

**AN
ARCHITECTURAL
AND
HISTORICAL
SURVEY
OF
TRYON,
NORTH CAROLINA**

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Robert M. Leary and Associates, Ltd.

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INTRODUCTION

Tryon, N.C., is a unique community which has maintained a spirit of continuity and tradition while developing as a well-known resort. The small town which owes its existence to the arrival of the railroad in 1877 has not lost a sense of its past, either in its built environment or in the attitudes of its people.

Because of this awareness of its history, Tryon has been a leader in Polk County in developing its historical resources and making them known to visitors and new residents. The railway depot which once served the first wave of tourists to the scenic western North Carolina mountains, "The Land of the Sky," has recently been adapted to a new use as offices for four community organizations and as the Polk County Historical Association's local history museum. It is but one example of the town's commitment to keeping alive links with its past.

Another example of Tryon's efforts to preserve the past in the modern context is this publication, which is based on the results of a block-by-block architectural and historical survey of the properties within the town limits. The survey was undertaken in the fall of 1978 by Robert M. Leary and Associates under the sponsorship of the Town of Tryon, the Polk County Community Foundation, the Polk County Historical Association and the North Carolina State Division of Archives and History. The survey is a means of identifying structures that are notable for their architectural and historical merits and thereby encouraging their preservation.

Members of the Polk County Historical Association were especially helpful in the completion of the survey and publication. Special thanks are due to Association member Mrs. Norme D. Frost and to Seth M. Vining, President of the Association.

The Polk County Historical Association is located at 1 Depot Street, Tryon, N.C. 28782. Copies of the publication are available at that address.

A BRIEF HISTORY OF TRYON

Before the coming of the railroad in 1877, there was little to lure the casual traveller to Tryon, then a picturesque settlement on the southern slope of the Blue Ridge above the Pacolet River Valley. The 3,000-foot peaks and the rolling foothills along the North Carolina-South Carolina boundary had been the scene of growth and conflict on the western frontier since the mid-eighteenth century. In 1767, William Tryon, colonial governor of North Carolina, had come in person to the frontier to negotiate a treaty line separating lands claimed by white settlers from the Cherokee hunting grounds to the west. The resulting survey named one of the landmark peaks Tryon Mountain in the governor's honor, and the name became a fixed and prominent part of the area's history.

In 1839, a frontier post office named Tryon was established on the Howard Gap Road, once a trading path used by Indian trappers to carry their furs from the western mountains to the Block House, a fortified trading post just south of the present city of Tryon. It was, also, the trail followed in 1776 by Captain Thomas Howard and his mounted rangers to the Battle of Round Mountain, which broke the Cherokee dominance in the area. The citizens served by the Tryon post office were for the most part homesteaders and small farmers. Others were members of Tory families who had moved west when their properties were confiscated after the Revolutionary War. Some of them were drawn by the promotions of the Speculation Land Company, formed in 1796 by Tench Coxe of Philadelphia, to market vast land grant holdings in North Carolina. Yet another group were descendants of prospectors who had come to work the veins of gold discovered west of the Catawba River just before the turn of the nineteenth century. Other than the trading of essential supplies, there was little major commerce in the area and nothing that could be defined by modern standards as tourism.

When the railroad pushed north into Polk County in the early 1870s, Tryon was still little more than a foothills settlement, hardly an impressive end-of-the-line station for the ambitious Asheville-Spartanburg Railway, built to connect the markets and seaports of the South Carolina Low Country with the people and resources of North Carolina, Tennessee and the Ohio Valley. Planning for a railroad into the remote and scenic western North Carolina mountains had begun as early as 1831, but the death in 1839 of Robert Y. Hayne, the energetic South Carolinian who was

spearheading the project, brought it to a temporary standstill. The next attempt to build a railroad from South Carolina across the Blue Ridge Mountains was launched in 1850, when several charters were granted by the North Carolina State Legislature to companies willing to undertake the task. The need to raise money for building the railroad by issuing railway bonds was a major reason for the legislature's creation of Polk County in 1855. (Ironically, when given the opportunity to vote on issuing such bonds, the people of Polk County voted no by a margin of 372 to 114.)

Despite the active interest in rail transportation through the area in the 1850s, it was not until 1873 that ground was broken in Polk County for the first railroad to cross the difficult terrain of the Blue Ridge Mountains from the south. The Asheville-Spartanburg Railway eventually reached Tryon, less than 50 miles short of its goal, Asheville. When completed to Asheville, the railroad would join the Western North Carolina Railroad to Tennessee and the Ohio Valley, opening up the much desired though much delayed transportation route between the western lands and the coast.

The railroad was to have a dramatic impact upon the course of Tryon's economic and social development. But when the first trains began to arrive, Tryon had few goods to be transported and little to offer as accommodations for the railway passengers. **Branson's Business Directory of 1877-1878** lists only two general stores, owned by Isaac Henderson and by W. M. Thompson, and an establishment called the Toll House, operated by Jesse Rhodes. There was also the McAboy House, a comfortable and well-regarded inn located on the Howard Gap Road in the Township of Lynn, about one and one-half miles north of the Tryon depot.

The McAboy House welcomed and sheltered many who were to shape Tryon's future, and so it played a special role in the town's history. The building had originally been one of three plantation houses owned by the Mills brothers, descendants of Colonel Ambrose Mills, an early settler of Rutherford County who was hanged as a loyalist by American troops in the Revolutionary War. (Only one of the three houses is still standing: Screven Plantation, which passed out of the Mills family in 1900 when the house was purchased by John B. Cleveland of Spartanburg as a wedding present for his daughter, Mrs. William J. Screven.) The house which became the inn had been the home of Dr. Columbus Mills, donor of the land for the Polk County Courthouse in the nearby town of Columbus, which was named for him. Shortly after the Civil War,

Mills sold his house and land to a Presbyterian minister from Pittsburgh, Pennsylvania, Dr. L. R. McAboy.

McAboy added a third floor to the plantation house, and the hospitable McAboy House was born. The inn soon became popular with northern visitors attracted by the promotional flyers put out by the Southern Railway, who took over the Asheville-Spartanburg Railway from an interim owner shortly after 1879, and by the Speculation Land Company. The aptly named Speculation Land Company's holdings included one-half million acres in Buncombe, Rutherford and Mecklenburg Counties. Later Polk, Henderson, Cleveland, Gaston, McDowell and Union Counties were formed from the earlier three, and contained within their boundaries the so-called Speculation Lands. The advertisements dubbed Tryon and neighboring resort towns "The Land of the Sky." Brochures touted the temperate climate of the 2,000-foot wide Thermal Belt which encompassed Tryon and the suitability of the area's soils for fruit growing and viticulture.

Many guests who came to Tryon and McAboy House in those early years were seeking a "cure" for tuberculosis. Asheville had become famous for its tuberculosis sanitoriums, and many invalids, disillusioned with the unpredictable Asheville weather or perhaps weary of the company of other patients, found their way down the mountain to the warmer climate and pleasanter surroundings of Tryon. Poet Sidney Lanier was dying of tuberculosis when he was brought from Asheville to McAboy House in 1881. Lanier had been living and working in Baltimore when he became seriously ill from the disease he had contracted in prisoner-of-war camps during the Civil War. Lanier did not live long enough to become a resident of the Pacolet Valley, but his wife and two young sons, Sidney, Jr. and Robert, moved from the Wilcox House, where Lanier died, to Tryon. (The Wilcox House was built across the road from the McAboy House by Lemuel Wilcox, Dr. McAboy's son-in-law. It is still standing.)

The number of visitors to Tryon continued to grow in the early 1880s and the demand for accommodations increased. In 1882, Theodore Thomas Ballenger and his father-in-law, John Garrison, built Tryon's first hotel, ambitiously named the Tryon City Hotel. Ballenger, an enterprising young South Carolinian related by marriage to two of the area's largest land-owning families, the Williamses and the Garrisons, was enthusiastic about the possibilities for tourism in Tryon. He gave the industry a substantial boost with his hotel, later renamed the Oak Hall by Mrs. Delia Williams, its manager from 1892-1895. Perched on a bluff

overlooking the depot, Ballenger's hotel soon became a Tryon institution, hosting ever more famous visitors as the town's reputation as a resort grew. The hotel is still in operation almost a century later, though plans have been made to raze it and use the site for a townhouse complex.

Upon its incorporation in 1885, Tryon was formally laid out in a circle around the railroad depot, which was then located on the east side of the railroad tracks. Trade Street, the single commercial street, was the location of T. T. Ballenger's dry goods store and his blacksmith shop, as well as the depot. Ballenger was already one of Tryon's most prominent citizens. In 1885, he was named the town's first mayor. He helped to draft the town's ordinances, and he meted out justice when disputes arose among the moonshiners, known locally as the Dark Corners Boys for the South Carolina mountain slope where they distilled their product. The latter duty may have accounted for a special exemption in the ordinances, which allowed the mayor and town council to carry weapons on their persons.

By this time, some six trains a day were bringing visitors seeking the healthful climate or just a pleasant place to rest. Some of the visitors had not intended to stop in Tryon at all, but the inevitable delays due to a "hot box" (an overheated wheel bearing) or the addition of a second engine known as "The Little Helper" to push the train up the 200-foot grade to Saluda gave many people the opportunity to descend from the train and look around. Often the delay necessitated an overnight stay at the Tryon City Hotel, or, if its thirty-six rooms were filled, a friendly Tryon home hastily converted to a boarding house would provide lodging.

It was in such circumstances that one of Tryon's most distinguished early residents first viewed the town. In 1889, William Gillette, a noted actor who would create the definitive Sherlock Holmes on the New York stage a few years later, was enchanted by Tryon's peace and beauty while making a trip to recover from the loss of his wife. Almost immediately after arriving in town, Gillette began purchasing the first of his many parcels of land within what are today's town limits. His first permanent home, built around 1890 in Tryon, was Thousand Pines, a small cabin with a massive fireplace constructed of native stones at an eccentric angle in the two-room dwelling. Gillette continued to add to his cabin and to his land holdings around it until his departure from Tryon in 1910. Both he and his property would play important roles in Tryon's history.

As Tryon's tourist industry steadily increased during the late

1880s, a second industry began to develop. Several new residents, encouraged by the advertising that had brought them to Tryon, began to plant peach orchards and vineyards, and a local fruit growing and shipping industry was established. The fruit was shipped by rail to cities around the region and often sold by vendors to train passengers as they waited for departure time.

Among the early fruit growers was George Edward Morton, who came to Tryon in 1886 suffering from acute respiratory and stomach ailments; his physicians predicted that he had less than a month to live. He recovered and lived thirty more years to enjoy Valhalla Fruit Farm, which he developed on forty acres of land taken from a parcel in the valley known as the old Hannon Plantation. In 1896, Morton started **The Tryon Bee**, Tryon's first weekly newspaper. The paper continued for twenty years as **The Polk County News** under W. F. Little.

Perhaps the earliest resident to become interested in commercial agriculture was General Ulysses Doubleday, a Civil War General who owned a large tract of land on Laurel Avenue. Doubleday brought Alexis J. Lamort, a French-Swiss grape grower, to Tryon to ship his grapes and improve his vineyards on Laurel Avenue and Piney Mountain. Lamort left Tryon briefly around 1893 to manage one of George Vanderbilt's farms in Asheville. While at the Biltmore estate, Lamort no doubt learned valuable techniques for dealing with the red clay soil of the region. He later returned to Tryon with his brother-in-law, another French-Swiss named Golay, and both men started successful vineyards and wineries. In 1912, grapes from Lamort's vineyard and those of fellow grape grower William T. Lindsey won first prize for "best of quality and appearance" at a Toronto fair.

In her book about Tryon, **Reminiscences**, Helen Ashley Carver states that by 1895, "the landscape in Tryon and environs was mostly vineyards," and enumerates several people who were engaged in the industry at that time. In addition to General Doubleday, Alexis Lamort and George Morton, there were William T. Lindsey, a native of Kentucky who came to Tryon for his health; Lieutenant Commander Eugene B. Thomas of Ohio, who retired to Tryon and started a vineyard on some orchard land he purchased near McAboy House; and J. W. Whitney, whose vineyards were located on Warrior Mountain and behind his house in what is now the Lyncourt Drive neighborhood. Thomas later sold his vineyard to Judge Bacon, when the Bacon family was visiting the McAboy House. Miss Carver notes that the judge's son, F. P. Bacon, obtained the vineyard as his first

business, and "if he has skipped a Tryon enterprise since, I am sure it was an oversight and not intended." Harold Doubleday, the son of General Doubleday, joined in partnership with Sidney Lanier's oldest son and maintained the family vineyards. Mrs. Hatch owned a small vineyard near the Doubleday's Laurel Avenue property; Robert Alston owned a vineyard on the south side of the railroad track. Alexander Beatson was noted not only for grapes but for "an astonishing number of other fruit"; and Stephen Hadley sold his peach orchard and vineyard, which covered the slopes beneath the present Tryon elementary school, to Miss Carver in 1895. Later vineyards mentioned in **Reminiscences** were those of the Rankin family, owned eventually by Dr. Louis Fulder, and Dr. Juanita Lea and Dr. B. C. von Kahlden's vineyards. The extensive Vollmer vineyards originated in 1924.

By 1889 Tryon's tourist and agricultural industries, though small, were well established and were drawing to the area people of diverse backgrounds and broad interests. The village comprised only twenty-four houses, three stores and the depot, but that year Tryon's permanent residents and seasonal visitors joined in a project which stimulated the development of the community's civic and cultural character. It began when the three Le Duc sisters from Minnesota saw a need for a public library and took on the task of filling that need. The sisters, new residents of Tryon, and two friends, Mrs. Amelia Spencer and Mrs. Thomas Knott, set out to canvass the occupants of the houses, which included a generous number of boarders, as to the interest in forming a club to promote a library. The club would also serve as a focus for intellectual and cultural stimulation. On January 9, 1889, a meeting of thirty-eight women was held at "The Laurels," a boarding house run by Mrs. Gould from Massachusetts and Miss Bowman from New Orleans. The women decided to name the club in honor of Sidney Lanier, and Miss Lily Wilcox walked across the red clay of Lanier Street to inform the poet's widow of this decision. Mrs. Lanier responded with a gift of two volumes of her husband's poems. These were the first books donated to the library, and they were later placed in a bookcase in the Methodist Church on Melrose Avenue where the Congregational Church now stands.

The library in the church was opened to the public on April 27, 1890, and as the Lanier Library's diamond jubilee publication notes, "It became immediately obvious that said public could use a great many more books than the library owned so the club set to work to raise money for more books." The money-raising effort

was an evening program series held the following winter for an admission fee of twenty-five cents. The first program, "Wax Works" and "Tableaux of Nations," was followed by an impersonation of Mark Twain by actor William Gillette. These entertainments were given at the Opera House that stood on the lot just east of where the Episcopal Church of the Holy Cross stands today.

The Lanier Club and their evening entertainments, which developed into the full-fledged little theatre productions held today in the Tryon Fine Arts Center, ushered in the decade of the "Gay Nineties." Tryon began to take on the character and charm that distinguishes it today. The social life in the friendly little village was greatly enhanced by the ambitious programs planned and carried out by the club, and soon the group's interest in civic improvements added other dimensions to the community. The organization's first venture into civic affairs was a joint project with the Village Improvement Society to provide a cemetery for Tryon. In the spring of 1892, the land was purchased and plots laid out. (The cemetery remains on its hillside site, which rises above Markham Road.) The cemetery was the first of many successful efforts by the club to better the community. Other projects included an early educational program to alert people to the hygiene necessary to prevent the spread of tuberculosis; the establishment of a horse-and-buggy traveling library serving the neighboring towns of Lynn and Landrum, South Carolina; a campaign to bring about beautification of the new (1896) depot by Southern Railway; a study of health conditions in the county; the promotion of the position of County Home Demonstration Agent; and the staffing of a USO during World War II.

