

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Linville Historic District

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

See continuation sheet

NOT FOR PUBLICATION

CITY, TOWN

Linville

VICINITY OF

CONGRESSIONAL DISTRICT

11th

STATE

North Carolina

CODE

37

COUNTY

Avery

CODE

11

**3 CLASSIFICATION**

**CATEGORY**

DISTRICT

BUILDING(S)

STRUCTURE

SITE

OBJECT

**OWNERSHIP**

PUBLIC

PRIVATE

BOTH

**PUBLIC ACQUISITION**

IN PROCESS

BEING CONSIDERED

**STATUS**

OCCUPIED

UNOCCUPIED

WORK IN PROGRESS

**ACCESSIBLE**

YES: RESTRICTED

YES: UNRESTRICTED

NO

**PRESENT USE**

AGRICULTURE

COMMERCIAL

EDUCATIONAL

ENTERTAINMENT

GOVERNMENT

INDUSTRIAL

MILITARY

MUSEUM

PARK

PRIVATE RESIDENCE

RELIGIOUS

SCIENTIFIC

TRANSPORTATION

OTHER: Recreation

**4 OWNER OF PROPERTY**

NAME

Various - See enclosed list

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Avery County Courthouse

STREET & NUMBER

CITY, TOWN

Newland

STATE

North Carolina

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

CITY, TOWN

STATE

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BOUNDARY DESCRIPTION

The Linville Historic District boundaries encompass the historic core area of early, shingle-or chestnut bark-covered resort buildings and the second generation of houses flanking the first and eighteenth fairways of the golf course.

Beginning at a point on the centerline of Watauga Avenue that is due east of the southeast corner of the W. M. Morgan property, thence due north along the centerline of Watauga Avenue, a distance of approximately 1300 feet to the point of intersection of the centerlines of Watauga Avenue and the southern prong of Grandson Hill Road; thence along the centerline of the southern prong of Grandson Hill Road three quarters of the way around Grandson Hill to a point due south of the southeast corner of the H. A. J. Joyce property; thence due north along the east line of the H. A. J. Joyce property, a distance of approximately 400 feet to the centerline of Caldwell Avenue; thence northwest along the center line of Caldwell Avenue, a distance of approximately 400 feet to a point due southwest of the southernmost corner of the H. R. Gover property; thence in a northeasterly direction a distance of approximately 250 feet along the southeastern line of the H. R. Gover property; thence north along the eastern lines of the H. R. Gover property and the T. S. Callendar property a distance of approximately 200 feet; thence in a northwesterly direction a distance of approximately 350 feet along the northeastern line of the T. S. Callendar property to the southeastern corner of the A. L. DeCamp property; thence due north a distance of approximately 350 feet to the centerline of Peabody Street; thence northwest and north along the centerline of Peabody Street a distance of approximately 700 feet to a point due west of the southwestern corner of the Mrs. Charles Henley property; thence east a distance of approximately 200 feet along the southern line of said Henley property to the southeastern corner of said Henley property; thence due north along the eastern line of said Henley property a distance of approximately 250 feet to the centerline of Mitchell Avenue; thence west along the centerline of Mitchell Avenue a distance of approximately 1050 feet to a point due north of the northeastern corner of the Hamby property; thence due south along the eastern line of the said Hamby property a distance of approximately 400 feet to the center line of Ash Street; thence due west along the centerline of Ash Street, a distance of approximately 350 feet to a point due south of the southeast corner of the T. F. Randolph property; thence due north, west, and south distances of approximately 100 feet, 75 feet, and 100 feet, respectively, around the eastern, northern, and western lines of the said T. F. Randolph property, to a point on the centerline of Ash Street that is due south of the southwestern corner of the said T. F. Randolph property; thence due west along the centerline of Ash Street a distance of approximately 250 feet to the point of intersection of the centerlines of Ash Street and Hemenway Street; thence southeast and south along the centerline of Hemenway Street a distance of approximately 100 feet to a point due east of the easternmost corner of the B. F. Smith property; thence in a westerly direction a distance of approximately 650 feet along the northern lines of the B.F. Smith, Case, and Berry properties to the northwestern corner of the Berry property; thence in a southeastern direction along the western line

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of the Berry property a distance of approximately 350 feet to the centerline of Burke Street; thence in a northeasterly direction along the centerline of Burke Street a distance of approximately 300 feet to a point due north of the northwestern corner of the J. A. Anderson property; thence due south a distance of approximately 300 feet along the western border of the said J. A. Anderson property to the southwestern corner of said property; thence due east a distance of 400 feet to a point on the western line of the Clarkson property; thence due south a distance of approximately 1400 feet to the centerline of the unnamed dirt road that runs east-west and located directly south of the Catholic Church; thence east along centerline of said dirt road a distance of approximately 250 feet to the point of intersection of the centerlines of said dirt road and Linville Avenue; thence due south along the centerline of Linville Avenue a distance of approximately 450 feet to a point that is due west of the southwestern corner of the Griffith property; thence in an easterly direction along the southern line of the Griffith property; across the golf course and along the southern line of the W. M. Morgan property a distance of approximately 900 feet to a point on the centerline of Watauga Avenue that is due east of the southeast corner of the W. M. Morgan property, the point of beginning.

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> _EXCELLENT	<input type="checkbox"/> _DETERIORATED	<input checked="" type="checkbox"/> _UNALTERED	<input checked="" type="checkbox"/> _ORIGINAL SITE
<input checked="" type="checkbox"/> _GOOD	<input type="checkbox"/> _RUINS	<input checked="" type="checkbox"/> _ALTERED	<input type="checkbox"/> _MOVED    DATE _____
<input type="checkbox"/> _FAIR	<input type="checkbox"/> _UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Linville, in Avery County, is one of the highest towns in the East, situated more than 3600 feet above sea level on a plateau near the Blue Ridge Mountains. Approaching from any direction along twisting mountain roads, one is greeted by a quiet community composed mainly of private residences nestled among rhododendrons and azaleas in park-like sites punctuated by tall pine trees. The most striking feature common to most of these houses is their sheathing of shingles cut from chestnut bark, a feature that enhances their relation to the natural setting. Although there are a few hundred people who are permanent, year-round residents of the town, Linville is usually referred to as a resort as its origin and development have been almost completely dictated by those property owners who envisioned the town as an isolated vacation retreat. The bulk of the developed area of the town belongs to permanent residents of cities such as Birmingham, Alabama; Nashville, Tennessee; and Wilmington and Charlotte, North Carolina. Although many of the vacation houses may be used year round, most houses are occupied only during the warmer months.

The town as a whole radiates from the intersection of N. C. 181, N. C. 105, and U. S. 221, with most of the development occurring to the south and the east where most of the resort houses are located. On the northwest, southwest, and southeast corners of this intersection are business establishments, including a post office, gas station, two public restaurants, and the grocery store. Other commercial establishments, such as a motel, builders supply stores and a lumber yard, are located to the west for three blocks on either side of N. C. 181. The small business district forms a sort of buffer between the resort houses and the residences of the year-round natives. In fact, the northwest quadrant formed by the intersection is screened from the highway by dense foliage and is thus much more hidden than the resort houses from the passers-by on the highways. The majority of the year-round residents live in contemporary vernacular or pre-fabricated one-story houses in this northwest quadrant. (The commercial district and the northwest and northeast quadrants are not included in the historic district.)

To the northeast of Linville is Grandfather Mountain, to the southeast is Grandmother Mountain, and in the western part of the town is Pixie Mountain. The resort area is located along a north-south axis that runs between Pixie Mountain and Grandmother Mountain, with structures beginning in the west on the lower slopes of Pixie Mountain and extending to the east over Grandson Hill. As the north-south arm of N. C. 181 - U. S. 221 (hereinafter referred to as Linville Avenue) runs close to the base of Pixie Mountain, most of the resort extends over the more level area to the east of Linville Avenue. The majority of the resort houses (excluding those built during the past fifteen years) are well-integrated with the landscape due to their distinctive facades of chestnut-bark shingles.

Although the locations of the hotel and golf course which serve as focal points for the social functions of the seasonal dwellers have changed from their original sites established in the 1890s, Linville is still basically laid out on a grid system that envelops the present hotel and golf course. (The concentrated area of contemporary resort houses to the east is not laid out on the grid pattern, nor are they included

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in the historic district.) No early maps are available to this writer, but early photographs and postcards and accounts from those who vacationed in Linville since its earliest development confirm that the streets were initially laid out in a grid system around 1889, with Dogwood Street being the southern boundary, shortly after the land was purchased by a<sup>1</sup> group of investors headed by Donald MacRae and his son, Hugh from Wilmington, N. C. At the time of purchase, the only buildings standing in the area that now comprises Linville were little more than shacks.<sup>2</sup>

Construction of the town has been planned ever since the land was purchased. In spite of being less than ninety years old, Linville has undergone a steady expansion, usually very slowly and always controlled, first by the original development company, the Linville Improvement Company, headed by the MacRae family, and since 1951 by Linville Resorts, Inc., the stockholders of which are the "cottagers."<sup>3</sup> This strictly regulated development is responsible for another unique aspect of Linville, in addition to the architectural feature of chestnut-bark shingles, in that it is responsible for the absence of any of the "honky-tonk" qualities that tend to characterize other resort communities. Beginning with construction of the Eseeola Inn, Linville has undergone three major periods of expansion: (1) the initial building program, heaviest from the time the land was acquired in 1888 and the Inn and subsidiary buildings were completed in 1892 through the 1890s when a few resort cottages were built; this earliest period includes the years 1910 through 1920 during which time there was little change; (2) an extensive program of expansion which went through various phases between 1920 and 1940, eclipsed by the advent of World War II and the disappearance of mature chestnut trees, and (3) the post-World War II period characterized by much physical expansion that has done little to change the established integrity of the central resort community. Linville is still young and has not stopped growing; in spite of the continuing expansion, the town remains according to its early intention a peaceful, closely-knit community dedicated to availing itself of the activities offered by the natural environment.

Initial Building Campaign

When the original group of investors gathered for the first time in Linville in 1888, they were greeted by forests, overgrown fields, a couple of dirt tracks, and a few crude mountain cabins. One of these buildings was large enough to be used for an inn to house the workmen while they cleared the land and laid the streets.<sup>4</sup> Since shelter for the crews, as well as for the investors during their periodic inspections, was makeshift, it was natural that the original purpose of this initial building campaign was to meet their desires for comfortable accommodations. Simultaneous with these housing plans, the investors became so impressed with the natural beauty of the area that they decided to develop Linville as a resort rather than along

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industrial lines. To meet the needs of the senior members of the crews as well as those of potential vacationers, the Eseeola Inn, the first building project in Linville and the focal point of the resort, was constructed in 1891-1892.

Although the Inn was destroyed by a fire in 1936, the visual record of the building preserved in photographs and postcards reveals its importance as a model that set the course for much of the early building, most of which still stands, and as such deserves description.<sup>5</sup> The Inn was a rambling, two-and-a-half story building on a raised basement, gable-and hip-roofed, with several dormers, and a veranda along much of the first floor. The facades were covered in shingles and siding. It is not known if the plans for the Inn were drawn by an architect. Considering that this shingle-style building resembles contemporary northern resorts on a modest scale rather than any vernacular building indigenous to the area, and that some of the principal investors, including one who was personally responsible for subsequent building, were from Philadelphia, it seems likely that the Inn had a northern prototype, perhaps even a design published in a magazine.

The old Eseeola Inn stood in the double block across Linville Avenue from the present Eseeola Lodge. Two other structures, which still stand, were associated with the Inn and consequently were located nearby. Their exact dates of construction are not known, but records indicate that they existed in the 1890s.<sup>6</sup> Evaluated according to style, Hemlock Cottage on Beech Street was built shortly after the Inn was completed. This two-story, gable-roofed house is somewhat altered from its original appearance. Today the upper facades under gables are shingled in alternate rows laid with staggered butts while the lower facades, including the posts which support the engaged front porch, are covered in chestnut-bark shingles. Since the chestnut-bark shingles were not used before 1895, and a postcard made before 1920 reveals that the lower facades were of a light color and that the dormered section of the house was long enough to house only one dormer (rather than the present two) and did not terminate in an exterior fireplace as it does today, it is reasonable to conclude that Hemlock Cottage originally was constructed on a more modest scale in the traditional shingle style. Since it was built to accommodate the manager of the Inn and his family, the Hugh MacRaes, the house logically would be built in a style similar to that of the Inn. The house has two brick chimneys, one interior and the other exterior on the east end; at one time both were completely covered with flagstone, most of which is gone. When the MacRaes lived in the cottage it was called "Thistle Cottage."<sup>7</sup> When they moved into their larger residence, Dormicroft, in 1898, the cottage was sold to Mr. Robert Donovan Smith of Birmingham. He bought it for a present for his daughter, Miss Celia Smith, who renamed it "Hemlock Cottage" for the hedges of hemlock that surround it.<sup>8</sup> The cottage still belongs to the Smith family, and the hemlock hedges remain.

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The other building of this immediate period and associated with the Inn is the Trinket Cottage on Ash Street. Today a one-and-a-half story, gable-roofed cottage with recessed, central front porch, front and rear shed dormers, and a one-story shed across the rear, it is possible that this cottage may have existed prior to this early development and may have been adapted for use by the Inn since early residents of Linville relate that there was originally a dogtrot where the recessed porch is today.<sup>9</sup> The house was used by the Inn to accommodate the bachelors as its distance from the Inn would prevent revelry from disturbing the older guests. The cottage derived its name from that of the Shetland pony, Trinket, belonging to Hugh MacRae's daughter Agnes that used to stay in the dogtrot when it rained. The secretary at the Inn, Miss McCulloch, later purchased the cottage from the Inn and enclosed the trot and made the additions across the rear.<sup>10</sup> In light of the fact that structural additions were made, it is likely that the chestnut-bark shingles also were added later.

