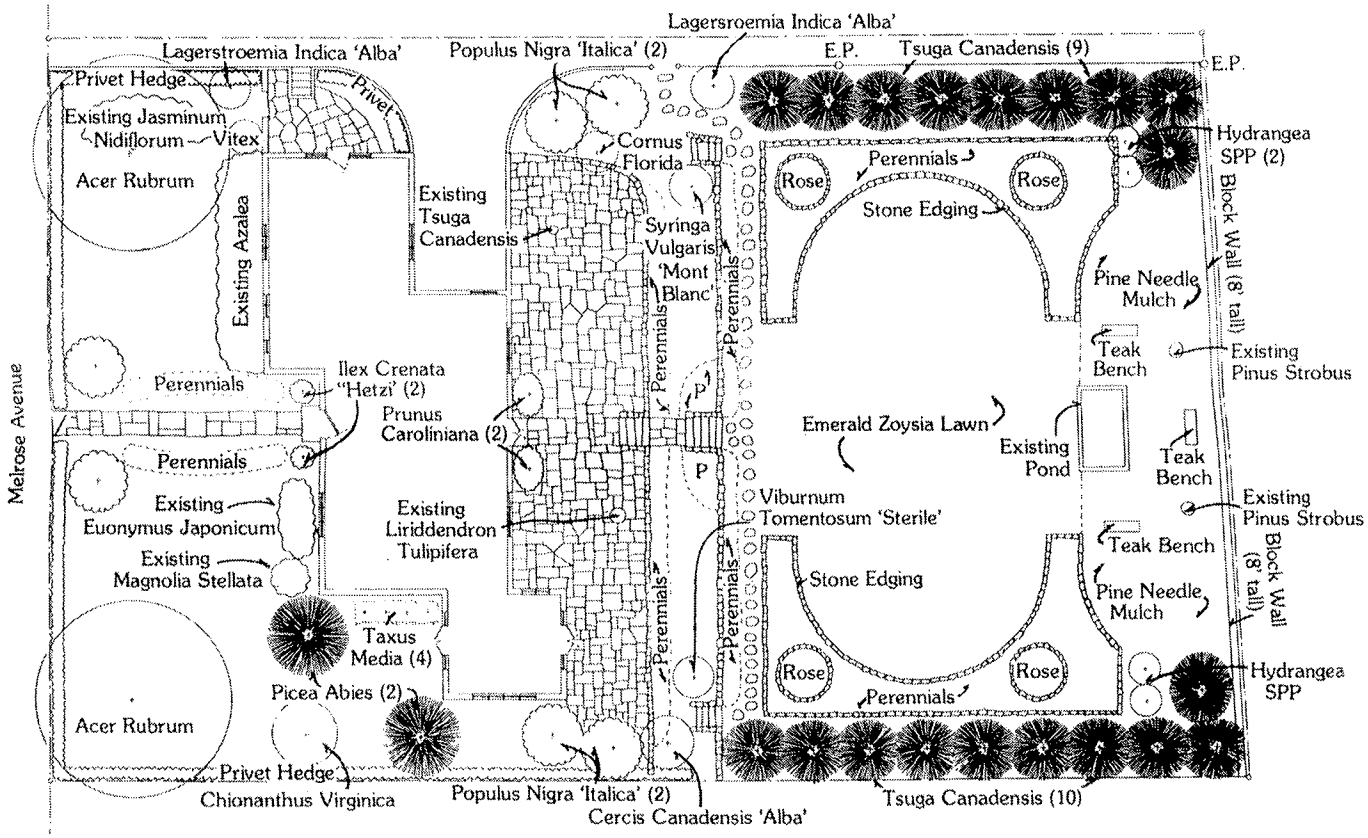
National Register of Historic Places Continuation Sheet

Section number Site Plan Page 29

Hopecote
Knox County, TN



LANDSCAPE RESTORATION: HOPECOTE
(Preliminary Design: To be approved by Mr. John F. Staub)

1820 Melrose Avenue—University of Tennessee-Knoxville
July, 1979 (Revised)-By: Byoung M. Choo

The restoration of Hopecote includes plans for landscaping using the design shown above. The Knoxville Garden Club is working with the University of Tennessee to assure restoration of the Hopecote gardens and the completion of landscaping.