At the same time, the club continued to pursue its original goal of building a library for the town. In 1904 a fire destroyed John Orr's store on Trade Street and the Lanier Club's 700-book library that was temporarily housed there. The calamity spurred the club to incorporate and to build a permanent library building. The building of the library was a community effort and a reflection of the many hours of edification and enjoyment that the Lanier Club had given to the citizens of Tryon. The building committee was a source of talent for every aspect of the job. Major William E. Strong, a retired civil engineer whose office had once housed the bookcase that constituted the library, drew the plans and made the blueprints. John Orr, whose store had been destroyed, was a retired contractor, and he undertook the construction of the building, bringing it to completion for the \$1,375

that the club had to spend. William Lindsey, a retired lawyer, did the legal work. Other help was obtained from E. E. Missildine, the town's pharmacist, who contributed the bricks for the fireplace; Judge Charles Godshaw, a retired executive from Kentucky, who donated the wainscoting and had it installed; and George Warner, William Gillette's brother-in-law, who saw to the grading and planting of the grounds. On December 21, 1905, the first meeting was held in the new Lanier Library, standing at the head of Melrose Avenue as a tribute to the cultural interests and the cooperative spirit of the community that built it.

Tryon continued to grow through the decade of the 1890s as tourists came first to visit and then, in many cases, to stay. New inns were built. One of the most popular lodgings was the Skyuka Hotel, which was built on White Oak Mountain by Aaron French and David Stearns in the late 1890s. Stearns later bought the McAboy House and remodelled it completely, adding a hydraulic elevator, hot and cold running water, steam heat, gaslights and call bells, and renaming it the Mimosa Inn. Stearns also built a "casino" in the rear of the hotel, a building containing bowling alleys, pool rooms and a club house. The renovated Mimosa Inn burned around 1914, but a new Mimosa Inn was built on the same location, utilizing part of the old casino structure. The rebuilt inn still stands, though it is now a private residence.

Among those who were Tryon visitors and then Tryon residents were the Charles E. Erskine family of Racine, Wisconsin. Erskine was a partner in the Case Threshing Machine Company. He, his wife Emma Payne Erskine, and their first three children, Alfred, Harold and Ralph, visited McAboy House in 1885. Erskine returned to Tryon in 1892 and purchased a hill, not far from the inn, which commanded a panoramic view of the mountains. The following year, he employed a young architect who was working on George Vanderbilt's Biltmore Village, possibly Richard Sharp Smith, an Englishman employed by the firm of R. M. Hunt of Baltimore. Erskine and his architect began building a large, Tudor-style house with an adjoining studio for Mrs. Erskine, a talented amateur artist. The house was completed in 1897, and the Erskines named it Lynncote, a Scottish word meaning "cottage on a rocky hill." The family, now including three younger children, Violet, Malcolm and Susan, moved in.

In the twenty years since the coming of the railroad, Tryon had grown and changed. Susan Erskine Rogers draws a clear sketch of Tryon in 1897:

. . . On Trade Street there was one general store, "Ballengers for Everything" painted on its false second story front. Missildine's Drug Store, the Post Office and Livingston's Livery Stable and a few residences about completed Trade Street. The nucleus of the Oak Hall Hotel stood on its hilltop, and the two-block-long Melrose Avenue boasted Kenworthy's Boarding House, eight or ten residences, Mrs. Dow's Opera House and the Episcopal and Congregational churches, both small, frame buildings. Up another hill toward the present Pine Crest Inn were a few more residences dominated by one large, white house owned by Judge Godshaw, grandfather of Anson Merrick. No pavements, no telephones, no electricity . . .

But with the growth of population came the growth of municipal services. The Tryon School District and the Polk County Board of Education voted to levy a 20-mill property tax in the community in order to improve area schools, a remarkably progressive movement for the time and one led by T. T. Ballenger. In 1895, Ballenger introduced and strongly supported a special bond issue to build a new school in Tryon, and the brick structure was standing on Trade Street by 1906. (The building is now used as the Town Hall.)

Tryon began changing even faster after the turn of the century. The first three decades of the twentieth century saw dramatic progress in the community. Its municipal services and amenities developed, as did those of many towns in this period. A number of crafts operations were established in Tryon, reflecting the growing appreciation of regional crafts, responding to the local tradition of mountain craftsmanship and, to some extent perhaps, the influence of Biltmore Industries near Asheville. Also reflecting developments in Asheville, land values rose more and more rapidly, as investors entered the resort area. Tryon's resort activities expanded as well with the development of riding and hunting as important factors.

By 1905, local businesses included a building firm, a real estate firm and the Bank of Tryon. The community was moving into an era of modernization and of limited industrialization. Substantial contributions were made to these processes by men and women for whom Tryon was an adopted home. Charles E. Erskine's

greatest joy and perhaps his finest contribution to Tryon was the building of the new Congregational Church in 1908. His son Hal, trained at Columbia University and later at the Ecole des Beaux Arts in Paris, was the architect for the building. Shortly after seeing the grey stone, Gothic-style sanctuary completed and a new pipe organ installed, Erskine died, leaving his property to his wife Emma. Mrs. Erskine continued to be very active in Tryon's growth. She developed some of her property and purchased more. In 1914, she donated the land for the Tryon Country Club and employed Donald Ross to design the golf course, foreshadowing the growth of golf as a mainstay of the recreational resort industry which would develop around Tryon over the next decade.

The senior Erskines were involved in many community projects, but it was the next generation of the family that ushered the town into the modern era with the formation of the Tryon Electric Company in 1910. The electric company was the joint enterprise of Ralph Erskine and two Erskine in-laws. William Allan Newall, a circuit-riding Methodist preacher who married Mrs. Charles Erskine's sister, Bertha Payne, suggested the idea of the electric company to Ralph and Carroll P. Rogers. Rogers, a South Carolina native, was then managing the Skyland Hosiery Mill at East Flat Rock, while courting Susan Erskine, whom he married that same year. Ralph Erskine had returned to Tryon in 1910 and had begun building a home not far from Lynncote on the Erskine Road. "The Villa," as it was known, was modelled after an Italian country estate. At the same time, Erskine began the Tryon Chair Factory, located on Screven Road where the Carolina Yarn Processing Company stands today. Erskine built a dam across an old ford in order to use water power in furniture making.

The electric company initially derived its power from Erskine's dam and boiler, while Newall scouted the countryside for land to provide additional water courses for generating power. Rogers worked out a franchise for the Melrose Power and Manufacturing Company. Subscribers were enrolled, and the business was a success. It was sold to Broadriver Power Company (since merged with Duke Power Company) in 1926.

By 1914, the chair factory, which had begun with native craftsmen and designs reminiscent of traditional mountain furniture, had expanded into Danersk, a manufacturer of fine period furniture with offices in Connecticut and showrooms in New York. When Erskine and his new partner, Frank Danforth, moved operations to Connecticut, they sold the chair factory to F. P. Bacon, owner of the Southern Mercerizing Company. Bacon had

founded the company in 1910 in cooperation with Frank Wilcox, Jr., and Edwin Wilcox. (The Wilcoxes had begun the Wilcox Hosiery Mill in Lynn near the McAboy House in the late 1890s. It was the first hosiery mill in western North Carolina.) Southern Mercerizing Company is still flourishing sixty-nine years later. Now located on a site south of Tryon, it stands as Polk County's oldest continuously active industry.

Other local industries started during the productive years between 1910 and the beginning of World War I include F. K. McFarland, Sr.'s funeral business founded in 1911 (McFarland was the first licensed funeral director in Polk County) and Cloth of Gold, a fabric business established in 1913 by Nelson Jackson, Sr., and Nelson Jackson, Jr. The McFarland family roots go deep in Polk County, whereas the Nelson Jacksons were drawn to Tryon because of its reputation as a health resort. The businesses are still owned and operated by the families that started them.

In 1915, the Misses Eleanor Vance and Charlotte Yale moved to Tryon from Asheville and soon the Tryon Toy Makers and Wood Carvers was underway. The women had worked for years on the famous Biltmore Estate and had been instrumental in founding the successful Biltmore Industries which produced hand crafts. After retiring to Tryon, the women soon became involved with training local people in such craft work as weaving, wood carving, light furniture manufacturing and toymaking. The business began in the ladies' home on Grady Avenue and soon expanded to a second Grady Avenue house. In 1925, the Toy House was built on Howard Street, and it is still standing today, though it no longer houses the Tryon Toy Makers business which is established in new quarters on S. Trade Street.

At the end of World War I, Tryon had a branch of the American Red Cross. Later named the Polk County Chapter of the American Red Cross, the organization continues to provide services for the county sixty-two years later. That same year, 1918, the Lanier Library received its first legacy, \$1,000 from the estate of Miss Frances M. Wright, an early Lanier Club president. The bequest was the first of many that have helped support the library through its eighty-nine years of existence.

The Lanier Library's diamond jubilee publication notes that "the war, and the unsettled conditions of Europe that followed, brought many new people to Tryon." One new person who came to Tryon in 1918 did not come as a result of the war, but in response to reports from friends and relatives about the town's natural beauty and friendly citizens. Carter P. Brown, who owned

and managed the Castle Park Hotel in Michigan, visited Tryon while looking for a new resort property to develop. He found an unprepossessing lodge which was formerly used as a tuberculosis sanatorium and from it created the Pine Crest Inn, which quickly became noted for its conviviality, good food and rustic charm. (The inn, now under the ownership of Robert and Frances Hull, is still noted for these attributes.)

The Pine Crest Inn was the first of Brown's many enterprises in Tryon, and over the course of the next sixty years his influence on the town was profound. Eugene Warner, writing in the Official Program and Race Card of the Thirty-Third Running of the Block House Steeplechase (April, 1979), gives tribute to Brown for his many developmental projects which, in Warner's words, "make Tryon so unique, so appealing to newcomers . . . , that make it known worldwide." Among these projects were the founding of the Tryon Riding and Hunt Club, the establishment of Tryon's annual horse show (originally for the many residents who owned fine horses and stables), and the Steeplechase. Brown initiated the restoration of the Block House and its entry on the National Register of Historic Places. He saw to the recovery of old log cabins from the countryside around Tryon and had them moved to the town and converted into fine homes. His enterprises covered the spectrum from introducing fox-hunting to creating a fine athletic and show facility at Harmon Field.

In developing Tryon's reputation as a riding and hunting center, Brown was building on a tradition that dated from the early 1800s, when cosmopolitan settlers from Charleston and the Low Country laid out race paths on the level lands of what was later Polk County and enjoyed the sports of horse racing and fox hunting in the enticing wilderness. Later, as Tryon was becoming a community, many of its first residents re-established the sport of riding for pleasure and for competition. The townspeople even held mock medieval jousting tournaments, complete with costumed knights and presided over by a king and queen. Brown made these genteel sports part of modern Tryon's essential business and community character.

Continuing the community's tradition of crafts and reflecting the growing appreciation of such crafts in the early twentieth century, in 1923 Mr. & Mrs. George Cathy started "Mountain Crafts of the Very Best." The early employees were area crafts people who produced a variety of hand-made products, including woven products, carvings, homespun, and knitted items. The firm was taken over by Mrs. F. P. Bacon in 1946 and was later sold to the

present owners, the Robert Richardsons. Today Blue Ridge Weavers, as it is now called, is a retail outlet not only for regional crafts, but for fine gifts from a variety of sources.

By 1925 land speculation in resort areas like Florida and North Carolina was reaching its zenith. In Tryon, the Blue Ridge Development Company was formed. Newcomers bought lots from sales people at the newly built rock and log real estate office at the corner of Pacolet and Chestnut Streets. The building, now the Rock House Art Gallery, is standing today. Another group of local businessmen made plans to build a recreational resort, to be called the Hogback Mountain Club. They purchased William Gillette's home, Thousand Pines, and a substantial amount of acreage around it. In the mid-1890s, the original log cabin had been expanded to accommodate the George Warners, Gillette's sister and brother-in-law and their daughter. At the time of its sale to the Tryon businessmen in 1925, the house had been vacant for several years; Gillette had begun a new house in Lyme, Connecticut, and Mrs. Warner had left Tryon about 1919 following the death of her husband.

The Hogback Mountain Club was designed to include a golf course and country club. Thousand Pines was refurbished as a clubhouse for members; food and overnight lodging would be provided for guests. Mrs. Lesesne Meegan was hired to manage the club.

That same year, the Lake Lanier Dam broke, and the ensuing financial disaster brought an end to the plans for the Hogback Mountain Club. The Hogback Mountain Club investors lost a great deal of money. The Gillette Woods Company was formed and received a mortgage extension from William Gillette. The land was sold as individual homesites, and the residential neighborhood of Gillette Woods was developed. Mrs. Meegan purchased Thousand Pines and converted it into an inn. It became a well-known resort in its own right and operated until 1976 when the present owner, Miss Selina Lewis, Mrs. Meegan's sister, returned it to its original status as a private home.

In 1928 two new Tryon institutions were launched, each in its way characterizing the town's singular community spirit. The first was the **Tryon Daily Bulletin**, "the world's smallest daily newspaper," begun by Seth M. Vining, a printer for the **Polk County News**. The **Bulletin** merged with the **News** in 1955. Fifty-one years after its founding, the **Bulletin** is a family business carried on by Seth M. Vining, Jr.

The second institution was created when a non-profit organization was formed for the purpose of building a hospital for Tryon and the surrounding area. A hospital was long overdue. Tryon physicians Allen J. Jervey and Marion C. Palmer had been treating patients, first in a makeshift infirmary in a local boarding house and later in a tiny twelve-bed hospital located on the third floor of W. Y. Wilkins' brick building on Trade Street — today the home of Owens' Pharmacy. The new twenty-five bed hospital was opened in 1929 with funds from an initial bequest by Miss Lucy Embury (whose will stipulated that the hospital be named St. Luke's), a grant from the Duke Foundation, and \$57,000 contributed by local citizens. The gray stone hospital was located on Carolina Drive in Gillette Woods, on a steep site parcel which prevented a planned expansion of the building in the 1960s. In 1968, the county approved a \$1,500,000 bond issue to supplement \$2,500,000 contributed by local citizens and the Duke Endowment to build a new hospital, which opened in 1972 on a site donated by the hospital's Women's Auxiliary, between Tryon and Columbus.

Tryon weathered the years of the Great Depression intact if not unscathed. In the difficult year of 1931, the Tryon Garden Club rallied to prevent the sale of Pearson's Falls Glen to a timber company, thereby saving one of the area's most appealing natural attractions. The Glen, located between Tryon and Saluda, was discovered by William Pearson in the mid-1800s as he was searching for a suitable grade for the proposed railroad to Asheville. Pearson settled in Pacolet Valley and acquired the land around the falls, which remained in his family until the forced sale of 1931. The Garden Club, which had been organized in 1928, was unable to secure a bank loan to buy the 308 acres surrounding the falls. C. A. Lightner, of Tryon and Detroit, advanced the money for the purchase. Lightner designated part of the money as a gift, and the club repaid the rest eight years later.

Tryon has contributed its share of leadership to the state of North Carolina over the years. Following three terms as mayor of Tryon, T. T. Ballenger was elected to the state Senate in 1903, the first Polk Countian to be sent to the Senate since the county was formed in 1855. Ballenger served a second term in the Senate in 1907-1908. He was asked to serve as a trustee for the new state college in Raleigh, now North Carolina State University, a post he held until 1923. Others from Tryon who served in the state Legislature over the years include F. P. Bacon, who served in the state Senate in 1925-1926 and again in 1937-1938. In 1949 Bacon was elected to the state House of Representatives. Carroll P.

Rogers sat in the House of Representatives for three sessions, 1929, 1939 and 1941. He was a state Senator in 1945-1946 during which time he co-sponsored the bill enabling the state to purchase the site of Tryon Palace in New Bern so that reconstruction of the colonial capitol could begin. Rogers served on the Tryon Palace Commission after he left the senate.