The shingle-style house par excellence of Linville is Dormicroft on Watauga Avenue, built around 1897 for the Hugh MacRaes. It consists of two-and-a-half stories covered in weathered shingles. It is T-shaped and gable-roofed; a steep pitched roof encloses the top one-and-a-half stories of the base of the T and is supported by the posts of the recessed front porch, while the "arms" of the T bisecting this pitched roof form a large, one-and-a-half story gable-roofed dormer. The boxey mass of the house is enhanced by its site on a raised stone basement atop a hill. The two-story shed on the rear was a later addition. There is also a contemporary one-story gable roofed addition terminated in an exterior stone fireplace on the rear. Descendants of the original owners believe that the design of this house was copied from a magazine.<sup>11</sup>

Another shingle-style cottage from this period is the Donald MacRae "Honeymoon" Cottage.<sup>12</sup> Although today there is a string of one-story additions attached to the rear of the house, the original houses appears to be unaltered except for a new asphalt roof and white asbesto shingles. The original house is one-and-a-half stories under a steeply pitched roof, with an exterior stone fireplace in the south gable end, front and rear dormers, and a recessed front porch on a raised stone foundation. An early postcard indicates that the house was originally covered in stained shingles.<sup>13</sup>

A series of houses was built in the mid-1890s for the people constructing the golf course by a Mr. Parker of Philadelphia, an original investor in Linville Improvement Company, in a more retardataire style than the shingled buildings already discussed. These houses were covered in shingles on the top stories and horizontal

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weatherboards on the first story, but the texture created by the octagonal shingles, the profusion of wings and gables under a variety of roofs, the curved brackets and the somewhat stick style entrance porches classify these houses more accurately as Queen Anne. Three of these homes were built on Burke Street at the base of Pixie Mountain and three others, none still standing, were supposed to have been built in the present neighborhood of the local, year-round residents. Of the three on Pixie Mountain, one burned and all that remains is a stone fireplace. The other two are Berryhill, distinguished by a two-story octagonal tower under a conical roof next to the entrance porch, and the Davant House, which has gently curving shingled hoods over four upper story windows. The Davant House has dark carved panelling in the foyer, living room, and stairwell. Neither house has been significantly altered; Berryhill has a new, gable-roofed wing to the rear.

The Presbyterian Church on Beech Street was also constructed shortly after the Inn. This modest, gable-roofed building has been severely altered on the interior, but the exterior appears to be original, except perhaps for the one-over-one sash windows. The apse is in a gable end in a smaller, projecting gable and the entrance porch is enclosed under a gable roof on the north side. All around the church from the foundation to the base of the narrow windows the facade is covered in vertical weatherboards, while that above is covered in horizontal bevel siding, except for the gable of the apse which is shingled; all is painted white, and the west end is topped by a louvered cupola.

While typical shingle-style houses were built through the 1890s, a unique, completely localized shingle style emerged in Linville with the designs of Henry Bacon. Noted for his monument design, particularly that of the Lincoln Memorial, Bacon was introduced to Linville by his close friends from his home town of Wilmington, the MacRaes, the principal investors in Linville. Bacon apparently was intrigued with the variety of wood natural to the area and with the great abundance of mature chestnut trees. During visits that spanned, approximately, the years 1895 to 1910, Bacon was prompted to make designs for a few buildings. All of these structures were covered in chestnut-bark shingles that set the style for all subsequent building in Linville, and much of the surrounding resort areas, until the chestnut trees were attacked by the blight of the late 1930s. Bacon's houses are further distinguished by simple, symmetrical plans that are reflected in the facades, exposed beams of unstripped logs, lattice railings of logs, and wide, plank entrance doors.

One of Bacon's earliest projects was the remodeling of a farmhouse on Watauga Avenue for Donald MacRae. This two story house with an attic has a gable roof with a one story, flat-roofed porch extending across and beyond the gable front. The house is set on a hill back from the road; due to the slope of the ground, the front porch



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is raised on a one-story basement that is shingled in chestnut bark as is the rest of the house. The extent of remodeling by Bacon, beyond the application of chestnut-bark shingles, is not certain; but since the Linville houses designed in full by Bacon feature exposed supports and railings of unstripped logs, these features in the front porch and eaves of the Donald MacRae House indicate that Bacon designed the porch and alterations to the main block of the house that necessitated a new roof. The very simple and symmetrical design of the house is indicative of Bacon's classical leanings; the three-bay facade is emphasized by the center three bays of the front porch while in the second story there is a single window on either side of a centered door flanked by windows that gives access to the roof of the porch. The exposed log beams in the eaves of the roofs may be considered the local form of classical triglyphs and actually reflect more truthfully than Greek triglyphs the support system of the building. There is a large exterior stone chimney on the south side, the interior fireplace of which is of mortarless masonry and extends to the living room ceiling of exposed lathes. The stone fireplace in the dining room is represented in the roofline by an interior brick chimney.

The Studio, on Beech Street, was the first house built strictly as a resort cottage, previous structures having been built for investors or workmen. This painter's studio was built for Mrs. Lippitt of Savannah, Georgia. Mrs. Lippitt never used the studio as her husband was transferred to Bremen, Germany. It passed to the Handy family, big-game hunters who hung the walls with prize heads. In the 1940s, the Saxton Crawfords of Birmingham purchased the cottage for their daughter and son-in-law, Katharine and Frank Blackford. Mrs. Blackford is also a painter, so the one-and-a-half story, cathedral-beamed central living room with its large north window serves its original purpose as a studio. The one-and-a-half story, gable-front house with shed dormers in the east and west sides has undergone little alteration. All facades were covered in chestnut-bark shingles and logs appear as beams in the eaves and in the latticed railings of the recessed front porch. The Blackfords enclosed the southwest corner of the porch for a dining room, and added a one-story, gable-roofed kitchen wing to the rear and a shed carport on the west side. The enclosed dining room retains the latticed porch railing imbedded in the facade beneath the windows. In 1976 the Blackfords also had to remove rotten shingles from the rear gable and replace them with applied "half-timbering" of logs and boards.<sup>14</sup>

With the interior Bacon demonstrated his love for a variety of natural materials. The dramatic one-and-a-half story central studio/living room has exposed beams of unstripped logs of various woods including poplar and silver birch. A staircase along the east wall leads to a balcony with a lattice railing of logs, off which are the bedrooms. All of the wall surfaces of the central studio/living room are covered in

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chestnut-bark shingles in a fashion identical to the exterior. On the west wall is a fireplace and exposed chimney of mortarless masonry. The mantelpiece was originally constructed of three chestnut logs, the crosspiece being a half-log resting in notches cut into the top of the two side supports; in 1971, the left support had to be replaced with a locust log.

Another summer cottage designed by Henry Bacon around 1900 is the VanLandingham House on Watauga Avenue. According to the present owners, Mr. and Mrs. Carl Smith of Chapel Hill, N. C., the property takes up twelve original lots, each 25 feet across. Like the Donald MacRae house next door, the VanLandinghams were another one of the "pioneering resort families" of Linville. The house passed from them to their daughter Deane who married the Metropolitan Opera singer, Norman Cordon. Still retaining hip-roofs and chestnut-bark shingles, this L-shaped house was originally T-shaped. The base of the T was a living room on the first floor, the interior also in chestnut-bark shingles, and a bedroom above, and in the top wings of the T were bedrooms and the dining room and kitchen. A balcony and exterior staircase with log railings led from the second floor bedrooms in the northern wings, and lattice log railings are imbedded in the facades below second-story triple windows. The Cordons enclosed the space to the north created by two sides of the T for a two-story music room, retaining the balcony and stairs and repeating the lattice motif beneath triple second-story windows. They also added a one-story shed-roofed porch in the southern recess created by the arms of the T. The Smiths added a two-story wing that continues the original arm of the T to the south. In the living room the exposed log beams (chestnut-bark shingles) were removed and the walls were covered by the Smiths in pine panelling, as was the rest of the interior of the house in an effort to winterize it.<sup>15</sup>

One other building positively designed by Henry Bacon is All Saints Episcopal Church on Carolina Avenue. In 1910, Mrs. Walter Parsley, sister of Hugh and Donald MacRae, donated the funds for construction of the church, which was completed in 1913.<sup>16</sup> Like Bacon's previous structures, the one-story gable-roofed building is covered inside and out with chestnut-bark shingles. In the eaves are exposed log beams. All log beams are exposed in the interior and the entrance porch in the west gable is constructed of logs. On the western end of the apex of the gable is a short, square, gable-roofed tower surmounted by a log cross. There is an exterior stone chimney in the north wall. This building, probably due to its religious function is a bit more elaborate than Bacon's previous Linville work. In the front gable is a roundel of circles of red and green glass outlined in white wooden tracery, and there are two arched windows—one in the small vestry wing on the east end of the north side, with diamond-shaped panes of green and red glass in the arch, and one in stained glass in the apse. All

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other windows are rectangles of double twelve over twelve sashes. The simple front door of vertical planks is decorated by a handle and two large hinges of wrought iron in an organic, Gothic design. The apse is separated from the nave by a screen of logs and the baptismal font is on a log support entwined by a vine. Vestiges of Bacon's classical orientation may be seen in his simple, square, double bases for the log columns of the entrance porch.

A building closely associated with All Saints Episcopal Church and possibly designed by Henry Bacon is the Mission House, also on Carolina Avenue, diagonally across from the church. This U-shaped, two-story structure, which may pre-date the church, is on a stone foundation and under a gable roof. The facade is covered in chestnut-bark shingles and the interior is completely panelled in wormy chestnut. All projections are gable-ended, including a two-story entrance porch facing east on Carolina Avenue. There is also a recessed two-story porch in the central section of the north facade. Both porches are supported by piers faced in chestnut-bark shingles and both have latticed railings of logs. There are three interior stone chimneys.

The shingles and porch railings suggest the hand of Henry Bacon, but the multi-directional plan indicates that the structure maybe vernacular, already existing when development of Linville began (as was the case with the Donald MacRae house) and later altered either by Henry Bacon or by someone else in imitation of Bacon's certain work in Linville. Called the Mission House because its earliest known use was to house classes for the mountain children, the building is owned by the Ferrels of Coral Gables, Fla. who have modernized the kitchen by constructing new cabinets out of upstairs closet doors, thereby continuing the original wall surface. The house is basically intact; Mrs. Donald MacRae, who started the school, later added a bath on the first floor under the stairs and added a wall that shortened the dining room in order to create a maid's room.<sup>17</sup>

On Linville Avenue, along the golf course, is another chestnut-bark shingled house built around 1910. The architect, if any, is unknown, but the influence of Bacon is evident. Owned by the Nabers family since 1920, the central rectangular section is two stories under a hip roof. The one-story wings also under hip roofs radiating from the central section bring to mind prairie-style architecture as it closely resembles the Coonley House in Riverside, Illinois, designed by Frank Lloyd Wright in 1908. On the north side is a one-story screened porch under a shed roof. Due to the slope of the ground, the basement in the southern-most wing is a shingled full story.

The last house to be included in the earliest period of construction is Fenbrook on Linville Avenue. Built for the Kirkpatricks, another original resort family from Birmingham, the house still belongs to their descendents. According to Mrs. Blackford,

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granddaughter of the Kirkpatricks who owns The Studio, the plans for Fenbrook were drawn up by Mr. William Warren, a Birmingham architect, according to Mrs. Kirkpatrick's design.<sup>18</sup> As is the case of all of the early buildings discussed so far, except for those Queen Ann style houses built by Mr. Parker, Fenbrook is situated on a large, park-like piece of property, due to the fact that much of the yard was part of the original golf course. "Fen" is Scottish for marsh; a stream crossed by three plank and log bridges traverses the property, at one time causing much of the land to be soggy.

The house is two-and-a-half stories of rectangular shape under a gable-roof with a small dormer projecting from the top story on the east side. Patios are attached to the house on the east, south, and west sides, with that on the south side being under a gable-roofed porch of log supports and railings. There is a shallow one-bay wide one-story wing on the south end of the east side, probably a later addition, topped with a log railing that encloses a second-story porch. Although the facade is covered for the most part by chestnut-bark shingles in the established Linville fashion, Fenbrook is rendered more picturesque than the earlier chestnut bark shingled houses by its beltcourse of exposed log ends emerging from white-painted boards, steep roof overhang supported by simple wooden brackets, and vertical board and batten siding with arrows cut out of the boards in the gables. The interior is finished very simply. The plan has not been altered from the original; the attic floor is open and still used as a girls' dormitory. There are three outbuildings close to the house: a one-story structure that was originally the ice house and a two-story building, both of which are scaled-down versions of the main house, and another round, one-story building with a conical roof that may have been the laundry.<sup>19</sup> The property is entered through an arched, iron gateway.

Extensive Program of Building Expansion, 1920-1940

In 1920, the ascendancy of Hugh MacRae's son, Nelson, to the presidency of the Linville Improvement Company, signalled an extensive building campaign that would last, only slightly slowed by the Depression, until World War II. The development most significant in determining a general southerly direction of expansion was the new golf course laid out south of Dogwood Street. The original golf course began at the old Inn and extended north on either side of the present N. C. 181 until the area of the stables in the northeast quadrant of the highway intersection. Only by playing four holes twice could one play a complete round of eighteen holes on this course. The new course would offer a more enjoyable and more challenging game and thereby would attract more vacationers; at the same time it would provide choice sites for these potential land owners.