In its relatively short history, Tryon has created and sustained a unique community character, made up of a sense of self-sufficiency, an appreciation of the area's natural beauty and an awareness of the past. Recent Tryon history records two manifestations of this character. The first was the building in 1969 of the Tryon Fine Arts Center on Melrose Avenue. The second was the restoration in 1978 of the abandoned Southern Railway Depot as offices for the Tryon Riding and Hunt Club, the Polk County Chapter of the American Red Cross, the Polk County Historical Association and a local history museum. The Fine Arts Center began with a bequest from Violet Erskine Parish-Watson for a "civic auditorium and art center," with the stipulation that matching funds "be raised by public subscription on a broad scale." A special section in the **Tryon Daily Bulletin** devoted to the tenth anniversary of the Tryon Fine Arts Center boasts that a fund-raising drive conducted by the Tryon Little Theater "raised \$35,000 within a month!" The Center serves the Tryon Crafts, Inc., the Tryon Concert Association, the Tryon Little Theater (the spiritual heir of the Lanier Club's "theatricals") and numerous other community organizations.

The effort to "Save the Depot" had equally satisfying results. On July 22, 1978, a replica of the 1830 steam locomotive "The Best Friend of Charleston" was on hand for Depot Day opening ceremonies of the restored building, which dates from about 1914.

Tryon has not, over the some one hundred years of its community life, remained unchanged. Its charm and its character do not depend upon sameness. The crowds of citizens who gathered for Depot Day in 1978 may be unlike the decorously dressed Tryonites who strolled down to the depot every afternoon to meet the deluxe "Carolina Special," plying the tracks between Charleston and Cincinnati. The comfortable seats in the new Fine Arts Center are a far cry from the drafty Opera House where the audiences for William Gillette's play "Esmerelda" kept their coats buttoned against the mid-winter cold.

But for all the growth, progress and refinement of the community and its way of life, there are qualities of Tryon that do not change. Tryon's appeal and the essence of its character is its continuity.

THE ARCHITECTURE OF TRYON

Tryon presents a surprising and delightful vista that derives a sense of continuity between neighboring houses and throughout the various neighborhoods from the wide representation of architectural styles that are often considered "northern" in terms of their origin and frequency of appearance in this country. As the town expanded after the railroad was extended to Tryon in 1877, growth prompted by new business opportunities paralleled a slow but steady influx of seasonal vacationers, many of whom settled here, so that Tryon became increasingly identified as a resort community. The majority of these newcomers were from northern cities and were aware of the popular urban styles which were transplanted in a high concentration before they became popular throughout North Carolina. The sense of continuity is maintained by the lush, informally landscaped yards set in a heavily wooded, hilly terrain throughout the town and by the absence, for the most part, of intrusive structures, forms, materials, and textures. This essay follows a loose chronological order as it discusses the early regional buildings and the Colonial Revival, bungalow, and several period revival styles which constitute the bulk of Tryon's architecture from the 1880s through the 1930s.

No structures within the town boundaries established in 1885 have been identified as predating the advent of the railroad in Tryon. Before this development, Tryon was a quiet mountain settlement consisting of only a few frame structures, none of which remains standing today. These structures would have been very simple one-story or two-story types indigenous to the mountain region. The gable-roofed, frame Church of the Good Shepherd distinguished by lancet windows on its flanking sides was built prior to 1878 on the Green River Plantation and was not moved to its present site on Markham Road until 1948. A short distance outside the town limits near the neighboring community of Lynn, one house that pre-dates the railroad is extant; Screven Plantation was built in the early 1880s for a member of the Mills family, early settlers to the area, and later its simple, two-story frame form was decorated with a monumental temple-style portico in one of the gable ends.

The immediate consequence of the construction of the railroad was the development of two areas in town that eventually became distinct neighborhoods — east of the tracks along Melrose Avenue and west of the tracks on what later became known as Godshaw Hill. Initially, newcomers from the surrounding area, at-

tracted by the expanded business opportunities the railroad afforded, continued the local building traditions by erecting vernacular houses — simple forms lightly embellished with details adopted from the popular styles. Tryon has modest, one-story frame houses with minimal decoration; older examples may be found on Lockhart Avenue and Markham Drive, while the later examples constructed in the mill village of the 1920s along Screven Road attest to the enduring quality of the type. The Norman-Butler House is one of the very few Tryon representatives of the two-story, plain type, at least two rooms wide but only one room deep and with the main entrance on the long side, a type prevalent throughout the state. This house, apparently built before 1900, has the central cross gable on the main facade that is characteristic of the type after the Civil War. During the second half of the nineteenth century the L-shaped house became another popular basic domestic form of which the Pettigrew House and the Kelly House are the only known Tryon examples. Both are vernacular houses, decorated with polygonal bays and porches.

The Oak Hall is the largest and one of the most elaborate of the structures erected in Tryon shortly after the railroad was completed, as well as the only building erected in Tryon expressly as a hotel to accommodate the growing tourist trade. Built as the Tryon City Hotel in 1881-1882 by T.T. Ballenger and John Williams Garrison, Oak Hall is a boxey frame structure that expresses its function via its form, size, and regular fenestration. The sparse ornamentation of Italianate drop pendant brackets and Queen Anne Revival porch, subdued yet stylish for its day and locale, constitute Tryon's only extant example of Victorian eclecticism. The hotel was derived either from a pattern book model or from designs by the builders rather than directly from the drawings of a professional architect and thus resulted in the conservative yet tasteful style characteristic of the town. The execution of unpretentious, popular styles by builders was the norm for Tryon building into the twentieth century; when architect-designed houses began to appear with more frequency, the architect usually was a Tryonite.

Although growth was slow, with only 24 houses by 1889, the town's economy prospered as the promotion by the Southern Railway and the Speculation Land Company attracted businessmen and vineyardmen and the small but steadily increasing influx of health-seeking tourists arriving on the six daily trains.

Embellishment of simple, regional types reflected this prosperity, as did the appearance of a wider variety of forms and styles. With few exceptions, nineteenth-century houses on Godshaw Hill were built as private residences for local business people. Along Melrose Avenue, houses were concentrated at the east end of the street near the railroad tracks. Here, most of the structures had been built as private residences by early settlers shortly after the railroad was completed and soon were converted to tourist accommodations. Most of these houses exhibit local versions of popular late-nineteenth-century styles that reflect the stable financial position of their initial owners who included vineyardmen, doctors and attorneys. The original section of the Whitney House, built in 1880, has the picturesque massing of vaguely Gothic forms more commonly found in church building, ornamented with stick-style bracing in the gable and turned porch posts with cut-out spandrels. The earliest, L-shaped portion of Melrose Lodge shows the influence of what came to be termed the Craftsman mode with its deep roof overhang, simple brackets, and two-story, regular massing.

Tryon continued to expand in the 1890s with the arrival of new residents from northern cities who were attracted by the healthy, rustic environment. Many, such as the Erskines from Racine, Wisconsin and the Le Duc sisters and the Godshaws from Minnesota, were familiar with the contemporary architectural developments in their home towns and were responsible for bringing to Tryon an architecture that was unusually stylish for such a small town tucked away in the mountains of western North Carolina.

Beginning in the 1870s in urban areas, significant developments in domestic architecture were prompted principally by longing for the picturesque and ever-stronger interest in our national heritage. As the 1876 Centennial approached, architects examined more closely the structures of Colonial New England. Vincent Scully in *The Shingle Style* points out that the growing appreciation of our earliest architecture, complemented by the desire for the picturesque, was promoted by the rise of summer resorts which encouraged simplicity and hominess in houses, as well as by the Centennial.¹ By 1876, the combination of the enthusiasm for resorts and for the Centennial had created the popular basis for the Colonial Revival style which satisfied both antiquarian yearnings and the increasing desire for the simple life.² The factor of the rise of the resort and the interest in rusticity is particularly pertinent to the strong representation of the Col-

onial Revival style in Tryon.

Initially the Colonial Revival appeared as an addition to the Victorian Queen Anne vocabulary, as seen in the Tryon Lodge where Victorian scalloped shingles are juxtaposed to "Colonial" lattice-work window sashes. At 106 Broadway the overall form is the simpler L-shape with heavier Colonial proportions and the imbricated shingles isolated from the rest of the wall surfaces by molding that creates pedimented gables. Stoney Crest on Jackson Street is exemplary of this transitional Queen Anne-Colonial Revival mode and indicates that earlier forms often endured as a style developed; built around 1910, the house exhibits a Queen Anne-style porch, saw-toothed shingles, and colored window panes contrasted to organized, geometrical Colonial massing marked by sharply defined pedimented gables.

Around 1880 in the North, the example of Colonial shingled saltboxes of New England inspired the use of shingling in the Colonial Revival style. Characterized by Colonial forms, the use of shingles as an all-over wall covering, and by an absence of detail appropriate to the desire for simplicity, this Shingle Style was most popular during the 1880s although it continued to appear for a few more decades in vestiges of its original form. The Doubleday's Roraima of 1895 is Tryon's earliest representation of the mode; cedar shake shingles cover every wall surface from foundation to attic and the Colonial gambrel roofline is broken by chimneys with the massive forms characteristic of seventeenth- and eighteenth-century building. The two-story Lightner House erected in 1913 and the gambrel-roofed Fassett-Rumsey House built in 1923-1924 are two other Tryon examples of rambling houses with wall covering exclusively of cedar shake shingles. Although these two houses exhibit the deep eaves typical of styles popular at the time the houses were constructed, the forms and materials attest to the enduring quality of the major aspects of the earliest Colonial Revival style and emphasize their appropriateness to the relaxed atmosphere of the resort community.

Walter Kidney, in *The Architecture of Choice*, notes that the Shingle Style waned as American architects began to look more to European and eighteenth-century American architecture. The Colonial Revival style became stiffer, more symmetrical, and more "correct," equated with specific Neo-Classical styles such as the Georgian and Renaissance.³ The proliferation of Neo-Classical forms and details grew with their dissemination by increased numbers of publications for builders and architects. The availability of references to historical models helped to enhance

the desire for "correctness" in designs while presenting the designer the opportunity to choose and recombine his forms and details.

The Wilson-Jervey House at 317 Melrose Avenue, built around 1900, exhibits the more developed Colonial Revival style; although imbricated shingles still appear in the pedimented gables, the porch is supported by Tuscan columns and the entrance is framed by fluted pilasters and a transom in the sunburst pattern. The popularity of "picking and choosing" historical details is evident in the house at 105 Whitney Avenue, remodelled in the 1930s with an application of semi-circular fanlights and a bow window to traditional house forms. Sometimes specific details were re-worked, as exemplified by the Orr House at 300 New Market Road with its "Georgian" swan's neck pediment, added some years after the house was built in 1902, that is more imaginative than correct, reflecting the talent of the renovator. Kidney points out that the Colonial Revival, "if it made for a more mannered, more rigid, perhaps less interesting house than the Shingle Style had done, was still concerned with producing a building to be lived in rather than looked at, one whose ample proportions suggested light, air and space."⁴ Danis Apartments, built early in this century with Colonial-style, shallow hipped roof, heavily corbelled chimneys, Ionic columns, and an entrance flanked by fluted pilasters, reflects in its ample, square volume an interior that originally must have provided open spaces for comfortable living.

The increased refinement of the Colonial Revival style during this century gradually yielded a perfected symmetry, correct proportions, and shades of pedantry so that after 1910 it became more fitting to speak of the more specific Neo-Georgian or Neo-Renaissance styles rather than the more general Colonial Revival style.⁵ The fact that this last phase did not flourish in Tryon, populated by so many transplanted urbanites who must have been aware of the major trends, reflects the citizens' appreciation of the town's relaxed atmosphere and the inappropriateness of formal houses to the resort. The only Tryon example of this final, "archaeological" period is the finely detailed "Georgian" Cain-McDonald House on Markham Road, remodelled to its current embellished state in 1928.

Another mode that achieved wide popularity in the North during the last years of the nineteenth century was the bungalow style. Bungalows originated in the craftsman ideals formulated in the second half of the nineteenth century and widely publicized

beginning around 1900 with New Yorker Gustav Stickley's periodical, *The Craftsman*, a major impetus; designs for bungalows built in New England and California already had appeared in *American Architect and Building News* as early as the 1880s. Characterized as a low, gabled house with bracketed eaves and the porch either sheltered under the front pitch of the roof or simply tacked onto the front, the form was a continuation and outgrowth of cottage development in America and inspired by such diverse house types as the raised Louisiana plantation house exhibited at the World's Columbian Exposition of 1893, stuccoed Cuban houses, Japanese dwellings, and Indian caravanserai.⁶ The hotbed of the style became California where architects Charles S. and Henry M. Greene established the most typical bungalow details with their 1906 designs for the Irwin House. By the early twentieth century, the bungalow had become "an omnipresent builders' house, promoted by a spate of articles, advertising, and 'bungalow books.'"⁷

In Tryon many of the bungalows were built by developers, including Mrs. Emma Payne Erskine, Mrs. A. L. Fraser, and the Godshaws. As is the case with the other principal architectural styles represented in Tryon, the bungalow was congruent with the citizens' conception of the type of structure appropriate to the rustic, resort environment of the town. Although the Tryon bungalows were occupied by many of the local businessmen, the flexible but usually modest scale, lines low to the ground, abundant use of timber, and open and informal planning of the style were compatible with the resort lifestyle which increasingly was centered on outdoor recreation and country life and thus rendered the type popular for vacation residences not intended to be as grand as principal residences.

The term "bungalow" is used in a catholic manner, applied to any dwelling built between 1890 and 1920 which was informal in plan, elevation, and detail; consequently, a bungalow could be a rambling two-story house or a small, single-floor cottage.⁸ Though common throughout North Carolina from about 1910 to 1930, bungalows first occurred in Tryon in the 1890s contemporary with their increased appearance in the trend-setting North and West. The house at 123 Broadway is typical of the most modest versions, having one story with a simple roof, the main entrance in the gable end oriented to the street, characteristic porch supports of wooden pylons on brick plinths, and simple decoration consisting of the stepped cornice brackets that appear throughout Tryon. Larger versions of the style are more square in shape and have

front shed-roofed or gable-roofed dormers and a splayed gable roof that shelters a veranda across the main facade. The Peattie House built around 1900 at 109 Broadway is an example of this more substantial type and indicates that bungalows were covered in board siding as well as shingles.

Cross-gable-roofed and multiple-gabled-roofed bungalows were popular, as exemplified by the house at 204 New Market Road and the Lanier Library. Details from other styles often were incorporated, as seen in the squat Tuscan columns of the house at 201 Broadway. The house at 401 Freeman Hill Road is a classic one-story bungalow displaying the shingled walls, low, splayed gable roof, and the stepped cornice brackets in the eaves of the gable ends. The Holmes-Stone House and Strawberry Hill, both built around 1900, are the most distinctive Tryon examples of the style due to their large size, strong horizontal orientation created by sweeping rooflines, and pronounced dormers.

Throughout Tryon's development, vacationers, particularly those from northern states, have manifested their yearning for the simple, carefree life traditionally associated with the rustic environment in the more extreme manner of building authentic vernacular mountain cottages. The earliest Tryon example — William Gillette's Thousand Pines that began in 1890 with a simple two-room cottage featuring a massive, free-form stone fireplace and his own carved ornament throughout the interior — parallels the increased use of regional forms characteristic of the resort enthusiasm that has been cited as a factor of the rise of the Colonial Revival style.

The surfacing of resortism as a major northern industry around 1900 was prompted largely by the increased interest in the pioneer or country spirit and yielded a wave of construction that utilized local materials of log and stone. The erroneous belief that the log cabin had been the earliest colonial habitation gave it a niche in the bungalow movement, especially in mountain settings where the log house was a traditional type.⁹ The phenomenon was especially true of the Great Lakes states. Cuyler Adams from Duluth, Minnesota had his log bungalow on Thousand Pines Lane built in 1929. Around the same time, Carter Brown, from Castle Park, Michigan, was moving and renovating authentic log cabins on the grounds of his Pine Crest Inn. The Rock House Art Gallery, a fine example of the combination of stone and log construction techniques, was built in the 1920s to house the offices of the company that attempted to finance construction of a resort development.

Beginning around 1910, the majority of designs for houses nationwide were eclectic, emulating styles from various periods. Period architecture reached a peak during the 1920s and 1930s as high standards were set by both the client's increased knowledge and travel and the architects' much more rigorous academic training and exposure to Europe.¹⁰ In spite of the historicism of these eclectic styles, architects took pains to prove that the individual works were vital and in the spirit of a living tradition.¹¹ Often their massing and ornament allude to, rather than follow, historic precedent.¹²

Tryon's most popular period style was the English and includes various old English types, from the simple stuccoed Cotswald cottage to the heavily-timbered Tudoresque storybook house. The adaptation of this specific period style was especially appropriate to the informal context of Tryon, whose residents sought to utilize the more genuine, vital factors that contributed to the popular taste for the English style — the rustic, mountain setting and the strong interest in mountain crafts, particularly in the wood carving that is an integral element of the more elaborate versions of this period style. Furthermore, the nearby Biltmore Village provided a convenient model.

A brief look at the evolution in Tryon of the English style confirms that its inspirations here were the local environment and crafts as much as any desire by the owner for quaintness. Although the style did not become popular until around 1910, its earliest appearance in the Tryon area was Lynncote built for Charles and Emma Payne Erskine in 1895. Since burned and reconstructed in 1927, the original structure was designed by Charles Erskine and a Biltmore architect, probably Richard Sharp Smith who was designing Biltmore Village near Asheville. The Erskines, who had travelled extensively in Europe and undoubtedly had seen many authentic Tudor houses, chose this rustic, picturesque style that evokes images of escape from daily routine in keeping with what originally was a vacation house. Unlike the period houses of twenty years later, Lynncote was built according to Tudor building practices, made possible by the perpetuation of timber construction techniques among the local craftsmen who built authentic half-timbering with mortar or brick inlay between the pegged beams.

The next Tryon house to exhibit consciously designed rustic motifs also was an Erskine endeavor. Mostly Hall was built around 1910 as a speculative house by William Frances Smith, a local contractor who built many Tryon houses during the first quarter of

this century, and Emma Payne Erskine whose distinctive designs from the second decade of this century were influential in forming the town's character. Details such as the molded raking boards in the gables, the exposed carved rafter ends and the carved wooden ornament over the entrance, actually recall the local crafts that inspired the designs produced by Ralph Erskine's Tryon Chair Factory, established around the same time, as much as they are reminiscent of an English cottage.

The English style appeared with increasing frequency throughout Tryon in the 1920s, particularly with the work of architect J. Foster Searles. His Tryon works exhibit the influence of the English vernacular farmhouse so compatible with the village atmosphere of Tryon. The house at 110 Melrose Circle, which was his first residence in Tryon, has gently splayed gable roofs and applied half-timbering, while the roof of the studio and house he designed at 119 Melrose Circle recalls thatched roofs of the most rustic cottages. These houses and probably most of Tryon's other "English" cottages of the 1920s and 1930s were inspired chiefly by the growing mountain crafts production by the Tryon Toy Makers and Wood Carvers, another link with the 1890s Tudor village at Biltmore and a coincidental parallel with the craze for past forms and details nationwide. Searle's Toy House has hooded chimneys, an eyebrow dormer over the entrance, and a Tudor door. His Woodcarver's House, designed for craftsman Frank Arthur, exhibits the original owner's detailed carving in the applied half-timbering, raking boards, and window frames which contribute to the mood of fantasy evoked by the structure.

The style of Tryon's English-style houses is enhanced by their landscaping. The most dynamic interplay between plantings and structure was achieved by the Nash sisters; the extensive informal gardens around their house at 718 Glenwalden Circle reinforce the cottage motifs of the stuccoed walls and jerkin-headed gables. Lush landscaping also envelopes the house Eleanor Vance and Charlotte Yale, originators of the Tryon Toy Makers, had built in 1932 at 101 Grady Avenue. This house epitomizes their crafts industry. The heavy stepped brackets and the form of the gable-roofed second story extending beyond the first story are suggestive of the Swiss Chalet style, also appropriate to the rustic, hilly setting, but the carved woodworking throughout is in the same vein as that found on Tryon's English-style houses.

Other period styles were built in Tryon after 1910 as well. Like the bungalow style, the Spanish Mission Revival style originated in California and was easily designed by the contractor-builder as it

depended upon arched openings and large expanses of stuccoed surfaces rather than fine craftsmanship of details. These identifying characteristics also were in conformity with the Craftsman movement's goal of returning to the simple, natural, and harmonious and thus blended well in Tryon.¹³ Two examples of this period style are the Erskine-Dell House, designed by contractor Emma Payne Erskine, and Spanish Court. The Tower, designed by its original owner Homer Ellertson in 1923 and later expanded by Violet Erskine Parish-Watson, emulates medieval Norman tower houses. The rock house added to the Lightner house for entertaining in 1927 was designed by a young female architect in a Gothic style, indicated by the correct use of volumes and details derived from English and French examples, smooth surfaces of stone inside and out, and the massive arched window in one of the gable ends.

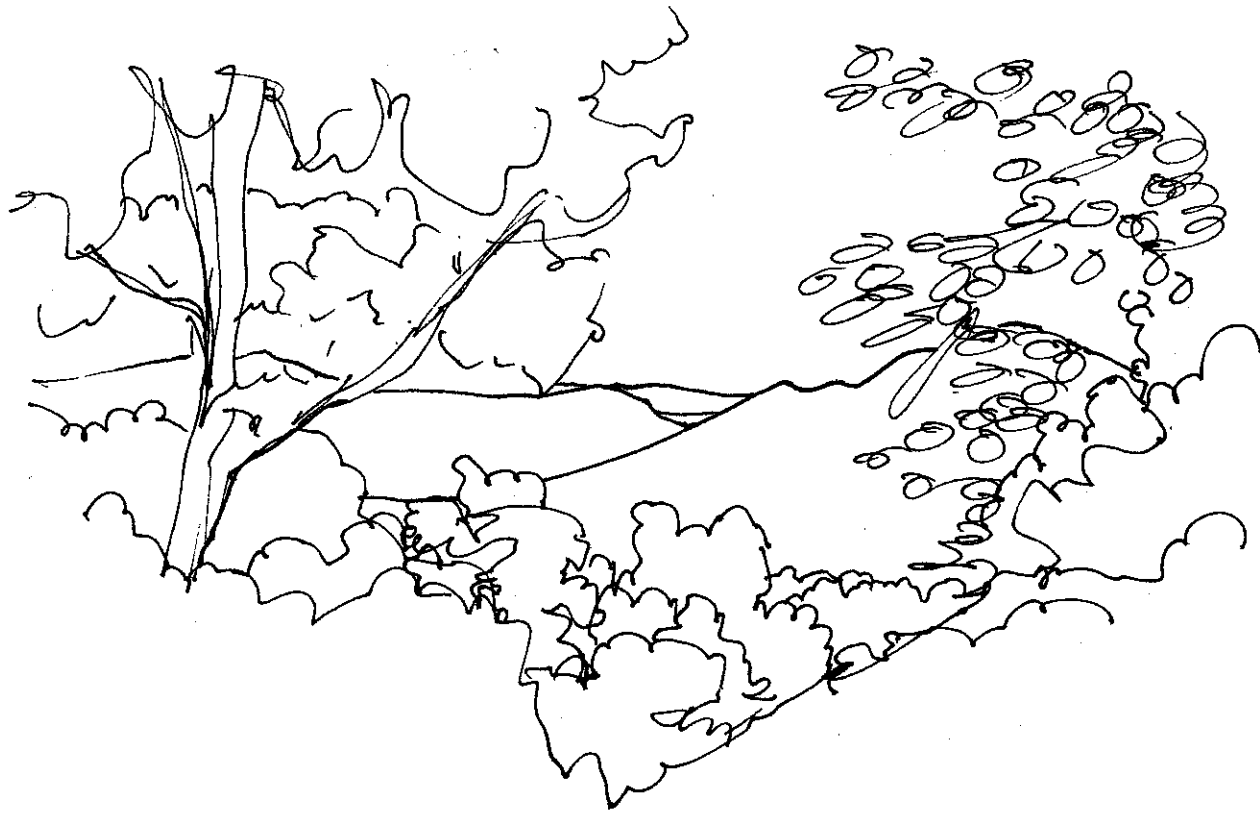
A Gothic mode, usually a twentieth-century adaptation rather than specific Gothic forms decorated with historically correct details, was a preferred style for churches across the country during the early decades of this century. In Tryon the style was used for the new sanctuaries of the Episcopal and Congregational churches, which replaced the original 1880s simple frame churches with lancet windows similar to the Church of the Good Shepherd on Markham Road. The flat stone walls of the Chapel of the Holy Cross Episcopal Church are exemplary of the high-style twentieth-century Gothic Revival. The Congregational Church of Christ exhibits a simplified form seen in many nineteenth-century vernacular Gothic Revival churches; an aspect of this building designed by Charles Erskine and his architect son Hal that is particular to Tryon is the use of rounded stones for the walls that are evocative of the rustic picturesque mode.

Similar to the residential neighborhoods of Tryon, the town's original two-block commercial district has remained intact in spite of remodelling of some windows and lower facades. Most of the buildings, constructed in the first two decades of this century to replace frame structures, exhibit the corbelled or molded brick cornices typical of North Carolina commercial buildings of their era. Two buildings allude to particular styles — the heavily ornamented Tryon Bulletin Building recalls early Italian Renaissance architecture, while the Tryon Theatre is in the streamlined Art Moderne style of the 1930s.

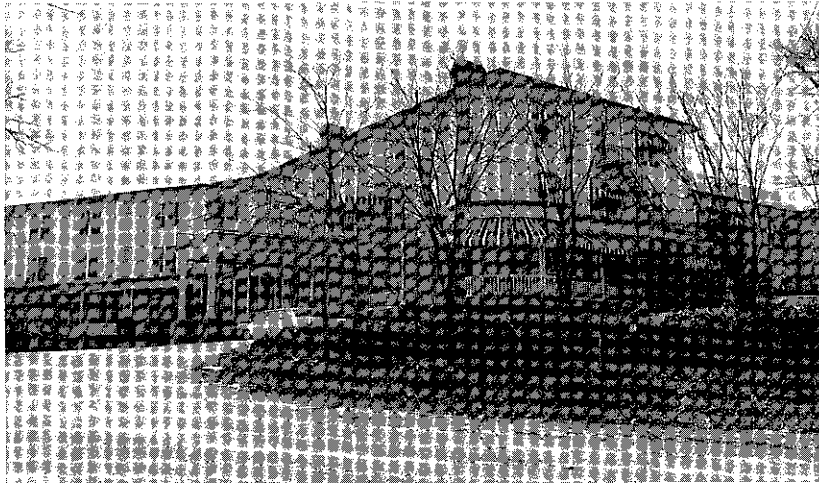
The condition of Tryon's commercial architecture reflects the positive attitude of Tryonites toward their earliest buildings. Pride in their structures and a sense of the economy inherent in historic

preservation has been demonstrated throughout this century and has extended to the conversion of outbuildings to residences, as exemplified by the Godshaw House and 303 Melrose Avenue, and the renovation of the Tryon Depot as offices. This sense of appreciation has not precluded the appearance of contemporary forms, represented by architect Ernst Benkert's St. John's

Catholic Church and the Tryon Fine Arts Center. The simple lines of these structures, the use of traditional Tryon materials, and site planning congruent with the surrounding landscape that is an essential component of the town's character, have contributed to Tryon's coherent and distinguished built environment.



Resort Accommodations



1. Oak Hall
201 Chestnut Street

Originally the Tryon Hotel constructed by T.T. Ballenger in 1881-82, this is the first building erected in Tryon expressly as a hotel. Its proximity to the railroad depot, reputation for fine food and comfortable lodging, and its prominent location on a bluff overlooking Trade Street and Tryon Peak attracted large numbers of tourists, many of them "regulars," every season. Visitors have included celebrities such as F. Scott Fitzgerald and Lady Nancy Astor. Many residents, including William Gillette, spent their first nights in Tryon as visitors at the Oak Hall and decided to settle in the town. Mrs. Delia Williams, owner of the hotel during the 1890s, changed the name to Oak Hall. Clara Edwards has owned Oak Hall for 30 years, longer than any of the previous proprietors.

The rambling, three-story frame structure reflects two or three major building

campaigns. The original rectangular block of 36 rooms is distinguished by the wrap-around veranda with a rounded corner projection and the porte-cochere at the original main entrance. In 1912 a large, three-story wing placed at an angle was added to the original block. Uniformity of design between these two sections was achieved by continuing the Italianate drop pendant cornice brackets and the turned balusters and slender Tuscan columns of the veranda. Still another building stage may have produced the two-story wing to the south, a large section of which has box cornices with returns instead of a bracketed cornice. The communal rooms on the first floor are distinguished by exposed beams and several pieces of Victorian furniture, including a massive, finely-carved and mirrored sideboard in the dining room.

2. Whitney House 207 Melrose Avenue

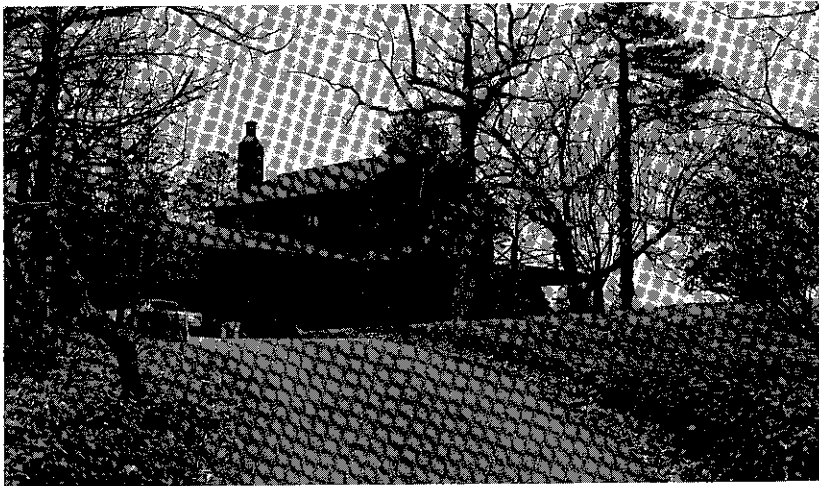
Now a private residence owned by Michael and Ruth Danis, this house was operated as a boarding house for a few years during the early 1900s. The forward portion of the house originally was the Whitney cottage, reputed to be the oldest structure on Melrose Avenue. In the late 1880s, Mr. Whitney had established behind his cottage a small vineyard that extended back to the banks below Lyn-court. He sold the house to Mr. William Lindsey who more than doubled its size with the two-story addition to the rear. Modest adornment of turned porch supports without spandrels and the stick-style ornamental bracing in the front gable accent the picturesque form of the house with its unusual central tower and dominant gable.



3. Melrose Lodge 211 Melrose Avenue

The original portion of this structure was erected during the 1880s as a private residence for Dr. Charles J. Kenworthy, whose widow later operated it as Kenworthy's Boarding House. Capt. Theodore D. Jervy purchased the house in 1924, enlarged it and renamed it the Melrose Lodge. The frame building, now covered with asbestos shingles, is characterized by deep eaves and brackets in shed, hipped, and gabled rooflines. The eastern-most section appears to be the later addition as the style of the Japanese brackets is later than that of the simple triangle brackets in the rest of the structure.