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To accommodate those visitors who were not land owners, it became necessary to expand the facilities of the Eseeola Inn. Across Linville Avenue from the Inn, the Chestnut Lodge, the present Eseeola Inn, was built on what originally had been marshy ground. The Lodge is a long, two story building on a raised stone basement and under a gable roof, with a series of two-story projecting porches topped by gables all around. Of course, the facade is covered in chestnut-bark shingles. The Lodge is very rustic due to the large amount of log members used; every porch is constructed of log supports and railings, in the fashion set by Bacon, and the triangle formed by the gable over each porch is filled in with spaced vertical half-logs placed over the shingles. Extending from the main entrance is a gable-roofed arcade, also of log supports that connects to a similarly timbered carport that rests on stone piers. When the old Inn burned in 1936, a bridge that connected the Inn with the arcade of the Lodge was chopped down to prevent the Lodge from also being destroyed. By the following season, the large, one-story extension that projects from the rear of the Lodge was built to house the new kitchen, living room, and dining rooms, and the site of the original Inn became a gravel parking lot.<sup>20</sup>

On the grounds of the Lodge, in a park-like setting created by the meandering stream that flows through the groups, are ten cottages. All except a two-and-a-half story building covered with asbestos shingles behind the kitchen (called "The Last Resort" and used to house the staff) may be rented by vacationers. "White Pine" is contemporary, one story in rusticated weatherboarding, but the rest are in pre-1940 styles. Most are one-story bungalows under hip or gable roofs, with the typical chestnut-bark shingles and log porches. "Mountain Cottage" is a two-story triplex whose second story is covered in applied "half-timbering." According to Mrs. Blackford, the "Tanglewood" is placed on a foundation formed by the old swimming pool.<sup>21</sup>

Some members of the native population also built inns to help accommodate the influx of golfers. The Henley Inn and the Carolina Inn, both on Carolina Avenue were built in the 1920s. The Carolina Inn was bought by Linville Resorts, Inc. about ten years ago and was destroyed so that a small development of cottages could be built on the site. Two subsidiary cottages located on the property, Flat Rock and Beacon Heights, were moved to land behind the Henley Inn; these one-story, L-shaped houses under gable and hip roofs with an engaged porch filling the recess of the L appear to have new vertical board and batten siding that may have replaced chestnut-bark shingles. These buildings now are used to house the Eseeola Lodge staff, as is the old Henley Inn, which has also been purchased by Linville Resorts, Inc. This inn was owned by Mr. Henley who was an early chief contractor for the Linville Improvement Company which was in charge of almost all construction in the resort area. The two-story

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with attic, chestnut-bark shingled building with gable roof, engaged front porch and shed dormer across the front is in a poor state of repair. Henley Inn is really a bungalow on a grand scale, in more of a vernacular style than the majority of homes built for resort members.

Two other houses built for Linville natives in the resort area, the Charles Henley House and the Hughes House, are one-story rambling bungalows with several gabled projections. The Hughes House, built in 1935 on Ash Street at the edge of the commercial district, is on a raised stone foundation and is covered in chestnut-bark shingles, while the Henley House on Peabody Street, close to the Henley Inn, is on a new cinderblock foundation and covered in weathered shingles in alternate rows laid with staggered butts. The Rectory of All Saints Episcopal Church also is in the same style as the Hughes and Henley houses, but its chestnut-bark shingles combined with its latticed porch railing of logs renders it a natural extension of the church. These modest houses blend into the landscape due to their materials and they in no way disturb the general character created by the grander resort homes.

Houses built for the resort population during this boom period can be classified in two groups - those on a more modest scale that seems more indigenous to mountain dwelling, ranging from one-and-a-half story bungalows to two story "chalet" types, and those grand, rambling houses, many in the Neo-Tudor style, that would blend into any affluent suburban neighborhood if their facades were not covered in chestnut-bark shingles.

Six bungalows may be grouped under the former category. Two situated side by side on the west side of Linville Avenue are said to have been built by a Mr. Billingsly for speculative purposes.<sup>22</sup> Although the Clarkston House is currently receiving a new cinderblock foundation and vertical board and batten siding, it had been identified to its twin, the Stedman House, which appears to remain in its original state; both one-and-a-half story, gable-roofed bungalows were built into a hill so that the front porch of log supports and railings was raised one story on log supports. Each also has an exterior stone chimney that cuts through the south gable overhang, a central gable-roofed dormer on the front and a shed extension across the rear.

Two other bungalows have such similar characteristics that they appear to have been designed by the same hand. The Dowd House on Carolina Avenue, built in 1924 (according to an inscription in the front stone steps) for another of the "pioneering resort families," and Hobbs Hollow, also on Carolina Avenue, have gable roofs, symmetrical five-bay facades, and engaged front porches of log supports and railings. The deep roof overhangs on the porches and shed-roofed dormers, which house strings

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of small, single-paned rectangular windows, reveal wooden 2 x 4 beams painted white. Both have typical chestnut-bark shingles and have stone chimneys.

Another pair of bungalows is so similar that the two also must be described together. They sit side by side surrounded by tall trees on a hill on Peabody Street at the east end of the practice driving range. The Gover House has a single centered dormer under a gable roof and a front porch under a hip roof raised one story and reached via stairs on the side, while the Callendar House has two shed-roofed dormers and a shed-roofed porch with stairs perpendicular to the porch and in line with the centered front door. Both, however, are basically the same in their porches of log supports and railings, asymmetrical facades of a triple window, door, and double windows, and exterior stone chimneys that cut through the roof overhand in the north gable ends.

Along this same slope in the eastern end of Linville are a few chalet-type cottages. One major building project of the 1920s that did not materialize due to the Depression was a new hotel on Grandson Hill, also in the eastern area of Linville. The architecture was to be an adaptation of Swiss mountain chalets, with balconies and broad-eaved roofs.<sup>23</sup> These unrealized plans may have inspired the designs of the Luckadoo, Williams, and Coker houses, all on the east side of Watauga Avenue. The Luckadoo and Williams houses are built into the side of the hill and are covered in chestnut-bark shingles. Both feature second-story balconies of log supports and railings and deep roof overhangs. The Luckadoo House has simple log brackets under all sides of the gable-roof overhang, the gable end oriented to the street, and two shed dormers, while the Williams House, which underwent extensive interior remodeling in 1952 so that the dining room, and kitchen are downstairs and the living room and bedrooms are upstairs, has a hip roof and second-story window boxes.<sup>24</sup> Both houses have extensive front lawns on the slope of the hill, particularly that of the Williams House which is at least two acres. The Coker House is also set into a hill, is two stories with an attic, covered in rusticated shingles, and has a gable roof with broad eaves that reveal wooden beams. The Swiss effect is created here by the second-story balcony of curved wooden, vertical slats in the gable and oriented to the street. According to Mrs. Blackford, the Coker House is older than the other two Swiss-style houses; it was considered to be "different" at the time of its construction and may have been built prior to 1920.<sup>25</sup>

Two cottages that appear to have been built in the 1920s, but do not fall into a particular category deserve to be mentioned. The Thames House on Watauga Avenue, surrounded by tall pine trees and a large lawn, is two stories, gable-roofed, and covered in chestnut-bark shingles. Its two distinctive features are a one-story, flat-roofed porch with supports and ceiling covered in the bark shingles, similar

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to that of the Donald MacRae Cottage, and a massive exterior stone chimney that cuts through the porch roof. The other house was built in 1920 for Mrs. Agnes Morton, daughter of Hugh MacRae and wife of Julian Morton, chief of all construction in Linville, located on Hemenway Street at the base of Pixie Mountain, the house has recently undergone extensive interior remodeling and on the exterior a large deck raised above the high basement and wrapped around the first floor on the south, east, and north sides has been added. This two-story house with attic and basement that is full on the east side is also built into a hill and is gable-roofed with broad eaves and a second-story balcony, but it differs from the established norm in that only the bottom stories are covered in the chestnut-bark shingles while the top stories have vertical board and batten siding. Moreover, whereas the majority of Linville interiors are panelled in chestnut, this house has plaster walls and cherry trim.

Three houses that are scattered over the older part of the resort area are very similar in their traditional designs that would fit into any upper-middle-class suburban neighborhood. One which can be positively dated and is said to have been designed by a Johnson City, Tennessee man in 1924, was built for the Lippitts, the family for whom The Studio was built in 1895.<sup>26</sup> The Bridges House on Dogwood Street is almost identical to the Lippitt House, and the Pratt House, at the other end of Dogwood is similar enough that it is reasonable to assume that all three were designed in the mid-1920s by the same man. The Lippitt House was originally completely covered in chestnut-bark shingles, as is the Bridges House, but a couple of years ago the shingles were replaced by vertical board and batten siding; the lower facade of the Pratt House is covered in a stone bond of coursed rubble while the upper facade is covered in applied "half-timbering" of planks and logs. All three are two stories with an attic under gable roofs, with symmetrical facades of three bays and two bays in the gable ends that suggest central hall plans. The upper portions of the second-floor windows on the Pratt House form gable-roofed dormers. All three houses have hoods supported by logs with lattice trim over the front doors; the Bridges and Lippitt houses have gable-hoods while that of the Pratt House is a concave hip roof. All three also have porches in one gable end; the porch on the Pratt House has stone piers with a second story above enclosed in applied "half-timbering" and the Lippitt and Bridges houses have shed-roofed porches of log supports and latticed railings.

It was the new golf course, begun in 1924 and opened two years later, that prompted the most distinctive building projects during the second boom period. The majority of these houses extending to the west along the golf course between Linville Avenue and Watauga Avenue are large, rambling Neo-Tudor-style houses designed by Harry Stearns in the chestnut-bark shingles and applied half-timbering.<sup>27</sup> Houses along the golf course face the course with their rear elevations to the street.



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Three houses on or near the golf course are simpler and not in this Neo-Tudor style. The Horter and Smith-Oates houses face each other across the north end of the golf course. According to Mrs. Strickler (nee Horter), present owner of the Horter House, both houses were built in 1928 according to the designs of a Johnson City, Tennessee architect. (It is not known if he was the same architect who designed the Lippitt, Bridges, and Pratt houses.) The Horter and Smith-Oates houses are two stories, boxey and unadorned, and completely covered in chestnut-bark shingles. The Smith-Oates House has a hip roof, one exterior and two interior stone chimneys, and two two-story wings on the street side that give the house a U-shape. The core of the Horter House is under a gable roof, and there is a one-story rectangular wing ending in an octagon on a full raised basement on the north side. Both have one-story porches of log supports and lattice railings, and broad eaves that expose wooden beams and simple log brackets.

The third house, the Ingram House, is a one-and-a-half story, L-shaped Cape Cod, distinguished by an enclosed shed addition in the corner of the L that is two walls of windows. Being the only Cape Cod in Linville, this cottage is difficult to date exactly, but the exposed beams in the eaves of the roof, dormers, and shed window hood and the porch of log supports indicated that it was built in this 20 year span.

One other group of three houses does not appear to be in Stearns' Neo-Tudor style. All three are on the golf course. According to Julian Morton, the Daughtridge House on Linville Avenue, a one-and-a-half story, chestnut-bark-shingled bungalow with a shed dormer of weathered vertical board and batten siding, and distinguished by a recessed porch framed by two stone arches, was built for his grandmother, Mrs. Hugh MacRae, as a rental house.<sup>28</sup> The other two may be considered more picturesque. Brownwood, on Watauga Avenue, is two stories in chestnut-bark shingles with areas of the second story covered in weathered vertical board and batten siding. The house seems to ramble due to three one story gable-roofed wings off the north and south ends. The picturesque effect is created by a pair of tall, pointed-arched French doors, the bottom sections of which are covered by decoratively sawn slats, and sawn vergeboard attached to the roofline and forming triangles in the gables.

This vergeboard is partly responsible for the picturesque quality of the Dickson House, the third of this group, across the golf course on Linville Avenue. According to Julian Morton, this large house was built for Spencer Love as his guest cottage.<sup>29</sup> The facade is symmetrical, faced in random ashlar on the first story and red and white applied "half-timbering" on the second. It is basically one-and-a-half stories, gable-roofed with a shed dormer on either side which projects in the center as a full second story under two gables. In addition to the vergeboard along the eaves of the two pairs

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of gables emerging from the shed dormers and the two end gables, the top of each of the six gables is filled in with vertical, stencil-cut boards supported a few inches away from the wall by curved brackets. It is not known whether or not the gabled dormers and the one-story areas over which they project were later additions; if so, this house originally would have been a more modest, elongated bungalow, an appropriate style for a guest cottage.

The ten Linville houses designed by Harry Stearns are easily recognized by their size and style. All are large, rambling Neo-Tudor structures that hardly can be called cottages. Harry Stearns' first work in Linville was his collaboration with Nelson MacRae on the clubhouse for the new golf course in which he succeeded in carrying the style initiated by Henry Bacon to a more distinctive level. This one-and-a-half story structure, finished in 1927, of course was chestnut-bark-shingled, and its hallmark was the elaborate one-story veranda that ran the length of the main facade and was constructed of logs that formed the supports, intricately latticed trellisses and railings, and even fan-like decorations at the top of posts. This rambling, decoratively rustic style immediately set the trend for the houses built along the golf course in the next twelve years. Of his ten houses, eight are on the golf course while the McWane House is on the far side of Watauga Avenue and the Wornell House is on Grandson Hill Road. The clubhouse was destroyed by fire in 1952.

All the houses Stearns designed, except for the McWane House which we will discuss separately, are chestnut-bark-shingled and have large areas above the first story covered in applied "half-timbering" of half logs and planks painted a cream color. Oddly enough, only the house he designed for himself but never occupied, the Albright-Greene House, has no "half-timbering."<sup>30</sup> Two houses, the Driscoll House and the Watts House, have had to have their shingles replaced by weatherboarding. Except for these two houses, doors and shutters and wooden trim around windows and rooflines are painted green. The core of each house is either hip- or gable-roofed while the many one and two-story wings and dormers have gable, gambrel, or hip roofs; the Cramer and MacRae-Wilson houses have all three types of roofs. All have chimneys of coursed rubble and all have stone incorporated in the facade; in some, such as the Cramer, MacRae-Wilson, Wornell and Albright-Greene houses, the stone is limited to porch supports, while in others, such as the Spencer Love House and Driscoll House, it forms archways that frame doors and recessed porches. The Spencer Love House has a two-story round tower attached at one corner that is stone for most of its heights and the Calhoun House has a two-story square tower completely of stone. Most houses have log members for railings and trellisses. Windows are all types and sizes, from strings of tiny squares to large bay windows.