4. Thousand Pines Inn
300 Thousand Pines Lane

In 1889, shortly after William Gillette decided to settle in Tryon, he began building the two-room cabin that eventually was expanded to form this rambling structure. It was built on a tract of land purchased from the LeDuc sisters which at that time was considered a good distance from town. The interior featured exposed beams, rich pine panelling, an eccentric stone fireplace with shelves, and wooden ornament hand-carved by Gillette. When Mr. Gillette's sister and her family, the George Warners, moved in with him he had six bedrooms and a "trash room" added; all of the bedrooms had a fireplace and were without decoration except for Mr. Warner's room which had panelling placed between the ceiling beams. The house remained a private residence until 1910 when Mr. Warner's poor health necessitated that his family move into town and Mr. Gillette returned to Connecticut. The building was boarded up until 1925 when a group of investors purchased it as the nucleus of

their proposed country club. They proceeded to install modern conveniences, including central heating, plumbing and electricity, but their venture failed. Mrs. Lesesne Meegan, who had been hired to run the clubhouse, decided to purchase the building and operate it as an inn; she covered the building with cedar shake shingles, converted the kitchen to a dining room and the servant's room to a kitchen, and in 1928 had four more bedrooms added. The building was operated successfully as an inn for fifty years by Mrs. Meegan until 1944 and by her sister, Mrs. Luther, until 1966. Another sister, Selina Lewis, carried on the business until 1976 when she reconverted the building to a private residence. Although Mrs. Lewis conducted extensive renovations in 1976 which included the removal of six bedrooms, the interior entirely of pine retains all of Gillette's distinctive hand-carved doorknobs, cabinets, inlaid panels, and a screen of intricate lattice work joined by wooden screws.

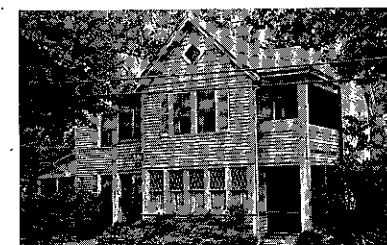
5. Mooar Apartments
215 Broadway

This remodelled apartment building probably dates from the late nineteenth century as it is identified as one of Tryon's early boarding houses constructed to serve the developing tourist trade. Two of the first proprietors were Mrs. Thurston and her daughter Edith, who also operated a small, open air school in the lot to the north of the house. Another owner was Mrs. F.C. Poppe who purchased the property in the early 1920s. The simple form and such details as box cornices with returns and the boards in the gables are typical of the Colonial Revival style that first appeared in Tryon during the 1890s. The modified U-shape is formed by the two projecting wings on the main facade which create the recess filled by the two-story porch.



6. Tryon Lodge
304 Melrose Avenue

Built during the early years of this century as a rooming house, the Tryon Lodge today is divided into apartments. The two-story frame building features gable roofs for the bulk of the structure and shed and flat roofs for porches and additions. Scalloped shingles in the gables and lozenge-paned upper sashes in the bank of windows on the main facade form the principle decoration.





7. Pine Crest Inn
Pine Crest Lane

Established in 1920 by Carter P. Brown and his father-in-law, Mr. Wilkie, the Pine Crest Inn continues to be one of the most popular lodgings in Tryon. The complex has been altered and expanded since Brown purchased it shortly after arriving from Michigan in response to reports of Tryon's beauty by relatives who had discovered the town a few years before. The original buildings, built around 1900, are the two-story building pictured here and three one-and-one-half story cottages bordering the yard to the north which served as a tuberculosis sanatorium before Brown acquired the property. The pedimented gables and Tuscan columns of these original structures signify a modified version of the Colonial Revival style popular in North Carolina at the turn of this century. Brown's remodelling of the main building, which features exposed beams throughout the first-floor interior, included construction of the stone terrace and the exterior stone chimney on the east side which accommodates exterior and interior fireplaces; the hearth and mantle of the interior fireplace in the dining room were taken from the old

Tryon post office near Saluda. Exterior stairs were added to the upper floor of each of the original cottages in the 1930s; each room in these cottages has a fireplace and the walls are sheathed in knotty-pine panelling.

Brown made extensive alterations to the surrounding grounds. His love of the rustic influenced his landscaping style and his decision to transport outlying log cabins to the Inn property to provide additional accommodations. Brown altered the roof of one cabin so that it now is called "The Swayback" and joined two other log cabins in the 1930s by a large room built of stone. He remodelled an ice house built into the side of a hill and built the jerkin-headed "Woodcutter's Cottage" which features carved bargeboard around the roofline on the main facade. Buildings no longer standing include stables and a school built for the children of guests. Brown sold his interest in the Inn in the 1940s to his partner Paul McLean, who in turn deeded it to Bob Ernst. The present owners are Robert and Frances Hull, who purchased the Inn from Ernst in 1972.

8. Danis Apartments
201 Melrose Avenue

This substantial and boxy hip-roofed structure with banded interior brick chimneys was constructed at the turn of this century as the second Tryon residence of William Lindsey. Mr. and Mrs. C.L. Brewer acquired the property in the early 1920s and operated it as an inn called The Homestead. Later owners included a Mrs. Hortense Hutcherson and a Mrs. Brown before the building was purchased by Mr. and Mrs. Michael Danis. The deep eaves with cornice board and wrap-around porch with Ionic columns and pedimented projection over the entrance are characteristic of the Colonial Revival style. The front door is framed by transom and sidelights and flanked by fluted pilasters.



9. Gordon Apartments
Bickford Avenue

Constructed as a boarding house called the Cherokee Lodge during the first years of this century for Annie Ravenel of Charleston, South Carolina, this two-story frame house now covered with asbestos shingles features a full-length veranda on footings covered by lattice work. The house served as the Tryon Infirmary before Dr. Jervey and Dr. Palmer moved into W.Y. Wilkins' store on Trade Street. The influence of the bungalow style appears in the exposed rafters above the second story and in the shed-roof attic dormer.



Commercial, Public and Religious Buildings

10. Spanish Court 219 Melrose Avenue

Mr. Frank W. Crandall, the father-in-law of the current owner Elizabeth Grady Crandall Farwell, built this distinctive five-apartment complex for tourists in 1927. Mr. Crandall's penchant for Spanish architecture is demonstrated in the stuccoed walls, terra cotta roof tiles, cleanly-incised fenestration, and abundance of arches enframing windows, doors and colonnades. The roofline of the long, narrow building is punctuated by a narrow, gable-roofed tower with arched openings. The exotic Mediterranean flavor is enriched by the insets of bricks in various courses, wrought iron balconies, and a curved column separating two windows on the main facade set in a brick-filled blind arch. Crandall had his private residence built in the same style, screened from the street behind the apartment building and appropriately called "Hidden House." Mr. Crandall erected several columns that he imported from Spain in the front yard of the apartment house and on the wooded hill behind Hidden House.



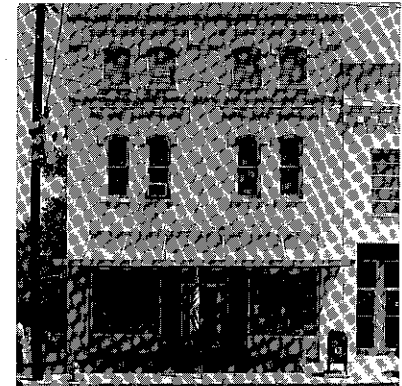
11. Kell Apartments 218 Melrose Avenue

The eclecticism of this apartment house is characteristic of many early twentieth-century designs. Early owners were the Link Hills. W.C. Ward, Vice-President and Manager of Southern Mercerizing Co., lived here with his family during the 1920s. Thomas E. Kell, a contractor-builder, used a portion of the house as his home and office and divided the rest into apartments. The ornamental bracing and heavy notched brackets in the broad gable end oriented to the street, the stuccoed walls and the front porch, and the detailed entrance surround suggest allusions to the Prairie, Spanish, and Colonial styles, respectively. The double doors in the second story indicate that the porch is a replacement of an original, two-story porch.



12. 101 S. Trade Street

For many years this building was a popular gathering place, with Missildine's Drug Store on the first floor and offices and a large hall upstairs. Missildine's Drug Store began in 1896 on this site in a frame building which burned in 1913 and was immediately replaced with the present building. Merchandise sold by Missildine's included gas, ice and coal, as well as medicine. Two of the doctors who practiced in the second floor offices were Dr. Earl G. Grady and Dr. A.J. Jervy. The large hall accommodated the Masonic Lodge and civic groups including the Chamber of Commerce and the U.S.O. In 1968 the building was purchased by Mrs. F.P. Bacon who in 1946 with her husband had merged their Mountain Industries and Appalachian Handweavers with Blue Ridge Weavers which had begun in 1923 in the North Trade Building. The lower facade of the building pictured has been remodelled with an austere steel and glass facade that is a sharp contrast to the fine detailing of the upper stories. The rhythms of the window lintels, corbelled cornice, and stone beltcourse and inlays must have been much more pronounced before the red brick walls were painted white.



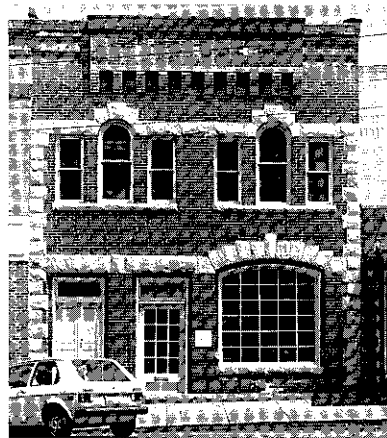
13. 111, 113 and 115 S. Trade Street

All three of these buildings are fine examples of the brick stores erected in North Carolina towns during the late nineteenth and early twentieth centuries. The carefully detailed masonry of the upper portion of Numbers 111 and 113 overshadows their lower facades which have been remodelled in plate glass framed with steel. The recessed panels of all three buildings and the corbelled brackets and cornices of numbers 111 and 115 are frequently seen decorative devices as are the strips of bricks set on end at a diagonal on the facade of number 113. Number 113's cornice of molded rosettes flanked by brackets topped with ball finials is the most elaborate of the three. The lower facade notwithstanding, number 113 most closely approximates its original appearance as its windows remain unaltered.



14. Tryon Bulletin Building 106 N. Trade Street

Fortunately this bold, eclectic facade more typical of a large city has been maintained in its original condition. The building was erected for the town's first bank, the Bank of Tryon, around 1905. Today it houses the *Tryon Bulletin* which was established in 1928 by Seth Vining in the basement of the building now occupied by Owen's Pharmacy. The parapet rising from the heavy corbels, granite quoins, and second-story Palladian-type windows recall the early Italian Renaissance styles. Emphatic granite stepped window lintels link the windows to the quoins, thereby creating rhythms across the facade.



15. Toy House Howard Street

Designed by local architect J. Foster Searles in 1925, this charming structure was built to house the workshop of the Tryon Toy Makers and Wood Carvers which flourished here in the 1930s. Master craftsmen, including the founders Charlotte Yale and Eleanor Vance and H. Moss Guilbert, have worked here until recent years when the house was purchased by Mr. and Mrs. Dan Williams. The hooded chimneys, steep gable roof with arched entrance hood, Tudor door, and stuccoed walls create the picturesque flavor of a rustic English cottage that suggests the purpose for which this house was built.



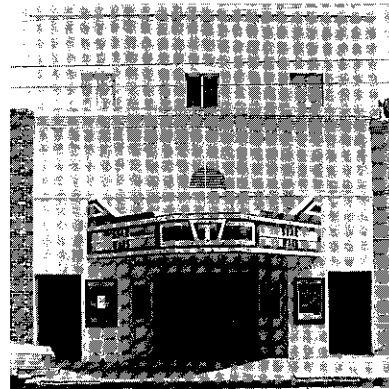
16. Rock House Art Gallery 107 Pacolet Street

Built around 1926 as a real estate office for the Blue Ridge Development Company which attempted to promote a resort complex on Hogback Mountain, this rustic structure served for a few years as the Mountain Industries Gift Shop before it was purchased in 1934 by the noted painter Mrs. B. King Couper. Local craftsmen used native materials to create a large stone fireplace, exterior stone walls ten feet high and eighteen inches thick, shed-roofed porch of log members, and the unusual gables of log construction. The interior originally featured bare rock walls, a vaulted ceiling of pine beams, and a balcony of log members. In the 1940s Mrs. Couper divided the building into two apartments (one of which served as a gallery), installed false ceilings, and added a wing for two kitchens. Today Mrs. Couper's heirs still reside in the Rock House and occasionally exhibit her works there.



**17. Tryon Theatre
S. Trade Street**

This building was erected in the 1930s to replace a silent movie theatre on the same site which had burned. The Art Deco marquee and doors of the facade stand out against a stark stuccoed background. The corbelled beltcourse identical to a typical brick cornice indicates that the top story was a later addition and that the wall beneath the stucco is brick.



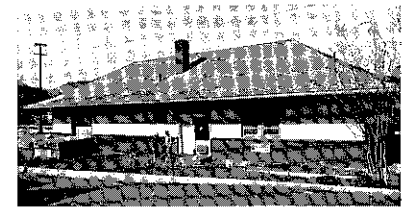
**18. Lanier Library
114 Chestnut Street**

For many years the principal cultural center in Tryon, the Lanier Library began in 1890 when the Lanier Club formed "to maintain a library . . . and to encourage civic and educational welfare in the community." The club was named in memory of the nationally acclaimed writer, poet and flautist Sidney Lanier who had arrived in Tryon in 1881 to spend his last weeks here. Until the shingled, multi-gable-roofed library building was erected, club meetings were held in private homes and boarding houses, including Mrs. Gould's boarding house "The Laurels" on Lanier Street

and the Methodist Church on the site of the Congregational Church of Christ on Melrose Avenue. During its first years evening programs offered at the Opera House (on the site of the Episcopal parish house) included performances by William Gillette and readings from Lanier's books. The growing library soon required a permanent location; in 1900 Charles E. Erskine sold a lot to the club and in 1905 the library building was erected with less than \$1,375 and several contributions that included the fireplace bricks and the wainscoting.

**19. Tryon Depot
1 Depot Street**

Erected during the first quarter of this century, this is considered the third depot to be built in Tryon. The first depot, constructed when the railroad came to Tryon in the late 1870s, stood on the east side of the tracks opposite the lot now occupied by the Tryon Theatre. The second depot was built in 1896 on the same site as the present depot in an exotic, Victorian style boasting a very deep roof overhang filled with curved brackets and a huge polygonal cupola at the center of the roof. The latest depot, in a conservative style similar to the majority of small-town depots remaining throughout the state, incorporated the core of the second depot stripped of its elaborate decoration. This building is a good example of adaptive reuse as it was renovated in 1978 to provide offices for the Polk County Chapter of the American Red Cross, Polk County Community Foundation, Tryon Riding and Hunt Club, and the Polk County Historical Association.



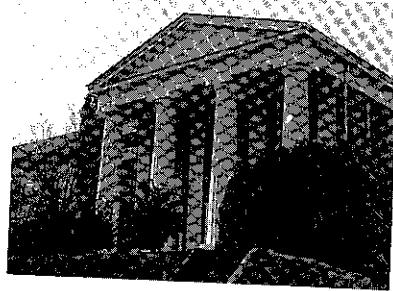
**20. Town Hall
N. Trade Street**

The austere structure has served three diverse purposes. It was built in 1906 as a public school to replace the first frame public school on Grady Avenue and remained an educational institution until 1922 when it was converted, upon the construction of the Tryon Elementary School, to a hotel called consecutively, Edgewood Inn, Hotel Tryon, and Buckingham Inn. The Town of Tryon acquired the building in the 1950s and converted it to its current public use which has necessitated additions for the police and fire departments.



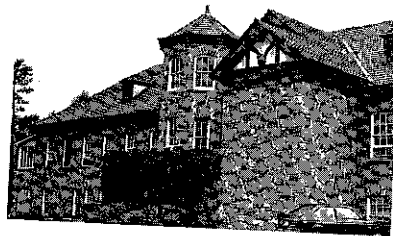
**21. Tryon Elementary School
School Street**

Built around 1924 to replace the outmoded facilities of the earlier school building that is now the Town Hall, the school exhibits the academic Neo-Classical style popular for public institutions. The monumental temple-style portico of the main entrance emphasizes the school's imposing site at the crest of one of Tryon's several hills. Southeast of this main building is a brick and frame barn-like structure built by the W.P.A. that served as a gymnasium for many years.



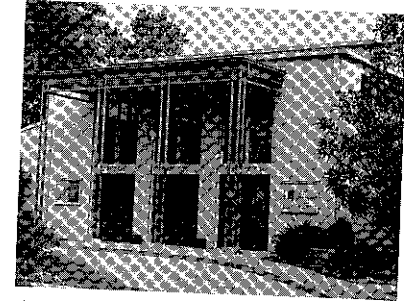
**22. Old St. Luke's Hospital
Carolina Drive**

For many years Polk County's only hospital, this imposing stone building was erected by Wright J. Gaines in 1929 at a cost of around \$100,000. The building campaign had been prompted by a substantial bequest for a hospital by the will of Miss Lucy Embury who had been concerned about the inadequacy of Dr. A. J. Jervey and Dr. M. C. Palmer's infirmary facilities on Trade Street. Dr. Jervey, who for many years had spearheaded the drive for hospital facilities, contributed the land and was one of the three members of the hospital's first staff. The original portion of the complex is the pictured Tudoresque structure distinguished by a polygonal tower, random-coursed stone walls, and applied half-timbering and decorative raking boards in the gables. Stone and brick additions were built in the 1940s and 1950s respectively. When the hospital moved to new facilities on Highway 108 in 1972, this building was converted to the Meeting Place (for senior citizens), the Polk County Social Services Department, and a branch of the Isothermal Community College.



**23. Tryon Fine Arts Center
Melrose Avenue**

Constructed in 1967-1969 according to designs by Tryonite Ernst Benkert, this steel-framed concrete building combines severely geometrical shed-roofed and flat-roofed forms of varying heights. The center was constructed to house Tryon Crafts, Inc., the Tryon Concert Association, the Tryon Little Theatre, the Film Club, Tryon Painters and Sculptors, and Tryon Photographic Society, which were in desperate need of adequate facilities. Area residents raised the funds for the building without any financial assistance from outside sources after they received a \$25,000 bequest from the Estate of a Violet Erskine Parish-Watson for a "civic auditorium and art center" that stipulated a matching sum raised by public subscription.



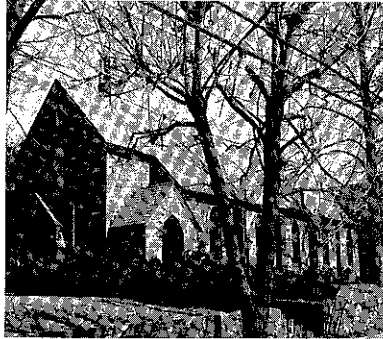
**24. Church of the Good Shepherd
Markham Road at Jackson Street**

Moved to the present site in 1948 from Green River Plantation between Tryon and Saluda, this church building is the oldest structure in Tryon. Although a certificate of consecration as an Episcopal Church dated 1878 hangs in the church, the building must pre-date the Civil War as it served as the church for slaves on the plantation. The traditional one-story, steeply pitched gable-roofed sanctuary has Gothic Revival pointed arched windows along both flanks and a pointed arched doorway under a simple porch. In 1947 Episcopal minister Grant Folmsbee organized the project and the current lay minister, Leonard C. Porter, directed the actual dismantling, moving, and reassembling of the building. The Church of the Good Shepherd shared the site with the Good Shepherd School for a short time until the school building burned.



**25. Church of the Holy Cross
316 Melrose Avenue**

A portion of the original shingled church building erected in 1884 remains attached to the north side of the random-coursed ashlar sanctuary built in the early 1950s. The original frame building has a polygonal bay which housed the altar at the rear gable end and a cupola over the entrance. The newer sanctuary follows the concept of the frame building in its cruciform shape and pointed arched windows. The church was organized as a mission in 1894 and was designated a parish in 1899.



**26. Congregational Church of Christ
328 Melrose Avenue**

This picturesque and richly textured Gothic Revival style church building was erected in 1908 to replace an 1891 white frame church which had been used by both the Methodists and the Congregationalists. The majority of the building funds was donated by Charles Erskine who executed the designs with his son Harold, a recent graduate of Columbia University School of Architecture and the Ecole des Beaux Arts in Paris. Walls of uncoursed local stone distinguish the popular early twentieth-century church form of a tower containing the narthex adjacent to a gable-roofed sanctuary. Buttresses delineate the wall surfaces which are pierced by arched windows of leaded lattice-paned glass framed by bar tracery. The sanctuary was expanded in 1956; a few years previously, funds for the Sunday School annex had been raised by contributions.



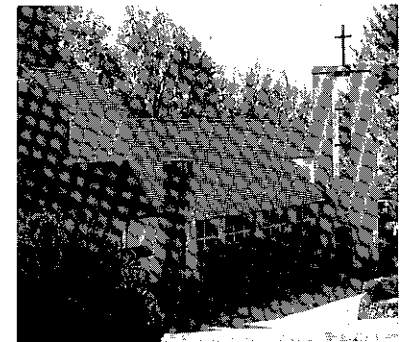
**27. Bushnell Memorial Building
Freeman Hill Road**

Built in 1927 as Tryon's First Presbyterian church, the cruciform building was sold to the Jeff L. Nelson Masonic Lodge, in 1967 when the congregation erected a new church building on Harmon Field Road. The ornamental bracing, heavy carved brackets that support the slightly flared gables, and the large arched window between buttresses lend the building a Gothic character that reflects the original use of the building and its rustic setting.



**28. St. John's Catholic Church
Laurel Avenue**

Shortly after the original 1911 church building was destroyed by fire in 1960, this concrete building accented with wood, glass, and steel was erected. Designed by local architect Ernst Benkert, the church's multiple gable roofs and its careful placement on a wooded site harmonize with surrounding older buildings.



Houses

29. Norman-Butler House 111 Whitney Avenue

This simple frame house with a two-story shed-roofed addition across the rear is a nineteenth- to early twentieth-century type common throughout North Carolina but seen infrequently in Tryon. Decoration is limited to the porch railing and the balcony above the entrance. Built for the Norman family, who operated it as a boarding-apartment house for many years, the house has been owned by Mrs. Archie Butler for 33 years.



30. 124 Beaver Street

Several of the houses in the Screven Road neighborhood are in this form popular for mill housing. Now a single-family residence, this house may originally have been a duplex for unmarried mill workers.



31. 224 Melrose Circle

Perhaps this is the earliest house on Melrose Circle as it is believed to have been built for Major and Mrs. William E. Strong in the late 1870s when the extension of the railroad to Tryon attracted settlers from the surrounding area. The one-and-one-half-story shingled, hip-roofed cottage has been subdivided into three apartments for more than thirty years. The low lines and emphasis on horizontals foreshadow the rustic designs favored by many of the tourists who built private vacation homes during the following two decades.



32. Godshaw House Bickford Avenue

This simple two-story, gable-roofed house with a wrap-around porch originally was the carriage house to Charles and Eva Hyde Godshaw's house which once stood next door. In the 1880s the Godshaws stopped in Tryon on their way by train to Asheville, where they had planned to retire; as was the case with so many visitors, the Godshaws decided to settle in Tryon. They were among the earliest residents in the area and eventually developed the neighborhood now known as Godshaw Hill. When their house was destroyed by fire in the early 1900s they remodelled the carriage house for their new residence.



33. Pettigrew House 400 Second Street

One of the oldest houses in the Godshaw Hill neighborhood, this L-shaped house was erected not later than the 1880s. It was built for the Pettigrew family whose plantation comprised much of the area which now is Broadway extension. The simple form has been embellished with a two-story three-sided bay in the front gable and a two-story porch that fills the front recess. An original dry stone wall remains intact at the edge of the front yard.



34. Pettigrew Guest House 310 Second Street

Said to have been built for the Pettigrews as their guest house, this two-story, originally T-shaped shingled house has had numerous additions to the rear and sides. The original interior woodwork in a robust Colonial Revival style remains intact.



**35. Kelly House
215 Melrose Lane**

The traditional two-story L-shaped form of this frame house with a polygonal bay and shed-roofed additions indicates a probable construction date in the 1880s. The earliest owner of this house, one of the first in the area, is reputed to be Mrs. M. O. Kelly, known as "Granny Kelly."



36. 106 Broadway

Botanist and geologist Professor Henry A. Green had this example of the traditional L-shaped form popular in Tryon during the late nineteenth century built shortly before 1900. Imbricated shingles in the pedimented gables and the patterned tin roof provide textural contrast.



**37. Stoney Crest
101 Jackson Street**

The most distinctive residence in the Markham Road neighborhood and the only example in all of Tryon of the transitional Queen Anne-Colonial Revival architecture that flourished in the twentieth century, Stoney Crest was built around 1910 for Professor Scotland Harris. Three wings and roof and wall dormers, all with pedimented gable roofs, project from the steep hip-roofed core. The attic windows are framed by panes of colored glass and the front wall dormer is decorated by a skirt of saw-toothed shingles. Perhaps the most distinctive feature is the Queen Anne wrap-around porch with a pediment over the entrance, intricate cut-out railing, and polygonal projection with peaked roof at the corner. The house has always been owned by educators. Professor Harris, principal of the Good Shepherd School, sold the house in 1922 to Clarence M. Jackson, whose wife Lola also taught at the school. Jackson Street was named for Mr. and Mrs. Jackson who gave their house the name "Stoney Crest." Their daughter Wessye, a teacher in Polk County for many years, currently is restoring the house.



**38. Roraima
Bethloyal Hill**

Horticulturist Harold Doubleday had this Shingle Style house built for his family in 1895-1896. The gambrel roof and large stone and brick chimneys individualize the structure. Harold was the son of General Ulysses Doubleday who was one of the first Tryon residents to establish vineyards and a fruit shipping business. In partnership with Sidney Lanier, Jr., the younger Doubleday managed a vineyard on one side of his property below the water works.



**39. Lightner House
Ash Street**

In 1913 Mr. and Mrs. Clarence A. Lightner of Grosse Point, Michigan, attorney and playwright respectively, had this rambling two-story, shingled house built as a mountain retreat. The driveway approaches the rear of the house which is situated on the crest of a wooded hillside and fronted by terraced gardens.

In 1928 the Lightners hired a female architect recently graduated from M.I.T. to design a house for their daughter Martha's entertaining. This later house of coursed ashlar walls inside and out extends toward the front hillside and is attached to the main house by a colonnaded, gable-roofed bridge; the masks of comedy and tragedy appended to the spandrels of the roof supports are reflective of Mrs. Lightner's background as a playwright. The most spectacular aspect of this unique structure is the 34-foot by 20-foot cathedral-ceilinged living room with an arched window more than two stories high. A kitchen has been installed in this annex to render it liveable on a permanent basis for the Woods who have been residents for several years. The property is owned by Hamish Turner of Spartanburg, S.C.



**40. Fassett-Rumsey House
221 Pine Crest Lane**

In 1923-1924 Miss Mima Fassett, the teacher at the school for the children of Pine Crest Inn guests, had local contractor Charles N. Sayre build this complex and interesting gambrel-roofed house that epitomizes the integration of irregular forms and rustic materials into the landscape. Amateur architect R. L. Denison executed designs for the house which is covered in cedar shake shingles and rests on a stone foundation. Similar to his other two architectural endeavors next door, the interior features exposed beams and a balcony. Current owners of the house are David Rumsey and his wife Julia, daughter of the architect.



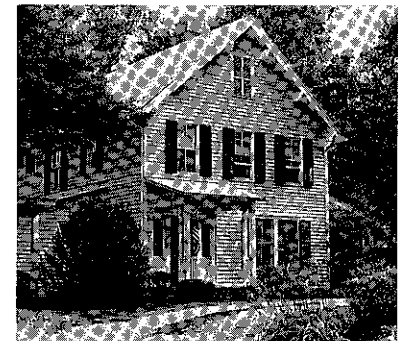
**41. Wilson-Jervey House
317 Melrose Avenue**

For many years the residence of Mrs. Charles Wilson, this early twentieth-century house is now owned by Mrs. T. D. Jervey. Like other houses of the period, it combines Queen Anne and Colonial Revival components. The wide gable end oriented to the street, the Tuscan columns of the wrap-around porch, and the fluted pilasters and sunburst transom framing the entrance are Colonial Revival characteristics indicative of a construction date near the turn of the century. Imbricated shingles occur in the pedimented gables and the wide two-story polygonal bay creates a boldly asymmetrical form.



**42. Cutting-Benkert House
411 Melrose Avenue**

In 1968 architect Ernst Benkert restored this two-story frame house built around 1905 for the Charles Cutting family. Heirs of a subsequent owner had allowed the house to deteriorate to a ruinous state before the Benkerts purchased it. Mr. Benkert removed the wrap-around, hip roofed brick porch and designed replacement shed-roofed entrance porches. A heavily corbelled brick chimney, stepped cornice brackets, and porch supports enrich the simple gable form of the house.



43. 101 Broadway

The Colonial Revival style of this L-shaped house built shortly after 1900 is identified by the pedimented gables and the entrance which features transom, corner lights, and sidelights framed by a pediment and fluted pilasters. The entrance porch, and perhaps the door surround, is the result of extensive remodeling in 1944 by Mr. and Mrs. Fred Owen, founders of Owen's Pharmacy; Mrs. A. M. Bushnell had sold the house to the local Masons, who in turn sold it to the Owens to raise money for the purchase of the Presbyterian Church building to be used as a Masonic lodge hall.



44. "Little White House of Tryon" 100 Melrose Circle

The heavily wooded hollow enhances the story-book quality of this tiny house built around 1910 for pianist Louis Rowell. Two short board and batten-covered wings project from the main block faced with German siding and decorated with imbricated shingles in the gables. A teacher named Mrs. Kettrell occupied the cottage for many years. Current owner Miriam Rabb purchased it from Mrs. Henry Mills who owned the house for twenty years and gave it its name.



45. Jones House 300 New Market Road

John Orr purchased this lot in 1896 from Charles and Eva Godshaw and built the house in 1902. Mrs. Arthur L. Jones, Sr., acquired the property in 1912 and left it to her grandson architect, Arthur L. Jones, III, who used it as both his office and residence. The entrance to his office is contained in the one-story wing; the imaginative version of a swan's neck pediment is the result of remodeling by the architect. The original patterned tin roof survives and a balcony extends across the front recess of the ell.



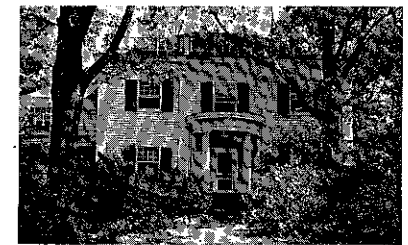
46. 105 Whitney Avenue

The unusual combination of a sunburst fanlight above the bow window on the front gable of this one-and-one-half-story house transforms the otherwise traditional structure to a fanciful eye-catcher. Now owned by the David Erskine family, the house was remodelled according to the designs of Arthur L. Jones for himself and his new wife many years after his mother had purchased the house to lease around 1910. The Colonial Revival features, including the molded door surrounds, combine with the ornate wrought iron spandrels that recall Victorian ornament.