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Access was gained to only three of Stearns' interiors, those of the Cramer, Albright-Greene, and MacRae-Wilson houses; like these three, all are reportedly done in fine (nor wormy) chestnut. The three observed featured rooms on the same floor at various levels, unusual staircases (either winding or in multi-storied stairwells), exposed beams, cathedral ceilings and built-in window-seats and bookcases.

The McWane House is the latest of Stearns' Linville works and is distinctly different from his others. Designed in 1939, it resembles his earlier work in its shingles, stone chimney, and rambling, gable-roofed projections; two long wings off the rear make the house U-shaped and create a quiet garden enclosed on the fourth side by a brick wall. Beyond the similarities mentioned, the house diverges from the norm. The major difference is that it is one story, except for a two-story tower under a hip roof attached to the northwest corner of the house in a split-level fashion. Many areas, particularly this tower and the gable over the entrance porch, are covered in vertical board and batten siding or vertical planks sawn in curving designs at their base. The modern effect created by the rambling one story and large windows, for which Mrs. McWane's interior decorator, Robert Hiden, is reportedly responsible,<sup>31</sup> is offset by the picturesque vergeboard painted in pale green, orange, and yellow along the rooflines of the gables. It is possible that Hiden altered Stearns' design beyond only the windows.

The third of the religious institutions attended by members of the resort community was constructed in this second period of expansion. The Roman Catholic Chapel of St. Patricia was built in 1940 with funds donated by Mr. and Mrs. L. W. Driscoll in memory of their daughter. This chapel is very small, and it is built in a traditional mode similar to the Presbyterian Church in that it is one story under a steep gable roof with a smaller gabled projection in one gable end that houses an entrance porch. Beyond the basic shape the similarity ends as this chapel is faced in random ashlar and has certain architectural elements-such as a two-tiered water table above the foundation, leaded diamond-paned windows, and graduated pier-like projections at the corners and half-way down each side wall that suggest buttresses - that give the building a Gothic flair that emphasizes its purpose.

Post World War II Expansion

When the building industry began to be revived after World War II, new houses in the resort area of Linville exhibited a noticeable difference from all previous buildings there because of the absence of chestnut-bark shingles. Beginning in the mid-1930s, a blight, introduced to this country by the owner of a Long Island estate who imported diseased chestnut trees from Japan, ravaged chestnut trees throughout the United States, resulting in the destruction of all mature chestnut trees. Chestnut

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trees still grow today, but due to the blight their maximum age is ten years so that they never become large enough to have bark of sufficient thickness to be cut into shingles.

The last house to be covered in chestnut-bark shingles in Linville is the McWane House. By the mid 1940s mature chestnut trees were non-existent in North Carolina, if not yet throughout the United States, so that subsequent houses in the defined historic district are characterized by surfaces of vertical board and batten siding. Houses in the resort area outside the historic district for the most part are designed by the architect Thomas H. "Rick" Rickenbaker and are rambling, one-story structures covered in flat, applied "half-timbering" and/or vertical board and batten siding. His designs appear mainly along the southern end of the east side of the golf course and in a development to the south of Grandson Hill called Linville Woods. One of his houses on Watauga Avenue has bark shingles, but these are of poplar and are said to curl and weather badly. These houses are a fair attempt at integration with the styles set by Henry Bacon and Harry Stearns, considering the lack of chestnut-bark shingles, but their less rational proportions and less plastic facades, as well as their separation from earlier building due to chronological expansion in a general southerly direction, result in their exclusion from the district.

The earliest houses of this period within the district appear to be the four newer houses on Linville Avenue along the west side of the golf course. The Shapard House, Bell House and Hairfield House are one story while the Burnett House is one-and-a-half stories. All have a variety of small, gable-roofed wings and the core of each is also gable-roofed, except for that of the Shapard House which is hip-roofed. The Bell House is covered in coursed rubble and horizontal weatherboarding painted a pale green. The other three houses of this group are covered in weathered vertical board and batten siding; one large gable of the Shapard House is faced in horizontal board and batten siding. All of these houses are surrounded by manicured shrubbery and tall trees.

Other houses of this period in the defined district and covered in vertical board and batten siding are quite contemporary, the earliest ones having been constructed in 1969. A development of seven almost identical houses called Linville Square was built on the block occupied by the Carolina Inn on Carolina Avenue in 1969. They are all H-shaped and gable roofed with deep overhangs through which exterior stone chimneys project. The Marsh House, also on Carolina Avenue, was built around 1973. Situated away from the street on a large piece of property, it is very similar in design to the Linville Square houses except that it is much larger and has a hip roof. The Rinehart House on Watauga Avenue is almost square and one story, with a curious weathered-shingled hip roof that has a deep overhang of exposed beams and culminates at the center top in a squared flat peak that gives the house a Tahitian look (similar to the Pizza Hut design).

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During this period there has been considerable expansion of the facilities for the "cottagers" who are members of Linville Resorts, Inc. In 1952 the chestnut-bark shingled and log clubhouse designed by Harry Stearns burned to the ground. By the following season it was replaced by a rambling, one-story building of coursed rubble. In the last ten years, Rickenbaker added one-and-a-half upper stories, the facade being of flat applied "half-timbering" for the most part composed of vertical members that emphasize the rigid, linear design. The windows are diamond-paned. Also part of this complex and apparently also designed by Rickenbaker are outbuildings for caddies and carts and a tennis pavilion. All are one story under gable roofs, and faced with the same sort of applied "half-timbering" that appears on the upper stories of the clubhouse. In 1958 a pool bath house, and pavilion for social activities were built on the west side of Linville Avenue. These two buildings are rectangular one-story, gable-roofed buildings faced in horizontal rusticated weatherboarding.

Two houses built in this last period deserve individual descriptions. Both are on Grandson Hill and both sharply differ from the board and batten or applied half-timbered houses typical of this period. The Harris House, built for Mr. and Mrs. Allen Harris of Johnson City, Tennessee in the early 1950s, sits on a large, grass-covered expanse at the highest point of Grandson Hill and commands a spectacular view of the mountains to the east of Linville. The one and a half story house is completely faced with half-logs stripped of their bark; on the raised basement and first story the logs are vertically placed while in the gable areas they are placed on angles diverging from a central vertical line. The interior is completely paneled in knotty pine and the living room has a cathedral ceiling with log beams. The Joyce House is on a wooded site on the north side of Grandson Hill and was built in 1963 by a Nashville architect named Keeble. This two story, split-level house has a hip roof and is faced in random ashlar. The house is distinguished by its carport and fenestration. The gable-roofed carport runs perpendicular to the main facade of the house from the entrance and ends in a Richardsonian arch. The main facade is covered in a variety of windows. One area is a mass of three levels of Anderson windows, at either end of which is a tall window of amber glass inscribed in lead with circles of varying sizes. In another area of the main facade are three rows of small, square windows recessed several inches in the ashlar and composed of single panes of glass.

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FOOTNOTES

<sup>1</sup>The initial 16,000 acres were acquired in numerous purchases by several of the original investors individually. Records of these transactions are located in the Index to Real Estate Conveyances - Grantee, 1861 - 1936, Vols. K-R, and are recorded in Mitchell County Deed Book 21-24.

<sup>2</sup>Linville Golf Club, "1978 Yearbook," p. 8.

<sup>3</sup>Ibid., p. 12.

<sup>4</sup>Ibid., p. 8.

<sup>5</sup>Author's interview with Katharine Blackford, Linville, N. C., June 16, 1978, hereinafter cited as Blackford interview, and Mrs. Blackford's personal scrapbook of Linville memorabilia. Mrs. Blackford was kind enough to lend to the author several postcards and photographs made ca. 1900 which portray the Eseeola Inn and surrounding structures.

<sup>6</sup>"Hemlock Hedge Awarded Prize," The Linville Ledger, p.2 printed by Linville Resorts, Inc., in 1967 to commemorate Linville's diamond jubilee,--also author's interview with Mrs. Julian Morton, Linville, N. C., June 15, 1978, hereinafter cited as Mrs. Julian Morton interview.

<sup>7</sup>Mrs. Julian Morton interview. Mrs. Morton is the daughter of Hugh MacRae; she recalls living in Hemlock Cottage as a very young child.

<sup>8</sup>"Hemlock Hedge Awarded Prize."

<sup>9</sup>Mrs. Julian Morton interview.

<sup>10</sup>Ibid.

<sup>11</sup>Ibid.

<sup>12</sup>Postcard obtained from Katharine Blackford's scrapbook.

<sup>13</sup>Ibid.

<sup>14</sup>Blackford interview.

<sup>15</sup>Author's interview with Mr. Carl Smith, Linville, N. C., June 14, 1978.

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- <sup>16</sup>"All Saints Church Consecrated," The Linville Ledger, p. 12.
- <sup>17</sup>Author's interview with Marian Ferrel, Linville, N. C., June 14, 1978.
- <sup>18</sup>Blackford interview.
- <sup>19</sup>Author's interview with Miss Serena Randolph, Linville, N. C., June 14, 1978.
- <sup>20</sup>Author's interview with Mr. Hugh Morton, Linville, N. C., June 13, 1978.
- <sup>21</sup>Blackford interview.
- <sup>22</sup>Mrs. Julian Morton interview. None of the older residents of Linville knows anything about this Mr. Billingsly.
- <sup>23</sup>"1978 Yearbook," p. 10.
- <sup>24</sup>Blackford interview.
- <sup>25</sup>Ibid.
- <sup>26</sup>Mrs. Julian Morton interview.
- <sup>27</sup>The attribution of these houses to Harry Stearns is attested to by everyone interviewed in Linville. Unfortunately, no one remembers if he practiced principally in New York or Connecticut, and the American Institute of Architects headquarters in Washington, D. C. has no record of ever having a member named Harry Stearns. The dates of the houses attributed to him were obtained either from present owners or from the index of Nelson MacRae's photograph collection of Linville Houses, many photographed during construction, which is kept in the vault of the Eseeola Lodge.
- <sup>28</sup>Author's interview with Julian Morton, Jr., Linville, N.C., June 15, 1978, hereinafter cited as Julian Morton, Jr., interview.
- <sup>29</sup>Ibid.
- <sup>30</sup>Author's interview with Mrs. Samuel Greene, June 13, 1978. Mrs. Greene informed me that her house was intended by Stearns to be his home.
- <sup>31</sup>Julian Morton, Jr. interview.

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LINVILLE HISTORIC DISTRICT INVENTORY LIST

KEY:

P-Pivotal (N)-Harmonious with character of district but non-  
C-Contributing contributing historically due to age or recent  
N-Non-Contributing remodeling  
I -Intrusive

- C 1a. Ash Street. "Trinket" Cottage, by 1895. Originally a dogtrot used as bachelors' quarters by Eseeola Inn. Today it is 1½ stories, gable-roofed, with recessed front porch and one story shed across rear.
- C 1b. Ash Street. Garage for Trinket Cottage. Two stories under gable roof.
- C 2a. Ash Street. Hughes House, ca. 1935. One story bungalow with gabled projections.
- N 2b. Ash Street. Outbuilding for Hughes House. One story cinderblock building.
- P 3. Beech Street. "Hemlock" Cottage, ca. 1892. 1½ story shingle-style house built for family of manager of Eseeola Inn. Last bay to east, flagstone-covered chimney, and chestnut-bark shingles on first story facade added later.
- N 4a. Linville Avenue. Pool Pavilion, 1958. One story, rectangular, gable-roofed building covered in horizontal rusticated weatherboarding.
- N 4b. Linville Avenue. Bath House, 1958. One story, rectangular, gable-roofed building covered in horizontal rusticated weatherboarding.
- P 5. Hemenway Street. Morton House, 1920. Two story house, with full basement along front. Chestnut-bark shingles on bottom stories, vertical board and batten siding on top story. Interior plaster walls and cherry trim are original. Large deck around three sides and garage at basement level are recent additions.
- P 6. Burke Street. Davant House, mid 1890s. Two story with attic, Queen Anne style house, with diamond-shaped shingles on the top stories, horizontal weatherboarding on the first story. One of six houses built by Mr. Parker of Philadelphia for workmen superintending construction at the resort.



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- P 7a. Burke Street. Berryhill, mid-1890s. Two story with attic, T-shaped, gambrel-roofed Queen Anne house. Another one of the six houses built by Mr. Parker.
- C 7b. Burke Street. Outbuilding to Berryhill. One-story, covered in vertical board and batten siding.
- C 8. Burke Street. Donald MacRae "Honeymoon" Cottage, pre-1900. Originally a two story bungalow, with steeply-pitched roof, recessed porch across front. Facade is now covered in asbestos shingles and there is a string of one-story additions added to the rear.
- C 9a. Dogwood Street. Bridges House, 1920s. Two story, gable-roofed house. Main facade is symmetrical, three bay. There is a hood on log supports over the main entrance and a one story shed-roofed open porch of log members on the east end. Said to have been designed by a Johnson City, Tennessee architect.
- C 9b. Dogwood Street. Outbuilding to Bridges House. Square, gable-fronted, one-story, connected to house by covered walk.
- C 10. Linville Avenue. Gray House, 1940s (?). One-and-a-half story, H-shaped house, gable roofed, with 4 x 4 beams exposed in eaves. Covered in vertical board and batten siding.
- C 11a. Linville Avenue. Clarkson House, 1920s. One-and-a-half story bungalow, gable-roofed, hip-roofed front porch of log supports and lattice railing raised one story due to slope of ground. One-story shed across rear. Bark shingles in process of being replaced with vertical board and batten siding.
- C 11b. Linville Avenue. Guest house to Clarkson House. One story, gable-roofed, covered with chestnut-bark shingles and horizontal rustic weatherboarding.
- C 12a. Linville Avenue. Stedman House, 1920s. Identical to Clarkson House, except that there do not seem to have been alterations. Chestnut-bark shingles also line ceiling of front porch.
- C 12b. Linville Avenue. Guest house to Stedman House. Identical to guest house of Clarkson House.
- C 13. Linville Avenue. Eseeola Cottages, 1920s to 1960s.

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- C 13a. Brookdale. One story, gable-roofed cottage. 1920s.
- C 13b. Chestnut Room. One story, gable-roofed; one facade covered in wood shingles. 1920s.
- C 13c. Mountain Cottage. Two story triplex on raised basement, first story covered in chestnut-bark shingles, second story covered in applied "half-timbering" of logs. 1930s.
- C 13d. Vining Cottage. One-story, gable-roofed cottage. 1920s.
- C 13e. MacRae Cottage. One story, gable-roofed cottage. 1920s.
- (N) 13f. White Pine. Contemporary, one-story U-shaped cottage covered in rusticated weatherboarding. 1960s.
- C 13g. Tanglewood. One story, hip-roofed duplex, built on foundation of old swimming pool. 1930s.
- C 13h. Pixie Cottage. Square, one story, hip-roofed cottage covered in vertical board and batten siding. 1930s.
- C 13i. Meadowbrook. One-and-a-half story, hip-roofed bungalow, covered in vertical board and batten siding. 1930s.
- N 13j. "The Last Resort." Two-and-a-half story building covered in asbestos shingles, apparently for the staff of the Eseeola Lodge. 1940s.
- P 14. Linville Avenue. Eseeola Lodge, 1920s. Oblong, gable-roofed, two-and-a-half story, with attic, hotel on raised stone basement. Facade accented by evenly spaced two story porches of log supports under gables all around. Gable-roofed arcade of log supports extends from main entrance and terminates in a timbered carport that rests on stone piers. Large one-story addition on rear built 1937.
- P 15a. Beech Street. The Studio, ca. 1895. Designed as an artist's studio and cottage by Henry Bacon. One-and-a-half story, gable-roofed bungalow, recessed entrance porch in gable end. Exposed log beams in eaves. Present owners enclosed part of front porch for dining room and added kitchen wing and carport. Interior also covered in chestnut-bark shingles, and exposed beams in one-and-a-half story studio/living room are logs in a variety of woods. This was the first cottage built strictly as a summer home.

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- C 15b. Beech Street. Outbuilding to The Studio. One-story, gable-roofed, with two doors and two windows symmetrically added on the main facade.
- P 16. Carolina Avenue. Mission House, by 1900. Two stories, U-shaped, under gable roofs. A projecting two story entrance porch and a recessed two story porch on long side. Interior completely paneled in wormy chestnut and basically intact from time of original use as school for mountain children.
- P 17a. Linville Avenue. Fenbrook, 1920. Designed by Mr. William Warren of Birmingham according to owner's (Mrs. Kirkpatrick's) plans. Rectangular, two-and-a-half stories under a gable roof. Beltcourse between first and second stories of exposed log ends and wooden planks. Gable ends covered in vertical board and batten siding with arrows cut out of the boards.
- C 17b. Linville Avenue. Outbuilding to Fenbrook. One story, gable-roofed. Originally the ice house.
- C 17c. Linville Avenue. Boys' dormitory to Fenbrook. Two stories, gable-ended, a smaller version of main house.
- C 17d. Linville Avenue. Outbuilding to Fenbrook. One story, round building with conical roof. May originally have been the laundry.
- C 18. Mitchell Avenue. Beacon Heights, 1920s. One-story, L-shaped under gable roof, engaged porch between arms of L, covered in vertical board and batten siding. Moved from Carolina Avenue where it was a subsidiary cottage for the Carolina Inn, destroyed. Used to house staff of Eseeola Lodge.
- C 19. Mitchell Avenue. Flat Rock, 1920. One story, L-shaped under hip roof, engaged porch between arms of L, covered in vertical board and batten siding. Also moved from Carolina Avenue where it was another subsidiary cottage for the Carolina Inn. Used to house staff of Eseeola Lodge.
- P 20a. Carolina Avenue. Henley Inn, 1920s. One-and-a-half story, elongated bungalow with engaged front porch. Rear of building becomes a full two stories. One of two inns built and operated by native residents. Today is a poor state of repair, used by the Eseeola Lodge for its staff.

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- N 20b. Carolina Avenue. Outbuilding to Henley Inn. One story, gable-roofed building of cinderblocks, consisting of seven motel units.
- P 21a. Carolina Avenue. Hobbs Hollow, 1920s. One-and-a-half story, elongated bungalow with symmetrical five bay main facade and engaged front porch of log members. Deep roof overhangs in porch and dormer, with houses strings of small, single-paned windows, reveal wooden beams.
- C 21b. Carolina Avenue. Outbuilding to Hobbs Hollow. One story, gable-roofed.
- P 22. Carolina Avenue. All Saints Episcopal Church, 1910. Donated by Mrs. Walter Parsley and designed by Henry Bacon, one of the style-setting structures of chestnut-bark shingles designed by Bacon between 1895 and 1910. One story, gable-roofed, shingled inside and out. All windows are rectangular, 12 over 12 double sash except for stained glass window in apse (added later), arched window in short vestry wing, and roundel over entrance porch of log members. Logs for exposed beams and all interior architectural members.
- C 23. Linville Square Road. Rectory for All Saints Episcopal Church, 1920s (?). One story, gable-roofed bungalow. Gable sections covered in applied "half-timbering" all painted green.
- (N) 24a-g. Linville Square. 1969. Seven almost identical cottages. All are H-shaped and covered in vertical board and batten siding.
- C 25a. Carolina Avenue. Dowd House, 1924. One-and-a-half story bungalow, recessed porch of log members, exposed beams in rooflines. Dormer houses a string of small single-paned windows. One-story, gable-roofed wing off rear.
- C 25b. Carolina Avenue. Garage to Dowd House. One story, gable-roofed.
- (N) 26. Beech Street. King House, 1920s (?). One story, originally T-shaped, now cruciform due to addition in progress. All wings gable-ended. Chestnut-bark shingles replaced by vertical board and batten siding.
- N 27. Watauga Avenue. Touchstone House, 1960s. One-story rectangular house covered in vertical board and batten siding.
- C 28. Beech Street. Presbyterian Church, 1890s. One story, steeply gable-roofed, facade covered in vertical weatherboards in lower portions, horizontal bevel siding in major areas, and shingles in gable of apse, all painted white. Enclosed entrance on north side. Louvered coupola on west end. Interior severely altered.

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- P 29a. Carolina Avenue. Dormicroft, ca. 1897. Two-and-a-half story, shingle-style par excellence, built for the Hugh MacRaes. Facade covered in weathered shingles. T-shaped and gable-roofed. Two-story shed addition and one story gable-roofed addition on rear.
- C 29b. Carolina Avenue. Pavilion for Dormicroft. Square, gable-roofed, on log supports and open on all sides, gable area covered in chestnut-bark shingles.
- C 29c. Carolina Avenue. Outbuilding for Dormicroft. One story, gable-roofed, covered in vertical board and batten siding.
- (N) 30. Carolina Avenue. Marsh House, ca. 1973. One story, H-shaped under hip roof, facade covered in vertical board and batten siding.
- C 31a. Carolina Avenue. Lippitt House, 1920s. Two story, with attic, gable-roofed house, with symmetrical three bay main facade. Raised stone veranda on east and south sides and a one story shed-roofed porch of log members on south side. Chestnut-bark shingles replaced 1976 by vertical board and batten siding.
- C 31b. Carolina Avenue. Outbuildings to Lippitt House. Two story, gable-roofed building covered in vertical board and batten siding.
- C 31c. Carolina Avenue. Outbuildings to Lippitt House. One story, square, bark-shingled building under a shed roof.
- C 32a. Peabody Street. Henley House, 1920s (?). Built by and for a member of the native population. One story, gable-roofed bungalow covered in weathered shingles. Deep roof overhang supported by simple wooden brackets in gables.
- C 32b. Peabody Street. Outbuilding to Henley House. One story shed covered in vertical board and batten siding.
- C 32c. Peabody Street. Outbuilding to Henley House. One story, dilapidated, T-shaped, gable-roofed shed covered with weatherboards.
- P 33a. Watauga Avenue. Thames House, 1920 (?). Two story, gable-roofed house with large exterior stone chimneys, shed hoods over doors, one story wings on east side. South side is one-and-a-half stories due to sharply pitched roof.
- C 33b. Watauga Avenue. Carport to Thames House. One story, open with gable-roof resting on chestnut-bark-shingled posts.

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- C 33c. Watauga Avenue. Outbuilding to Thames House. One story building built into hill and covered in vertical board and batten siding.
- P 34a. Watauga Avenue. Luckadoo House, 1920s. One-and-a-half story cottage in Swiss "chalet" style, gable end oriented to street, with shallow second-story balcony along three windows.
- C 34b. Watauga Avenue. Garage to Luckadoo House. One-and-a-half story, gable-roofed.
- C 34c. Watauga Avenue. Shed to Luckadoo House. One-story, gable-roofed.
- P 35a. Watauga Avenue. VanLandingham House, ca. 1900. Designed by Henry Bacon, originally this summer cottage was T-shaped, with the living room interior also covered in chestnut-bark shingles. The house has been extensively altered: the addition of a one story, shed-roofed, screened in porch, two story music room, and two story wing of bedrooms renders it L-shaped. The interior has been completely paneled in pine in an attempt to winterize it. Hip-roofed.
- C 35b. Watauga Avenue. Guest cottage to VanLandingham House. T-shaped and hip-roofed on a stone foundation, one story.
- C 35c. Watauga Avenue. Utility building to VanLandingham House. Hip-roofed and square, one story.
- P 36. Watauga Avenue. Donald MacRae Cottage, 1890s. Originally a farm house, Henry Bacon remodeled this house so that it is presently two stories with an attic under a gable roof, the gable end oriented to the street. This same facade is dominated by a one story, flat-roofed porch that extends the entire width and beyond. Bacon added the bark shingles and the porch, and the exposed log beams in the roofline indicate that he may have altered the roof.
- P 37a. Watauga Avenue. Coker House, by 1920 (?). One-and-a-half stories under a gable roof with the gable end oriented to the street. Covered in weathered shingles, a Swiss-style effect is obtained by the second-story balcony of stencil-cut vertical boards.
- C 37b. Watauga Avenue. Outbuilding to Coker House. One story, irregular gable-roofed shed.

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- P 38. Watauga Avenue. Williams House, 1920s, one-and-a-half stories and hip-roofed, built into the side of a hill. Large interior stone chimney and window boxes under second-story windows. A balcony of log members runs along the upper story on the north and south sides. Dining room and kitchen are downstairs, living room and bedrooms are upstairs.
- C 39a. Peabody Street. Callendar House, 1920s. One-and-a-half story bungalow, asymmetrical main facade with two dormers, shed porch of log members, and exterior stone chimney. One story shed along rear.
- C 39b. Peabody Street. Outbuilding to Callendar House. One story, gable-roofed, covered in vertical board and batten siding.
- C 40. Peabody Street. Gover House, 1920s. Identical to Callendar House except that porch is hip-roofed and there is only one, centered dormer under a gable roof.
- C 41a. Dogwood Street. Ingram House, 1930s (?). One-and-a-half story, slightly L shaped Cape Cod. One story shed built into the corner of the L is two walls of windows. A carport of log supports is attached.
- C 41b. Dogwood Street. Outbuilding to Ingram House, two stories, with a one story shed attached. The bottom is a garage and the upstairs appears to be living quarters.
- P 42. Dogwood Street. Pratt House, 1920s. Two-and-a-half story, symmetrical three bay by two bay house, so similar to the Bridges House that it may have been designed by the same Johnson City, Tennessee architect. The first story is covered in coursed rubble and the top stories are faced in applied "half-timbering" of logs.
- P 43a. Dogwood Street. Nabers House, ca. 1910. House with a central, rectangular section of 2 stories under a hip roof. The one story wings radiating from the central section and also under hip roofs bring to mind prairie style architecture.
- C 43b. Dogwood Street. Outbuilding to Nabers House. One story, rectangular, hip-roofed building.
- N) 44a. Dogwood Street. Clubhouse, 1953. Two-and-a-half story building, originally only consisting of the first story faced in coursed rubble. The top one-and-a-half stories are an addition designed by Mr. Rickenbaker, and faced in mainly vertical, flat, applied "half-timbering." Overall shape is rectangular with several gabled projections. The windows are diamond-paned.