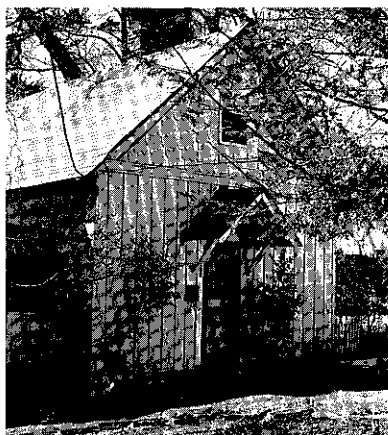
47. Cain-McDonald House Markham Road

The finest Tryon example of high-style Colonial Revival building is this house that forms an interesting contrast to the many bungalows and cottages of the surrounding neighborhood. The heaviness of the structure, the bold pilasters delineating the wall surfaces, and the elegant convex portico sheltering a fanlighted entrance allude to Georgian architecture of the colonies. The house was built around 1910 for Frank Cain by local contractor W. F. Smith. The second owner was F. J. McDonald of Detroit who spent \$12,000 to remodel the house to its present embellished state in 1928.



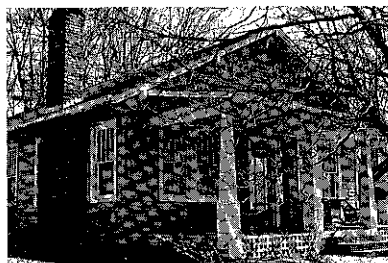
48. 303 Melrose Avenue

This modest L-shaped, gable-roofed structure with board and batten exterior walls and scalloped shingles in the gables was built around 1900 as a barn for John Orr's house next door. The larger house burned in the 1940s and fifteen years ago Mrs. Elizabeth Farwell converted the barn to a guest cottage for Hidden House located just a few yards away.



49. 123 Broadway

The one-story gable-roofed structure with a gable end oriented to the street is a form popular at the beginning of this century for modest residences. An early addition to the Godshaw Hill subdivision, this house is decorated with chamfered stepped brackets and alternating rows of shingles in the front gable and a shed-roofed porch supported by pylons on brick plinths, reflecting popular bungalow models.



50. 216 Broadway

Said to be one of the oldest houses on Broadway, this shingled one-story with attic house has the roof and low, broad lines characteristic of the bungalow style popular in Tryon during the late nineteenth and early twentieth centuries. A shed roof addition is attached to the rear elevation and a shed roof enclosed porch faces Second Street.



51. 200 Melrose Circle

This house is reputed to have been erected during the 1890s on a 600-acre tract of land. The low lines, shed-roofed dormers, and simple triangle brackets in the eaves characterize the bungalow style which came into vogue during the last decade of the nineteenth century.



52. 204 New Market Road

A heavily wooded tract of land surrounds this shingled cross-gable bungalow set apart from the rest of the Godshaw Hill neighborhood. A recessed porch extends across the entire main facade beneath the central cross gable. An early owner of the house, during the first years of this century, was Dr. Henry J. Garriques, the first doctor in this country to advocate the use of anesthetics in childbirth.



53. 201 Broadway

The attribution of an early twentieth-century construction date based on stylistic evidence is supported by a 1907 nickel found in the mantle during remodelling in the 1930s. This version of the bungalow style is distinguished by the shed roof dormer encased in the long gable roof and by the heavy columns supporting the roof of the recessed porch that extends across the entire facade.



54. Avant-Green House
309 Payne Street

This shingled, one-story cottage located on a heavily wooded hillside was built in 1913 for Louis Avant who had arrived in Tryon in 1910 to install the town's first electric power plant. Subsequent owners were Mr. and Mrs. Andrew H. Green of Detroit who named the house "By Berry" in honor of their nearest neighbor, Admiral Berry. The house remains in the possession of Mrs. Burns who with her husband bought the house from the Green Estate a few years ago.



55. Peattie House
109 Broadway

Early owners of this house were the world travellers and authors Mr. and Mrs. Robert B. Peattie. The Peatties, the parents of naturalist Donald Culross Peattie, who wrote several books about Pearson's Falls and the flora surrounding Tryon, moved to this house when they retired from the staff of the **Chicago Tribune**. Squared lattice work forms the supports, balustrade, and stair rail of the veranda across the entire facade and provides the robust geometric character of the house.



56. 209 Broadway

The central attic dormer with exposed rafter ends, low gable roof with triangle brackets in the deep eaves of the gables, and the engaged porch across the entire facade reflect the bungalow style of this house. The three-sided bay and heavily corbelled chimney add interest to the form.



57. Palmer House
611 Laurel Avenue

Contractor W. F. Smith built this house around 1911 and lived in it for a short time before selling it to Dr. M. C. Palmer. The two-and-one-half-story cottage was built on a hill so that access is gained from the street to the second story by a wooden bridge. The original patterned tin roofing survives.



58. Coogan House
Corner of Grady and Markham

This one-and-one-half story T-gable-roofed bungalow featuring banks of casement windows on the first floor was built about 1909 by W. F. Smith for Nicholas Coogan. Misses Charlotte Yale and Eleanor Vance acquired the property after they arrived in Tryon in 1915. The two women had intended to retire here after working for many years at Biltmore where they had founded Biltmore Industries. At the request of several townspeople they began conducting crafts workshops in the house. When their endeavors developed into the Tryon Toy Makers and Wood Carvers, the commercial operation moved into the house next door at 204 Grady Avenue for a few years, and thence to the Toy House on Howard Street.



59. Strawberry Hill
Freeman Hill Road

This rambling shingled house has the one-and-one-half stories, gable-roofed dormers, and horizontal orientation characteristic of the bungalow. The house was built around 1900 for Miss Mary Beach of Terre Haute, Indiana. Mr. and Mrs. Frank McFarland, proprietors of McFarland's Funeral Home which has been in business for 68 years, have owned Strawberry Hill since 1959.



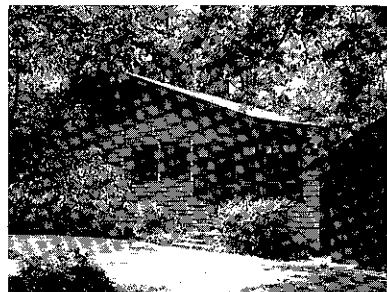
**60. Holmes-Stone House
Hyde Avenue**

Built around 1900 for George H. Holmes who helped form the Peoples Bank and Trust Company (Tryon's second bank) the Holmes-Stone House is located on a 19-acre farm in the Godshaw Hill neighborhood. Cedar shake shingles cover all of the exterior wall surfaces of this sprawling and dramatically composed bungalow, including the porch posts of the recessed veranda that extends across the entire facade and around one corner. A large hip-roofed dormer with arched openings forming a sun porch rises from the flared hip-roof which also contains a complex of multiple gables. Numerous additions by the current owners, the A.M. Stones, are compatible with the original fabric of the house which includes the patterned tin roof.



61. 401 Freeman Hill Road

When Mrs. A. L. Fraser had this house built in 1924, she named it "Rosemont." The wife of an Episcopal minister, Mrs. Fraser later had several houses constructed in Gillette Woods. This classic, one-story bungalow contained under a low gable roof with stepped brackets was one of the first houses built on Freeman Hill; it was sold shortly after its construction to Albert M. Berry whose land was sold after his death for many of the neighborhood lots.



62. 120 Whitney Avenue

Built in 1924 for hardware dealer Clarence W. Morgan, Tryon's first brick house features shingles and simple triangle brackets in the gables and exposed rafter ends. It has been owned by Mr. and Mrs. R. B. White for many years.



**63. Adams House
308 Thousand Pines Lane**

Duluth, Minnesota coal company executive, Cuyler Adams had this cabin built in 1930. Situated on one of the first lots sold by William Gillette, the rustic house is constructed entirely of logs except for the stone used for a projecting side entrance, the base of a three-sided bay window, and the massive, almost freeform fireplace and chimney. The fireplace and whittled decoration are copies of elements of the Thousand Pines Inn. The fireplace is double and forms a divider between the living room and a one-story wing so that it serves both rooms.



**64. Mostly Hall
700 Lynn Road**

Emma Payne Erskine had this house built in 1912. Residents have included long-time owners Mrs. Woodbridge and her niece Harriet Sprague and the current owners Mr. and Mrs. Anson Merrick. Details such as the carved rafter ends, molded raking boards in the gables, and carved ornament over the entrance anticipate the woodworking for which Tryon was to become famous. The asymmetrical configuration of the main facade, the banks of casement windows, and the hooded polygonal bay window lend this house the air of an English cottage.



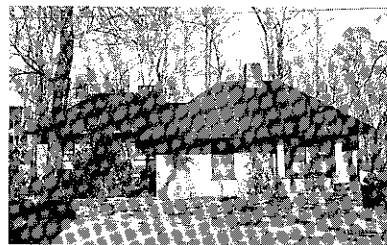
**65. Searles-Stearnes House
110 Melrose Circle**

Built around 1911 by architect J. Foster Searles, this handsome one-and-one-half-story house featuring stuccoed walls, applied half-timbering, and flared gable roof exemplifies the Tudoresque cottage style appearing in Tryon with increasing frequency during the 1910s. After Searles' wife died, his sister and brother-in-law, Mr. and Mrs. Louis Stearnes, occupied the house until the mid-1940s. Searles moved into the house he had designed across the street at 119 Melrose Circle until he travelled around the world and eventually settled in the Seychelles Islands in the 1930s.



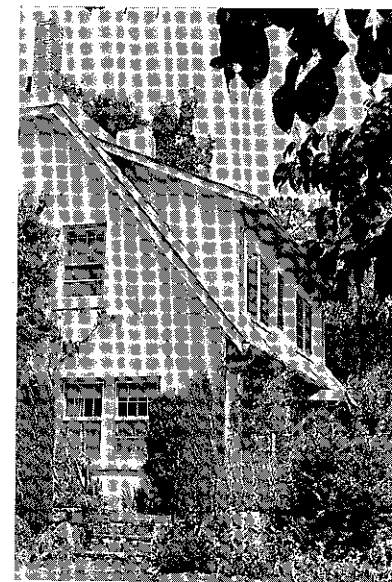
**66. Watson-Searles House
119 Melrose Circle**

In the 1910s, J. Foster Searles designed this masonry structure, consisting of two cubical units with hip roofs reminiscent of thatched roofs, for Amelia M. Watson. An illustrator noted for sketches of the seashore, Miss Watson spent many winters in Tryon, first at the Ferris' boarding house and later working in her own studio in this house which she called "Under the Tupelo." Thoreau's *Cape Cod* and Margaret Morley's *Carolina Mountains* are among the many books she illustrated.



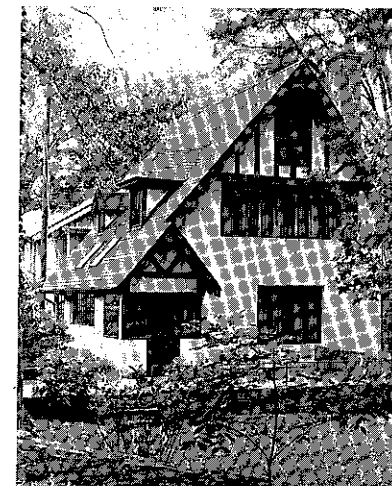
**67. Nash House
718 Glenwalden Circle**

Extensive picturesque gardens enhance the impression of an English cottage conveyed by the jerkin-headed gable roof and stuccoed walls of this house. The cream-colored walls and green roof and trim blend with the foliage which was featured in magazines such as *Better Homes and Gardens* during the 1930s. The property is one of the first tracts sold by William Gillette when he began divesting himself of Tryon land. It was purchased by the Misses Anne and Diane Nash of Cleveland, Ohio who built their house, still in the possession of their nephew T. H. Nash, around 1922. The south end of the property is marked by a tiny, steeply gable-roofed garden building with cathedral-like pointed windows.



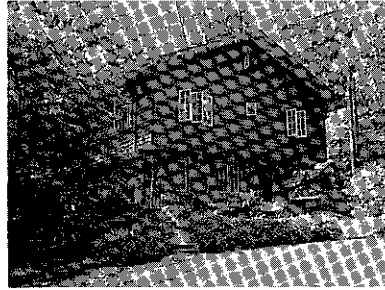
**68. Woodcarver's House
331 Melrose Avenue**

The bold yet fanciful quality of this cottage derives from the intricate carving of the curved raking boards, reminiscent of a Swiss chalet, and the Tudoresque applied half timbering. Now owned by Carl and Betty May, the house was designed by architect J. Foster Searles in the 1920s for Frank Arthur, a wood carver associated with the Tryon Toy Makers. Arthur was responsible for the carving on the house which includes his name and two gargoyles in the entrance gable. His studio is marked by the banks of windows and the skylights along the side of the house fronting Melrose Avenue.



**69. Yale-Vance House
101 Grady Avenue**

In 1932, Charlotte Yale and Eleanor Vance, founders of Tryon Toy Makers, decided to use the joint legacy they had recently received to build themselves a new house in order to provide jobs for many of their craftsmen unemployed due to the Depression. Contractor John Moore erected the frame and roof on the site of Tryon's first public school. The brackets, bargeboard, and form of the frame second story projecting beyond the stone first story are reminiscent of the Swiss Chalet style popular during the late nineteenth century. Toy Maker craftsmen executed all of the finishing and decoration.



**70. Embury House
406 Melrose Avenue**

This two-story stuccoed house with simple brackets and weathered shingles in the gables was built around 1906 by W. F. Smith for Edmund Embury. Mr. Embury was imbued with a sense of civic duty for he donated the funds for the Embury School and the Church of the Good Shepherd. Another Embury house, also built by Smith around 1906 for Edmund's sister Lucy, was located on the site of the Catholic rectory.



**71. Denison-Tallman House
215 Pine Crest Lane**

Shortly after Robert Lincoln Denison arrived in Tryon from Portland, Maine in 1919 in search of a healthy climate for his daughter Julia, he drew upon his avocation as an architect to design this frame house while he stayed at the Pine Crest Inn. The projecting beams and multiple low gable rooflines encasing the second story allude to the bungalow style. The house has two recessed porches and a large exterior stone chimney attached to a rear one-story wing. The interior is highlighted by a plaster bas-relief of nymphs and grape vines over the mantel. Current residents of the house are Mrs. Helen Wing, sister-in-law of Carter Brown, and her friend, Mrs. Richard Tallman, the owner.



**72. The Studio
210 Pine Crest Lane**

In the early 1920s Robert Lincoln Denison, a painter, decided to build a studio for himself next to his house; he viewed the project as a hobby to determine whether he could erect an entire building with his own hands. He successfully completed this tiny cottage covered in German siding with a splayed gable roof and a skylight next to the exterior stone chimney.



73. 223 Melrose Circle

This one-and-one-half-story house covered in cedar shake shingles has the form of a "Cape Cod," popularized by magazines beginning in the 1920s, which has been embellished with the stepped brackets often used for Tryon bungalows. Similar to many other Tryon houses, this structure steps down a hill so that the basement becomes another full story on the rear. The house was built by contractor Wright Gaines for the Misses Elsie and Marjorie Strong.



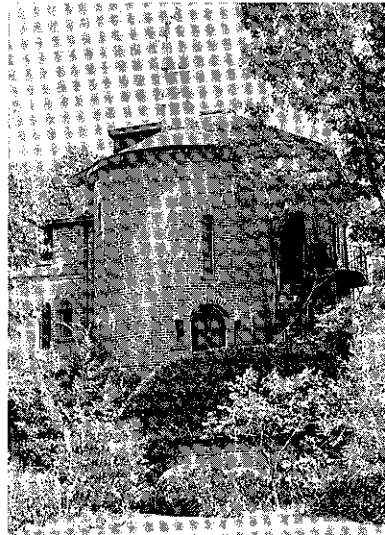
**74. Erskine-Dell House
301 Grady Avenue**

This is one of the several houses designed and built by Mrs. Emma Payne Erskine in conjunction with W. F. Smith during the 1910s. The house has the flat roof, exposed rafter ends, stuccoed walls and cleanly-incised arched fenestration similar to the contemporary Spanish style of architecture popular on the West Coast.