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- (N) 44b. Dogwood Street. Outbuilding for caddies. One-story, gable-roofed, faced in flat applied "half-timbering."
- (N) 44c. Dogwood Street. Outbuilding for golf carts. Same description as caddy building.
- (N) 44d. Linville Avenue. Tennis pavilion. One story, gables in cruciform shape, three open on post supports and the fourth enclosed.
- (N) 45. Watauga Avenue. Rinehart House, ca. 1973. One story squarish house covered in vertical board and batten siding, with a hip roof of wooden shingles that culminates in a squared-off peak.
- C 46. Watauga Avenue. McWane House, 1939. Mainly a one story, rambling U-shaped house that surrounds a garden. One corner area is a two story tower under a hip roof. Projecting gabled areas are covered in vertical board and batten siding of vertical planks sawn in curving designs at their bases. This is the last of Harry Stearns' Linville designs and the last house to be built in Linville with chestnut-bark shingles. The interior decorator Robert Hiden is responsible for the large windows that gives the house it's modern appearance.
- (N) 47. Grandson Hill Road. Joyce House, 1963. Designed by Mr. Keeble of Nashville, this house is two stories, split-level with a hip roof and faced in random ashlar. A gable-roofed carport runs perpendicular to the main facade of the house from the entrance and ends in a Richardsonian arch. Large areas of rows of windows appears on the main facade.
- (N) 48. Grandson Hill Road. Harris House, 1950s. One-and-a-half stories, including a basement that is full along the front of the house, faced in logs that are vertical on the basement and first story and on angles in the gable areas.
- P 49a. Grandson Hill Road. Wornall House, 1930s. Designed by Harry Stearns, this house is two stories, bark-shingled below and covered in applied "half-timbering" of logs above (this pattern of facade treatment being a distinguishing feature of his work), and basically rectangular in shape.
- C 49b. Grandson Hill Road. Garage to Wornall House. Two story, faced in coursed rubble on the first story and vertical board and batten siding on the second.



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- P 50a. Watauga Avenue. Horter House, 1928. Designed by a Johnson City, Tennessee architect, this house is two stories under a gable roof, with a projecting one story, gable-roofed porch of log members and a one story, flat-roofed wing on a full basement, ending in an octagon, on the north side.
- C 50b. Watauga Avenue. Outbuilding to Horter House. One story under a gable roof.
- P 51. Watauga Avenue. MacRae-Wilson House, 1928. Rambling, U-shaped house under gable and gambrel roofs, with applied "half-timbering" of logs in areas of the second story. Most of the interior is paneled in fine chestnut; the living room has a cathedral ceiling, designed by Harry Stearns.
- P 52. Watauga Avenue. Cramer House, 1934. Large, rambling two story house designed by Harry Stearns, featuring gable-, gambrel, and hip-roofs. Faced in chestnut bark shingles or coursed rubble below, and applied "half-timbering" of logs in the top story. One story wings to the north.
- P 53. Watauga Avenue. Albright-Greene House, 1927. Designed by Harry Stearns and originally intended to be his own residence, this house differs from most of his designs in Linville in that it is completely faced in chestnut-bark shingles. Rambling, two stories, with a two story porch on the rear, the interior is paneled in fine chestnut and features built in window-seats and bookcases.
- P 54. Watauga Avenue. Stevenson House, late 1920s, early 1930s. Rambling two stories with one story wings, all under gable roofs. Most of the bark shingles on the first story have been replaced by weatherboarding, while the applied half-timbering on the second story is flat. Also designed by Harry Stearns.
- P 55. Watauga Avenue. Watts House, 1928. Rambling two-story house designed by Harry Stearns, with many gable-roofed projections. A couple projections are gambrel-roofed. The house has recently been covered in weatherboarding, except for the gable areas which remain in applied "half-timbering" of logs that have been stripped of their bark.
- P 56. Watauga Avenue. Calhoun House, 1928. By Harry Stearns. Two stories, rambling, under gable- and hip-roofs, with large areas of the first and second stories covered in applied "half-timbering" of logs, and featuring a square, two story tower faced in coursed rubble.

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- P 57. Watauga Avenue. Brownwood, 1920s or 1930s. Two-story house with several one story wings and porches, with large areas of the second story covered in vertical board and batten siding. The eaves are edged in a sawn, wooden trim.
- P 58. Linville Avenue. Smith-Oates House, 1928. Designed by the same Johnson City, Tennessee architect who did the Horter House, this house is two stories, U-shaped under a hip roof, and features three large, internal stone chimneys.
- (N) 59. Linville Avenue. Shapard House. Contemporary, one story house under a hip roof and covered in vertical board and batten siding. One projection is under a gable roof and the gable area has horizontal board and batten siding.
- (N) 60. Linville Avenue. Bell House. Contemporary, one story house, rambling with many gabled projections and faced with weatherboarding and random ashlar.
- P 61. Linville Avenue. Daughtridg House, 1920s (?). One-and-a-half story bungalow built for Mrs. Hugh MacRae for speculative purposes, the dormers are covered in vertical board and batten siding as is a contemporary one story wing. A recessed porch is framed by a twin archway of coursed rubble.
- (N) 62. Linville Avenue. Burnett House. Contemporary, rambling one story house with attic with several gable-roofed projections, covered in vertical board and batten siding.
- (N) 63. Linville Avenue. Hairfield House. Contemporary, rambling one-story house with several gable-roofed projections, covered in vertical board and batten siding.
- P 64. Linville Avenue. Dickson House, 1930s. Built for Spencer Love as his guest cottage, this house is basically one-and-a-half stories, with shed dormers that expand to two stories in the center under pairs of gables. Faced in random ashlar on the first story and flat applied "half-timbering" on the second, a picturesque effect is obtained by vergeboard along the roofline and in the gable areas.
- P 65. Linville Avenue. Spencer Love House, 1933. Rectangular, two story house under a hip roof. A recessed porch framed by an archway in random ashlar. On one end there is a round, two story tower under a conical roof and faced almost completely in random ashlar. Portions of the second story are faced in applied "half-timbering" of logs. Designed by Harry Stearns.
- P 66. Linville Avenue. Carter-Addis House, 1933. Designed by Harry Stearns. A contained, two story house under hip roof with some shallow, gabled projections, second story in applied "half-timbering" of logs.

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- C 67. Linville Avenue. Chapel of St. Patricia, 1940. Small, one story chapel with a steep gable-roof. Facade of random ashlar, windows, diamond-paned. Donated by Mr. and Mrs. L. W. Driscoll in memory of their daughter.
- (N) 68. Grandson Hill. Water Tank, 1940s. Raised steel water tank of standard design serving as water storage facility for the community.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input checked="" type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Recreation
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1888 - present

BUILDER/ARCHITECT Henry Bacon, Harry Stearns, and others

## STATEMENT OF SIGNIFICANCE

Linville is a very small resort town tucked away in the Blue Ridge Mountains in Avery County. There is a small year-round population (ca. 500), but the character of the town is determined by the seasonal population, principally from the cities of Wilmington and Charlotte, N. C.; Nashville, Tennessee; and Birmingham, Alabama, which vacations in Linville from June to September. A vast amount of acreage, about 16,000 acres, that included the tiny village, then named Clay, and extended east over Grandfather Mountain, was purchased in 1888 by a group of investors headed by the MacRae family of Wilmington with the intention of developing the area for industrial purposes. However, the group was soon entranced by the natural beauty of the area, and the decision was made to develop it as a resort in which the natural resources could be preserved. During an initial period of expansion that lasted until around 1920 the unique character of the construction of the town itself was established by the erection of resort cottages covered in chestnut-bark shingles. This style was initiated by the eminent architect Henry Bacon of Wilmington, N. C., best known today for his design of the Lincoln Memorial. During the second period of expansion that lasted until World War II, most of the building was centered around the town's most popular pastime of golf, including the creation of a new, professional golf course and the erection of rambling, Neo-Tudor homes covered in applied "half-timbering" and chestnut-bark shingles designed by Harry Stearns. Since World War II, the chestnut tree blight has precluded any further building utilizing chestnut-bark shingles, but modern construction, usually faced in vertical board and batten siding, has been well integrated with the existing structures. Although resort facilities, such as a new club house, tennis courts, and pool pavilion, have been expanded, the "cottagers" main concern has been the preservation of the quiet atmosphere of Linville that has not been blemished by any sort of commercial "honky-tonk" intrusions, so that they may continue their primary pursuit of enjoying the natural resources around them.

## Criteria Assessment

A. As one of western North Carolina's best preserved and most prestigious nineteenth and early twentieth century resort communities, Linville marks an important and enduring trend in the development of the character and economy of the mountain region.

C. The collection of rustic bark covered cottages designed to blend in an organic way with the surrounding natural beauty--including those by the eminent architect Henry Bacon--and the more imposing Neo-Tudor houses by Harry Stearns, all sited in a lush, unified mountain plateau landscape virtually free of garish commercial intrusions, make Linville one of the most important ensembles of resort architecture in the mountains of the eastern United States.

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The Founding of Linville and Its Early Development

Linville came into existence as a town in 1883 when a post office was established at the present site and given the name of "Clay."<sup>1</sup> In what was then Mitchell County (Avery County is the newest county in North Carolina, formed in 1911 from areas of Caldwell, Watauga, and Mitchell Counties) the unincorporated town of Clay was little more than a settlement of a few modest structures; its name apparently referred to the large deposits of clay that formed the basis of one of the area's industries of pottery-making. The rich, very mountainous area was inaccessible except by difficult over-land travel on horseback. Indeed, the only individual of note known to have visited the immediate areas was the French botanist and explorer, Andre Michaux. In 1785 he was sent to North America by the French government to collect botanical specimens and during the next several years he covered the territory from the Hudson Bay to the Indian River in Florida and from the Bahama Islands to the Mississippi River. On August 30, 1794, he climbed nearby Grandfather Mountain and recorded in his journal:

Climbed to the summit of the highest mountain of all North America and with my companion and guide, sang the Marseillaise Hymn and cried: Long Live American and the French Republic! Long live Liberty!"<sup>2</sup>

In 1885 the town's name was elevated to "Porcelain" in recognition of the high grade of pottery that could be created from the land's resources; but it was to be another three years before the town was to be discovered, given its present name, and soon thereafter set upon its present course of development as a tightly controlled resort. Linville's beginning is noteworthy when one considers, as Mr. W. Ray Long has pointed out, that "it was the railroad, the telegraph, and the electric light that brought about the discovery and first appreciation of the Linville region."<sup>3</sup> The 1880s was a period of discovery and development of the utilization of the vast resources tucked away in the mountains of western North Carolina. Developers from all over the country were taking a keen interest in the area. In 1888, S. T. Kelsey of Kansas, responsible for the development of Highlands, N. C., was in the process of making a survey from southern Maryland to northern Georgia for a railroad line that was planned along the Blue Ridge. Kelsey already was aware of the iron ore deposits at nearby Cranberry, and when he came upon Porcelain he immediately recognized the possibilities offered by the flat terrain of the plateau for an industrial town.<sup>4</sup>

In his search for other developers interested in investing in the land, Kelsey contacted his friend Donald MacRae in Wilmington. In addition to real estate developments,

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MacRae promoted enterprises such as textile mills and a guano plant.<sup>5</sup> Donald in turn contacted his son Hugh, recently graduated from M.I.T. with an engineering degree, who was overseeing the family's interest in the mica mines in Burnsville. An indication of the inaccessibility of Linville in those days is that the trip from Burnsville, only about 35 miles away, took Hugh MacRae two days on horseback.<sup>6</sup> When he finally saw the area he liked it so much that the MacRae family, including Hugh's brother Donald, Jr., joined forces with Mr. Kelsey and was soon the major power in the Linville enterprises.

Later in 1888 the group of investors had grown to include, among others, a Mr. Parker and a Mr. Wanamaker, both of Philadelphia, and Mr. Ames, then the president of Johns Hopkins University.<sup>7</sup> The group acquired about 16,000 acres of land which included the town of Porcelain and spread northeast to include Grandfather Mountain, and then obtained a charter for the new company. The name of the town was changed to Linville, in honor of the two brothers William and John Linville who had hunted along the Linville River for many years before being killed by Indians below the Falls in 1766,<sup>8</sup> and the company became the Linville Improvement Company. Although the group was impressed with the beauty of the area, their goals were not concerned yet with developing a resort, but with laying out a town from which mining and timber operations could be directed. According to Katharine Blackford, there was already a bobbin mill in Linville, and the investors planned to expand the uses of the timber.<sup>9</sup> Consequently, the area on the plateau between Pixie Mountain and Grandson Hill was cleared of trees and the streets were laid out foursquare.

The first summer and fall when the land was being cleared is said to have been miserable due to the frequent rains that left the area a quagmire. Accommodations for the workers were just as dismal as the town consisted only of an old building that was used as an inn and a few other buildings nearby that were little more than shacks, including Ed Loven's store which stood on the present site of the Hughes House.<sup>10</sup> Finally, from early 1891 to 1892 the Eseeola Inn was built in order to solve the housing problem. Shepherd M. Duggar, in "Beginnings of Linville," wrote: "In 1891 the ground now occupied by Linville had been cleared and stumped so clean that it looked like a desert bordered with trees. Eseeola Inn sprang up on this like a mirage on the sands of the East."<sup>11</sup>

The Inn was not completed when the board of directors met there and the course of development of Linville changed to its present one. Supposedly all of the members brought their wives with them who were so taken with the area that they succeeded in persuading the board members to develop the town as a resort for themselves and their friends.<sup>12</sup> Construction of the Inn was well under way and the lumbering facilities would be directed toward construction of the resort.

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From then on, significant developments occurred rapidly. As principal stockholders in the Linville Improvement Company, the MacRaes directed operations, with Hugh as president. Hugh was also manager of the Inn and as such he had the small, shingle-style house, now called "Hemlock Cottage," built for his family. When it was decided that the Inn would be used principally for vacationers, Mr. Parker, who was soon to leave the company, built six houses for the senior workers. Three of these Queen Anne style houses were built on the base of Pixie Mountain and three were built in the area of the lumber yard where the majority of year-round residents now live.<sup>13</sup> As early as the summer of 1891 and before the resort plans had been fully formulated, enough building had been completed so that visitors were impressed by the progress. The town and surrounding area received its second written praises when Professor William James of Harvard University visited in 1891:

At last, I have struck it rich here in North Carolina and am in the most peculiar and one of the most poetic places I have ever been in. Strange to say, it is on the premises of a land speculation and would-be boom. A tract of twenty-five square miles of wilderness, 3860 feet above sea level at its lowest part, has been bought, between thirty and forty miles of the most admirable alpine, evenly graded, zigzagging roads in various directions from the center, which is a smallish cleared plateau; and exquisite little hotel built, nine cottages round about it, and that is all. Not a loafer, not a fly, not a blot upon the scene. The serpent has not yet made his appearance in this Eden, around which stands the hills covered with primeval forest of the most beautiful description, filled with rhododendrons, laurels and azaleas which, through the month of July, must make it ablaze with glory. I went this morning on horseback with the manager of the concern, a really charming North Carolinian, educated at our Institute of Technology, to the top of Grandfather Mountain (close by which the company owns), and which is only a couple of hundred feet lower than Mt. Washington. The road through the forest, the view, the crags, were as good as such things can be. Apparently the company had just planted a couple hundred thousand dollars in pure esthetics--a most high-toned proceeding in 'this degenerate age.' Later, doubtless, a railroad, stores and general sordidness will creep in. Meanwhile, let us enjoy things! There 'does be' advantages in creation as opposed to evaluation in the railroad, the telegraph, and the electric light, and all that goes with them. This peculiar combination of virgin wilderness with perfectly planned roads, Queen Anne Cottages, and a sweet little modern hotel, has never been realized until our day.<sup>14</sup>

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Fortunately, the investors had already recognized the irreplaceable beauty and proceeded to prevent the "general sordidness" of speculation from creeping in.

Hugh MacRae, who followed in his father's footsteps to be a promoter of the Tidewater Power Co., Wrightsville Beach, and pioneering agricultural development in Wilmington,<sup>15</sup> guided the major improvement in Linville, first by building in 1892 a road to connect Linville with the town of Blowing Rock 17 miles away. So many bear traps were unearthed during its construction that the artery was named the Yonahlossee Road, "Yonahlossee" being an Indian term for "passing bear." Today this road is the treacherous N. C. 221, but for many years after it was built at a cost of \$18,000 it was considered "the most picturesque and durable highway in the mountains or in the state."<sup>16</sup>

Once visitors reached Blowing Rock, they could hire a hack to take them to Linville. In 1894, the Linville Improvement Co. purchased its own coach drawn by four horses which made two trips a week to Blowing Rock. This coach still exists and is used once a year during the Fourth of July parade. Visitors could also reach Linville by first going to Johnson City, Tenn. or Cranberry, N. C. where they could procure a horse and buggy or a hack for the rest of the trip to Linville, or they could ride the Tweetsie Railroad, built to take out lumber and ore from the fertile area, which ran between Johnson City, Tenn. and Boone, N.C. Also in order to attract visitors, pamphlets were published by the Company to promote the town. A very early pamphlet in which photos indicate that resort houses had not yet been built, describes Linville as not being a railroad stop, but as a resort striving to retain the natural environment.<sup>17</sup>

In the beginning there were few activities, contemplation of its natural environment being the major attraction of Linville. Visitors occupied themselves with walks and horseback riding, cards, or the popular figure dancing called "Germans." By the mid-1890s, a nine-hole golf course was developed in the area known as Tanglewood extending from the Inn north to the stables. In 1900 five more holes were added by Donald MacRae, so that by playing four holes twice one could play a complete round of 18 holes.<sup>18</sup> From these humble beginnings the game of golf rapidly became a major attraction of Linville.

The first individual resort houses were begun shortly after the Eseeola Inn was finished. The residential development got an auspicious start as the first houses were designed by the eminent architect Henry Bacon who proceeded to execute a few designs for Linville in the years between the early 1890s and 1910. Bacon was to become nationally famous for winning in 1913 the commission for the design of the Lincoln



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Memorial for which he would receive the Gold Metal of the American Institute of Architects in 1923. In the 1890s, Bacon had resumed practice in the offices of McKim, Mead and White, after studying abroad for two years on the Rotch Traveling Scholarship, as Charles McKim's personal representative in charge of the Columbian Exposition.<sup>19</sup> Although his early years with McKim, Mead and White were occupied with pen-and-ink drawings of houses and the study of American Colonial architecture,<sup>20</sup> Bacon was to become known chiefly as a designer of monuments, particularly in collaboration with Daniel Chester French.

Apparently, Bacon designed few domestic structures during his career, and very little is known about those that were executed. Some designs exist in the National A.I.A. library in Washington, D.C., but it is not known if all of them were built.<sup>21</sup> Of the handful that are known positively to have been constructed, all except two were designed for relatives or close friends. Except for Chesterwood, the house Bacon designed for Daniel Chester French that is now a National Trust property, these houses have received very little publication.<sup>22</sup> The chief published recognition given the houses in Linville designed by Bacon appeared in The State in 1969.<sup>23</sup> Since the three houses positively designed by Bacon in Linville increase his known domestic oeuvre by over forty percent, the slight understanding of Bacon's approach to domestic architecture may be greatly increased by examination of these structures, which consequently deserve recognition for their place in Bacon's development. All four of his Linville structures, including the church, of course deserve notice for their materials alone.

Henry Bacon's close association with North Carolina is barely recognized by scholars. He grew up in Wilmington where he became a close friend of the MacRae family. He eventually executed designs for houses constructed in Wilmington for Donald MacRae's three children, Hugh, Donald and Agnes, although it is reported that some of these designs were done under duress from these friends.<sup>24</sup> Newspaper clippings indicate that Bacon frequently visited his childhood home, and during some of these visits he was taken to Linville by the MacRaes.<sup>25</sup>

Although a couple of Bacon's domestic designs have uninspired colonial or Greek Revival facades, all of his plans are straightforward and reflect the arrangement of rooms. Thus his serious study of Greek architecture is reflected even in these houses in revival styles of the period. In eulogies for Bacon it was noted that "...even on the smallest problem he felt an obligation patiently to search for the inevitable perfect solution,"<sup>25</sup> and that he should be called "a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality."<sup>26</sup> If the amount of duress under which Bacon designed houses for

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friends is reflected in the degree of their individuality, it may be surmised from examination of his Linville designs that Bacon was so taken with the landscape and the possibilities it offered with regard to materials that he needed little prodding from the MacRaes to proceed with designs.

As an architect who "made the classic idiom absolutely his own," Bacon naturally incorporated materials indigenous to Linville in his design, the foremost of these materials being the chestnut-bark shingles. He was not copying any sort of established vernacular style. It is true that the Indians and early settlers incorporated bark in their shelters, but the earliest settlers copied the Indians by building wigwams covered in large sheets of bark, usually of pine or fir trees,<sup>27</sup> while later settlers moving West built houses in which bark shingles were used only for the roofs.<sup>28</sup> Chestnut trees were very prevalent around Linville and were very important to the local income as the bark was used for tanning at Old Fort.<sup>29</sup> Bacon apparently was the first to use the bark shingles when he redesigned the farmhouse for Donald MacRae. When he designed The Studio shortly thereafter he gave full vent to his desire to utilize indigenous material by also covering the interior walls with chestnut-bark shingles and using different types of logs for the exposed beams and fireplace mantle. These same characteristics also appears in his ca. 1900 design for the VanLandingham House.

In all of these houses and the church Bacon incorporated lattice-work of logs in the porches or recessed under windows. This motif may have been original, or it may have been inspired by the irregular log fences featured in Palliser's New Cottage Homes and Details of 1887.<sup>30</sup> Regardless of the derivation of the use of logs of decoration, no prototype can be found for Bacon's use of the chestnut-bark shingles which set the style for all future building in Linville, as long as the supply of chestnut trees lasted, and for much of the surrounding resort areas, particularly Blowing Rock. The rivalry between Blowing Rock and Linville is legendary, both towns claiming responsibility for the origin of the bark shingle style. Many structures in Blowing Rock are covered in bark shingles, but the frequency is nowhere near to that in Linville, and the earliest chestnut-bark covered houses in Linville pre-date those of Blowing Rock.

By the beginning of the second decade of the twentieth century, two of the churches in the resort area were built. Services are still held in them only during the resort season, June to September. The earliest was the Presbyterian Church, erected shortly after the Eseeola Inn was completed. All Saints Episcopal Church was designed by Henry Bacon in 1910 but it was not completed and consecrated until 1913. According to a plaque to the right of the main entrance to the church, Mrs. Walter Parsley, Hugh and Donald's sister Agnes, was responsible for construction of

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the church. The initial building fund of \$1,000 was raised through the sale of a lot that was bequeathed to Mrs. Parsley by her nurse.<sup>31</sup> The church was built in memory of Mrs. Parsley's half-sister, Mary Savage MacRae, the altar and the cross were given in memory of Mr. and Mrs. Hugh MacRae's daughter Dorothy, and the bell was the gift of Donald MacRae.<sup>32</sup> It is appropriate that Henry Bacon's most intricate work in Linville was actively patronized by all members of the MacRae family in Linville. The church has been the scene of many baptisms and marriages of members of the long-standing "cottagers" of Linville, including the wedding of Agnes MacRae, Hugh's daughter, to Julian Morton, who became general manager of the Linville Improvement Company.<sup>33</sup>

Mrs. Donald MacRae, who is said to have been the guiding spirit of All Saints Episcopal Church for many years, was also responsible for the educational facilities at the Mission House. As Linville's year-round population is too small to warrant a public school in the town, children today go to school in the nearby county seat of Newland. When Linville was first being developed, however, there were no public schools in the area, so Mrs. Donald MacRae founded the Mission House as a school for the mountain children. Crafts, principally weaving, were the main subjects taught by the resident deaconess and mountain missionary named Miss LeSeur who devoted many years to the school.<sup>34</sup> After her death, her brother had the All Saints Episcopal Rectory built as a memorial to her.<sup>35</sup>

A unique feature of Linville is that its slow but steady early physical growth can be traced through ownership of property by members of the town's first pioneering families. Many of the earliest houses still belong to the families of the original owners. One of the earliest cottages was the Hemlock Cottage which was built for Mr. and Mrs. Hugh MacRae as managers of the Eseeola Inn. When they outgrew the cottage they built the present Hugh MacRae House, which today belongs to their grandchildren, and in turn sold Hemlock Cottage to Mr. Robert Donovan Smith of Birmingham in 1898. Mr. Smith bought the cottage as a gift for his daughter Celia and the cottage today is owned by her nephew's wife. The tiny shingle-style house called the Donald MacRae "Honeymoon" Cottage was built for Donald and his wife, Carey; they lived in the cottage until the larger farmhouse could be remodeled according to Henry Bacon's plans, and this larger house today belongs to their son's family. The VanLandingham House stayed in the original family until it was sold to Carl Smith a few years ago. Fenbrook was built for the Kirkpatricks in 1920 and still belongs to their descendants, some of whom have also owned the Trinket Cottage (converted from the bachelors' quarters of the Inn to a private residence by the secretary of the Inn) and The Studio for many years.

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1920 to World War II

The second phase of Linville's development, which closed with the advent of World War II and the simultaneous death of mature chestnut trees, began around 1920 when Hugh MacRae's son, Nelson, became president of the Linville Improvement Company. Nelson began an extensive program of expansion with the aid of his brother-in-law, Julian Morton, who had recently been appointed general manager of the Company. An avid golfer who was well aware of the rapidly growing appeal of the game, Nelson planned the core of this expansion to be a new golf course that would extend south from Dogwood Street. At that time, this area consisted of woods and dense thickets of laurel and rhododendron. The Company contracted Donald Ross to design and build the new course. With the aid of a team of surveyors, Ross completed his on-the-site studies in only two days and later completed the plans which perfectly fitted the topography. The land for the course was begun to be cleared on June 9, 1924, with Julian Morton in charge of construction, and two years later the course was completed. In 1926 and 1930 the holes were worked over so that by the end of the work in 1930 they were in perfect condition and qualified for ranking as a championship course. For several years both the new course and the old one were used simultaneously, with the new one gradually replacing the old one so that by 1934 the old course was abandoned altogether.<sup>36</sup>

With the addition of a championship golf course, interest in Linville as a vacation spot spread. Several golf tournaments are held every year and several pros, including Clayton Heafner, Estelle Lawson Page, Deane VanLandingham (Henry Bacon designed a house for her parents), and Katherine Hemphill, have been attracted to the course.<sup>37</sup> During this period fishing became more popular as the Eseeola Inn maintained its own fish hatchery, as did bridge and tennis tournaments. Many social events such as costume parties and dress balls that have become annual affairs were also instituted. In order to accommodate this social expansion that accompanied the physical growth of the golf course, Nelson MacRae also planned the construction of a new clubhouse. For this project he commissioned the architect Harry Stearns, said to have been from either New York or Connecticut, who developed a distinctive style that extended Bacon's chestnut-bark shingles and lattices of logs to a more elaborate mode. The new clubhouse, finished in 1927, was extensively decorated with logs in all sorts of lattice and fan patterns.

Stearns' clubhouse was such a success that he was commissioned to design eight houses along the golf course and two others a block or two away from the course. These houses also expanded the style set by Bacon into rambling, Neo-Tudo structures in which applied "half-timbering" as well as the logs and chestnut-bark shingles

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covered the facades. This more distinctive style did not signify rustic summer cottages but rather seemed to proclaim the wealth of the vacationers who were choosing to invest in Linville. The Depression apparently had little effect on these private investors as Stearns' designs were executed steadily between 1927 and 1935. Like the very early chestnut-bark shingled houses erected in Linville, most of these more palatial homes still belong to the original owners or their families.

The Depression did have one negative impact on physical expansion in Linville in that it necessitated the abandonment of plans for a new hotel complex on Grandson Hill. Another one of Nelson MacRae's projects, the hotel was to be an adaptation of a Swiss mountain chalet with many broad-eaved roofs and an observation tower (from Grandson Hill there is a superb view of Grandfather Mountain). The complex was to include 200 bedrooms, 134 baths, dining room, lounge, offices, ballroom, reading, writing, and billiard rooms, a club and an outdoor swimming pool.<sup>38</sup>

Although the new hotel was not built, facilities at the Eseeola Inn were expanded. An annex and a small bowling alley had already been built next to the Inn prior to 1920. To accommodate the increasing number of visiting golfers, the Chestnut Lodge was built across from the Inn on Linville Avenue in the 1920s and was connected to the Inn by a bridge. In 1936 one of the several calamities to befall Linville during this period occurred when the Inn burned to the ground. Due to swift action by the residents who chopped down the bridge and poured water on nearby cottages, the Inn and its immediate annexes were the only losses. By the 1936 season, a sizeable one-story wing was built onto the Chestnut Lodge to house a kitchen and dining and living rooms and the building became the new Eseeola Lodge.<sup>39</sup>

Two other major crises occurred prior to World War II. In August of 1940 heavy rains resulted in flooding that submerged the entire town and cut it off from the outside world for a short time. Polio epidemics also struck the area several times and one such epidemic killed one mountain boy and crippled two others.<sup>40</sup> An even greater impact was felt from World War II, which effectively put an end to development for several years.

Post-World War II to the Present

After the War Linville quickly resumed its slow but steady physical expansion. Remaining lots around the golf course and a few lots that remained empty in the older area were developed. The most noticeable feature of this new construction is the absence of chestnut-bark shingles due to the blight that killed off the mature chestnut trees.

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Most of the houses erected in the past fifteen years have been designed by the architect Thomas H. Rickenbaker. These more recent houses include two developments, one being seven almost identical houses called Linville Square in the older area of the resort and the other being a larger development of several streets and individually styled houses called Linville Woods.

The new wave of development has been carried out by the new company called Linville Resorts, Inc. Right after the end of the War, the cottagers united to purchase about 1,500 acres from the MacRaes, including the hotel, golf course, and riding stables. The new owners arranged for Pinehurst, Inc. to manage the resort for seven years, with an option to purchase at the end of that time. In 1951, Pinehurst, Inc. failed to exercise its option; the cottagers took over the active operations of the resort and named their corporation Linville Resorts, Inc. During this first year, all property owners and stockholders in Linville Resorts, Inc. became charter members.<sup>41</sup> In 1967 the shareholders subscribed to approximately \$150,000 of additional stock which cleared the properties of all mortgage debt.<sup>42</sup>

Throughout the 1950s, the community ownership made many advances that included the expansion of recreational facilities such as new tennis courts and a swimming pool with a pavilion for social events. The only setback to this development was the destruction by fire of Stearns' clubhouse in 1952, but by the next season a new clubhouse was erected.

The distinctive characteristic of this modern period is the desire to maintain the secluded, private quality of the resort. In order to make Linville a more private club, the Linville Golf Club was founded in 1959. As stated in the Golf Club's 1978 Yearbook, "The resort is owned by Linville Resorts, Inc., which is the operating organization. The Linville Golf Club is a private social club which uses the facilities and grounds of Linville Resorts for its social activities."<sup>43</sup> Linville Resorts, Inc. and the Linville Golf Club each has its own president. In order to maintain the town's quiet atmosphere, one of the stockholders' major concerns has been the re-routing of N. C. 181 which runs through the resort area via Linville Avenue. For several years the cottagers have been trying to donate to the State the land on the western side of Pixie Mountain and a large portion of the fund for the construction of a detour, to no avail. The basic, overriding concern of the Club is stated in the closing lines of its 1978 Yearbook: "As can be deduced, the Club is rapidly maturing. Much has been accomplished by the talented, able leaders and Members--but more will be done. With the changes adopted by the Board of Directors, a more private club will be realized."<sup>44</sup>

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FOOTNOTES

<sup>1</sup>Faris Jane Corey, Exploring the Mountains of N.C. (Raleigh: The Provincial Press, 1972), p.20.

<sup>2</sup>Linville Golf Club, "Yearbook 1978," p. 6.

<sup>3</sup>Ibid., p. 7.

<sup>4</sup>Ibid.

<sup>5</sup>Bill Sharpe, A New Geography of N.C., vol. II (Raleigh: Sharpe Publishing Co., 1958), p. 561.

<sup>6</sup>Author's interview with Mrs. Julian Morton, Linville, N. C., June 15, 1978.

<sup>7</sup>Author's interview with Mrs. Katherine Blackford, Linville, N. C., June 16, 1978, hereinafter cited as Blackford interview. The inclusion of Mr. Parker and Mr. Wanamaker in the original group of investors is general knowledge in Linville, but Mrs. Blackford informed me of Mr. Ames' presence.

<sup>8</sup>Corey, p. 20.

<sup>9</sup>Blackford interview.

<sup>10</sup>Linville Golf Club, p. 8.

<sup>11</sup>"Eseeola Inn Has Formal Opening Today," The Linville Ledger, single edition "newspaper" printed by Linville Resorts, Inc. in commemoration of Linville's diamond jubilee, p. 1.

<sup>12</sup>Blackford interview.

<sup>13</sup>Author's interview with Mrs. Anne Davant, Linville, N. C., June 16, 1978.

<sup>14</sup>Linville Golf Club, pp. 6-7.

<sup>15</sup>Sharpe, p. 561.

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- <sup>16</sup> Arthur, Western N.C., 1914, p. 246.
- <sup>17</sup> Untitled and undated promotion pamphlet printed for Linville Improvement Company, Linville vertical file, North Carolina Collection, University of North Carolina at Chapel Hill.
- <sup>18</sup> Linville Golf Club, p. 9.
- <sup>19</sup> Michael Richman, Daniel Chester French: An American Sculptor (N.Y.: The Metropolitan Museum of Art for the National Trust for Historic Preservation, 1976), p. 201.
- <sup>20</sup> Francis S. Sevales, "Henry Bacon as a Draftsman," Pencil Points 5 (May 1924): 43.
- <sup>21</sup> Leslie N. Boney, Jr., Wilmington, N. C., "List of Work by Henry Bacon, Architect," personal file, revised 1974.
- <sup>22</sup> For more on Chesterwood see Margaret French Cresson, "Daniel French's Heaven," Historic Preservation 25, No. 2 (April - June 1973), pp. 18-27; and the catalogue by Michael Richman cited in note #19.
- <sup>23</sup> Ashton Chapman, "Chestnut Bark and Baronial Castles," The State 36, no. 24 (May 15, 1969): 13.
- <sup>24</sup> Author's interview with Leslie N. Boney, Jr., Wilmington, N. C., May 30, 1978.
- <sup>25</sup> Aymar Ernbury II, "Henry Bacon (1866-1924)," Architectural Record 55: p. 275.
- <sup>26</sup> Royal Cortissoz, "The Architect," Architectural Record 55: p. 276.
- <sup>27</sup> G. Carroll Lindsay, "Plantagenet's Wigwam," Journal of the Society of Architectural Historians, XVII: 31, and Harold R. Shurtleff, The Log Cabin Myth, ed. and with intro by Samuel Eliot Morison, Gloucester, Massachusetts: Peter Smith, 1967, p. 113.
- <sup>28</sup> William Nowlin, The Bark Covered House (Ann Arbor: University Microfilms, reprint of 1877 edition).
- <sup>29</sup> Author's interview with Carl Smith, Linville, N. C., June 14, 1978.



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<sup>30</sup> Palliser's New Cottage Homes and Details (New York: Palliser, Palliser and Company, 1887), no page numbers.

<sup>31</sup> Blackford interview.

<sup>32</sup> "All Saints Church Consecrated," The Linville Ledger, p. 12.

<sup>33</sup> "First Marriage Ceremony Performed in All Saints Church," The Linville Ledger, p. 7.

<sup>34</sup> Blackford interview.

<sup>35</sup> "All Saints Church," The Linville Ledger, p. 12.

<sup>36</sup> Linville Golf Club, p. 10.

<sup>37</sup> Ibid., p. 11.

<sup>38</sup> Ibid.

<sup>39</sup> "Eseeola Inn Burns to the Ground," The Linville Ledger, p. 1.

<sup>40</sup> Blackford interview.

<sup>41</sup> Linville Golf Club, p. 13.

<sup>42</sup> "The Linville Resorts, Inc.," The Linville Ledger, p. 14.

<sup>43</sup> The Linville Golf Club, p. 13.

<sup>44</sup> Ibid., p. 14.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

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# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 140  
 UTM REFERENCES

A	1,7	4,2,2,1,2,0	3,9,9,1,9,6,0	B	1,7	4,2,2,1,1,0	3,9,9,0,8,8,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	1,7	4,2,1,2,6,0	3,9,9,0,8,9,0	D	1,7	4,2,1,2,7,0	3,9,9,1,9,6,0

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE

Claudia P. Roberts, Consultant

ORGANIZATION

Survey and Planning Branch,  
 N. C. Division of Archives and History

DATE

STREET & NUMBER

109 E. Jones Street

TELEPHONE

919-733-4763

CITY OR TOWN

Raleigh,

STATE

N. C. 27611

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

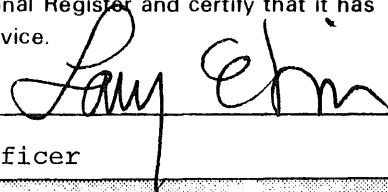
NATIONAL X

STATE     

LOCAL     

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE

State Historic Preservation Officer

DATE

November 2, 1978

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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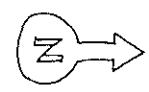
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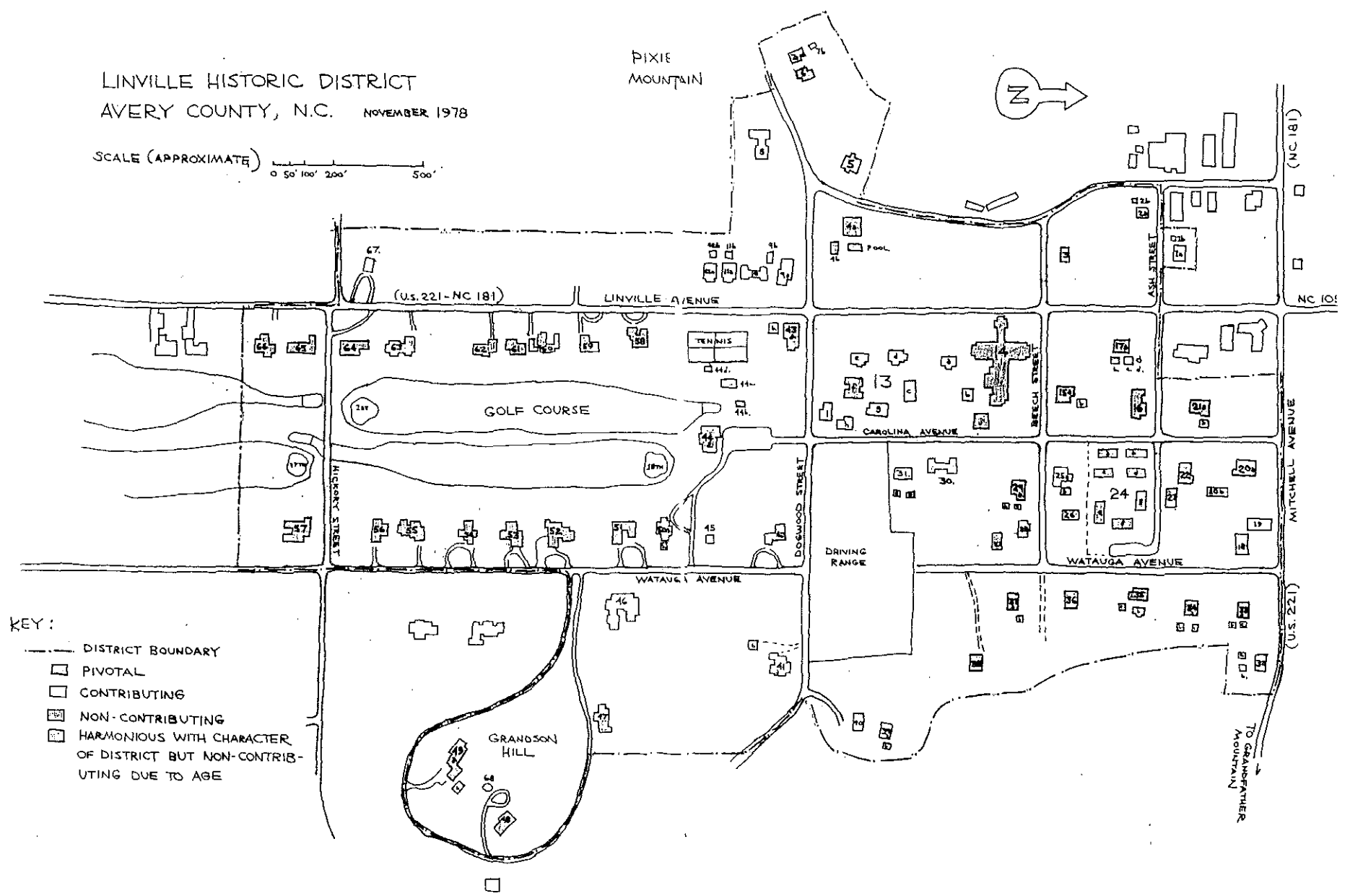
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LINVILLE HISTORIC DISTRICT  
 AVERY COUNTY, N.C. NOVEMBER 1978

PIXIE  
 MOUNTAIN



SCALE (APPROXIMATE)  
 0 50' 100' 200' 500'



- KEY:
- DISTRICT BOUNDARY
  - PIVOTAL
  - CONTRIBUTING
  - NON-CONTRIBUTING
  - HARMONIOUS WITH CHARACTER OF DISTRICT BUT NON-CONTRIBUTING DUE TO AGE