**75. The Tower
606 Glenwalden Circle**

This dramatic story-book house began as a tower designed by its original owner, Norwegian-born artist Homer Ellertson, in the early 1920s on land purchased from the Nash sisters. The half-round, half-polygonal tower, originally of concrete covered in gray stucco, was inspired by medieval European tower houses; each of the three floors consists of one room 28 feet in circumference connected to the other rooms by a spiral interior staircase situated between interior and exterior walls. Each floor has a large fireplace and massive exposed beams in the ceiling. Ellertson's widow remained in the house until the 1950s when she sold it to Violet Erskine Parish-Watson who proceeded to conduct extensive renovations and additions. She added a substantial brick, three-story wing with round-headed windows and Tudor doors to blend with the tower which she had brick veneered. The medieval decor of the interior was transformed to Colonial Revival with the installation of new mantelpieces and false ceilings which covered original elements without destroying them. Present owner artist Karl Lohse purchased the house in 1964 and revived the use of the top tower room with its commanding view as his studio. The lush informal gardens surrounding the house about the Nash gardens on one side. The remaining sides of the property along the road are bordered by a stone wall pierced by wrought iron gates with stylized "E" designs (for Ellertson).



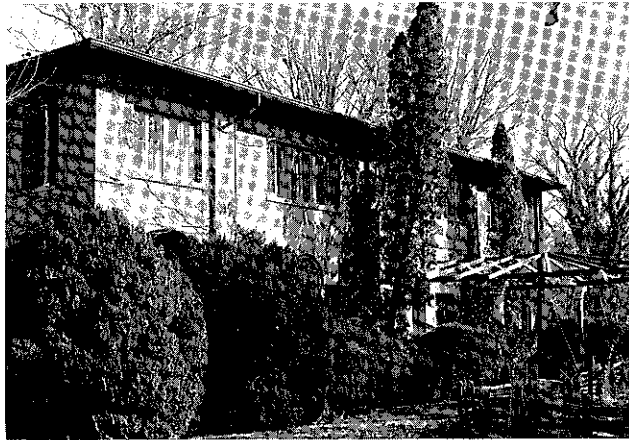
**76. Kale House
400 Melrose Avenue**

In the late 1920s, a few years after they had purchased the Embury house next door, Mr. and Mrs. William R. Kale built this house covered in random-coursed ashlar and German siding. Mrs. Kale was one of the original Ford Motor Company stockholders. The property had been the site of a house owned by Constance Snow and Margaret Warner Morley, the naturalist and author noted for **Carolina Mountains** published in 1913. Behind the house erected by the Kales remains a one-story splayed-gable-roofed cottage with brick exterior gable-end chimneys which Miss Morley used as a studio.



ADDENDUM

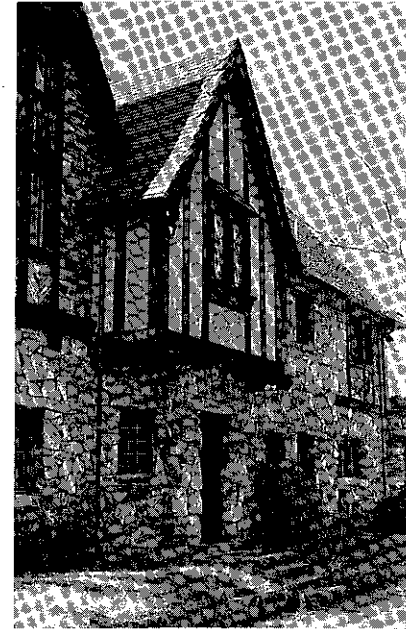
The properties cited in the following entries are located just beyond the town limits of Tryon. These distinctive houses were not included in the inventory, which was restricted to the area within the town limits, but they deserve inclusion in this publication due to their noteworthy architecture and their association with the Erskine family which had a vital role in the development of Tryon. Lynncote and The Villa recently were placed on the Study List of the Survey and Planning Branch of the Division of Archives and History, and their nominations to the National Register of Historic Places shall be written in the near future.



**The Villa
Erskine Road**

After teaching English for four years in Massachusetts, Ralph Erskine, son of Charles and Emma Payne Erskine, returned to Tryon in 1910 and immediately began building both the Tryon Chair Factory (later the renowned Danersk Furniture Company) and this hilltop house which he called "The Villa Barbara" after his wife. The distinctive provincial Italian villa style of the house was inspired by its most outstanding feature of two twisted columns of Verona marble that were the gift of a New York City antique dealer. The severity of the

stuccoed walls is relieved by many banks of windows, including a Palladian window in the dining room, and two short, very narrow twisted columns which divide the round-headed windows in the wall supported by the massive marble columns. The lush, landscaped grounds which overlook the mountains to the west include huge boxwoods, an arbor supported by Cornithian columns, and a small pool featuring a bronze statue of a boy on the back of a snail. The property remains in the Erskine family.



**Lynncote
Lynn Road**

Charles B. and Emma Payne Erskine purchased the hillside site of Lynncote in 1892 after spending two extended vacations at McAbey's Inn less than one mile away. Mr. Erskine designed the house with the assistance of the architect who was designing Biltmore Village (probably Richard Sharp Smith) and began supervising the construction in 1893. Lynncote, Scottish for "cottage on a rocky hill," is in the English Tudor style and is outstanding for the authenticity of its construction which is a monument to the skill of local craftsmen. Most of the exterior walls were composed of local rock and portions of the upper stories consist of half-timbering with stucco or various patterns of brick fill between the heavy beams. Cedar shake shingles cover the multiple gable and hip roofs and carved pendants and decorative sawn boards decorate the gables. The steep hillside

was terraced with curving rock walls that delineate the gardens and the large expanse above the house where the swimming pool was dug.

Fire gutted the interior of Lynncote in 1916, sparing only the exterior stone walls which stood in ruins for several years. In 1927, the Erskines' daughter Susan and her husband C. P. Rogers, owner of the Feldspar Mining Company, began rebuilding Lynncote with the assistance of Hendersonville architect Erle Stillwell. Once again, local craftsmen used age-old construction techniques. Variations from the original structure include the massive stone chimney, additional windows, and a revised floor plan. Frank Arthur carved the walnut mantelpiece, fireside bench, staircase skirting, and the lions over the front portico.

RESOURCES FOR HISTORIC PRESERVATION

An architectural and historical survey such as the one conducted in Tryon, N.C., should be more than the compilation of data which becomes part of an archive. Though accurate architectural and historical information is important to future generations of scholars, the survey serves a more basic purpose. It is a building block for preservation planning today. Intelligent community planning involves the citizenry and its appointed and elected officials, and these groups must make every effort to be informed of ways to assist their community in preserving the resources identified by the survey. The following is a brief, annotated list of programs and agencies available to aid in this process. The Programs section titled Preservation Tools is divided into Federal and State-Local sections, though it should be noted that the State has closely followed the Federal lead in establishing legislation that reflects the Federal Government's effort to conserve the nation's cultural resources. The agencies that assist in preservation projects have been grouped under the heading, Sources of Information.

PRESERVATION TOOLS

FEDERAL LEGISLATION

The National Historic Preservation Act of 1966

The National Historic Preservation Act of 1966 is the cornerstone of federal legislation for historic preservation. The law established three major programs: 1) the National Register of Historic Places, which is the official listing of property worthy of protection and preservation; 2) a Grants-in-Aid Program, which provides matching funds for restoration/rehabilitation of National Register property; and 3) an environmental review mechanism found in Section 106 of the Act, which requires federal agencies to determine the effects of their programs on cultural resources.

1. The National Register of Historic Places

Under the authority of the National Historic Preservation Act of 1966, the Secretary of the Interior established the National Register as a list of districts, sites, buildings, structures, archeology, and culture. The properties identified in the National Register are of State and local as well as national significance, and the criteria for eligibility have been established by the Department of the Interior. Nominations are made by the State Historic Preservation Officer, after approval by the State Professional Review Committee and work by the staff of the Survey and Plan-

ning Branch, Division of Archives and History, or a qualified consultant working under the Head of the Branch, Ms. Catherine Bishir. After review and approval by the Office of the National Register, Heritage Conservation and Recreation Service, which generally takes three to six months, the nominated properties are entered in the Register.

Listing on the register places no restrictions on the owner of a private residential property, and may enable the owner to qualify for Heritage Conservation and Recreation Service funding and/or Historic Preservation Loans. If the National Register entry is an income-producing property, the owner may take advantage of the tax incentives offered by the Tax Reform Act of 1976. The Act also carries tax disincentives should the owner decide to demolish the property.

The Register provides no specific protection for the properties listed on it. Section 106 of the National Historic Preservation Act requires that all State and Federal projects that will affect National Register properties (or those eligible for the Register) undergo an environmental review procedure.

2. Department of the Interior Grants-in-Aid

The National Historic Preservation Act of 1966 authorizes 50% matching grants-in-aid to the 50 states and the territories and to the National Trust for Historic Preservation. Grant funds may be used for the preparation of comprehensive statewide surveys (such as the architectural and historical survey of Tryon, part of which is represented by this publication), for preservation plans and for the acquisition and development of properties listed in the National Register. States and territories may transfer funds to local governments or private organizations and individuals. For acquisition and development projects involving a private transferee, the public interest is protected by deed covenants that assure maintenance, administration and public benefit. (Contact Ms. Lloyd Childers, Grants-Administrator, Division of Archives and History, for more information regarding these grants.)

3. Section 106: Compliance and the Advisory Council on Historic Preservation

Section 106 of the National Historic Preservation Act of 1966 assigns responsibility to all federal agencies to assess the impact of their programs on historic and cultural properties. The Act also created the Advisory Council on Historic Preservation to advise the Congress and the President and to implement the re-

quirements of Section 106.

Executive Order 11593: Protection and Enhancement of the Cultural Environment (1971): 16 U.S.C. 740, Suppl. 1971, extended the protection afforded National Register properties by Section 106. It requires that Federal agencies take a leadership role in the preservation of the nation's cultural resources. First, federal agencies must not only maintain and preserve historic properties under their jurisdiction but also survey and nominate them to the National Register. Second, a determination of eligibility for the National Register must be undertaken for every property to be affected by a federally funded, licensed, or executed project. (The process of determination of eligibility is faster than the process of nomination but affords the same protection as a direct nomination.)

Tax Reform Act of 1976

The provisions of Section 2124 of the Tax Reform Act of 1976 encourage the rehabilitation of certified historic structures that are income producing if they are 1) listed on the National Register, 2) included within a National Register District and certified as contributing to the historic significance of the district, or 3) located in a historic district certified by the Secretary of the Interior as containing certain historic provisions and certified as contributing to the historic significance of the district.

Information on the certification process and guidelines for implementation of the Tax Reform Act provisions may be obtained from Ms. Langdon Edmunds at the Division of Archives and History.

Revenue Act of 1978

This Act, like the Tax Reform Act of 1976, seeks to encourage the rehabilitation of older structures. It provides an investment credit of 10% on a non-residential building that has been in use for at least 20 years. The rehabilitation must be certified. This new Act does **not** require that the building being rehabilitated be listed in the National register or be a part of a historic district. (See agencies below for sources of information on this Act.)

STATE-LOCAL PROGRAMS

Historic Properties Commissions

The statute which outlines the procedures for establishing such a commission is G.S. 160A-399.1-13. Whereas a Historic District Commission (which is described below) deals only with properties

in a designated historic district, Historic Properties Commissions deal with individual properties. They have the power to designate, acquire and restore historic properties and are obligated to carry on certain public education programs. The statute establishes procedures for designating properties and designation means that the property may be demolished only after 180 days' written notice of the owner's proposed action has been given to the historic properties commission. Associated with the Historic Properties Commission enabling legislation are several other North Carolina historic preservation acts, including: a tax deferral, the opportunity for acquisition of historic property by right of eminent domain and the Historic Preservation and Conservations Agreement Act (easements and covenants.)

Historic District Commissions

One of the outcomes of an architectural and historical survey may be the recommendation that a county or municipality create one or more local historic districts to preserve the character of older neighborhoods. The procedure for doing this is given in North Carolina General Statute 160A-395-398 and requires, among other steps, the appointment by the Town Council of a Historic District Commission. After a historic district is designated, the Commission is required to review major changes to the exterior appearance of buildings and to issue Certificates of Appropriateness for those changes. In addition, property owners must give notice 180 days prior to the demolition of a structure in the district, although the Commission can waive this regulation.

SOURCES OF INFORMATION

National Trust For Historic Preservation

Chartered in 1949 by the Congress of the United States, the Trust is a non-profit organization which encourages public participation in the preservation of districts, sites, buildings, structures and objects significant in American history and culture. It has become a foremost source of preservation information and publishes a monthly newsletter, **Preservation News**, and a quarterly magazine, **Historic Preservation**, as well as special information bulletins on such topics as rural conservation and the 1976 Tax Reform Act. Write to the Trust at 740-748 Jackson Place, N.W., Washington, D.C. 20006.

Archeology and Historic Preservation Section

The North Carolina State Department of Cultural Resources, Division of Archives and History, Archeology and Historic Preservation Section, is responsible for a wide range of programs that include the National Register of Historic Places; the State Highway Historical Marker Program; Grants-in-Aid for Historic Preservation; Archeological Resources Survey; Historic District and Historic Properties Commissions; Public Education and Technical Preservation Services. The Section is composed of five branches and is supported by an administrative staff.

For information regarding the workings of this Section of the Division, write Brent D. Glass, Administrator, Archeology and Historic Preservation Section, Division of Archives and History, 109 E. Jones Street, Raleigh, N.C. 27611.

North Carolina State Attorney General

The Attorney General's Office has become an important element in North Carolina preservation. As the preservation movement comes of age and makes use of new and existing legal mechanisms to achieve its goals, the Office of the Attorney General is a valuable resource for information regarding many of the preservation tools listed above. For information about the 1976 and 1978 Tax Reform Acts and other preservation methodologies not listed here, including preservation easements and covenants and reverter clauses, write Douglas A. Johnston, Assistant Attorney General, P.O. Box 629, Raleigh, N.C. 27602.

Historic Preservation Society of North Carolina

The Society has been a force in state historic preservation since its inception as the Society for the Preservation of N.C. Antiquities in 1939. In recent years, the Society has moved into a more active public education role and publishes a newsletter and two technical leaflets each year. In addition, it sponsors an Annual Spring Preservation Conference and has added an educational program to the morning session of the Annual Meeting held during Culture Week in Raleigh each November. The Society maintains a close alliance with the Division of Archives and History and has its offices in the N.C. State Archives and Library Building. For information regarding the Society, write Mrs. Frances Whitley, Executive Secretary, 109 E. Jones St., Raleigh, N.C. 27611.

Historic Preservation Fund of North Carolina

The Fund is a creation of the Historic Preservation Society and is the first state-wide revolving fund in the country. It purchases endangered historic properties and sells them to private buyers willing and able to restore them. The money gained through the sale of the property is added to the revolving fund used to continue the cycle of purchase and resale.

The Fund maintains two offices, the addresses and personnel of which are listed below:

Headquarters Office

508 Insurance Building
336 Fayetteville St.
Raleigh, N.C. 27601

J. Myrick Howard, Executive Director

Western Office:

13 Veterans Drive
P.O. Box 9527
Asheville, N.C. 28805

James A. Gray, Director of Development

REFERENCES

A Brief History of Tryon

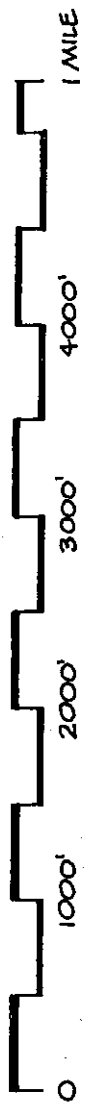
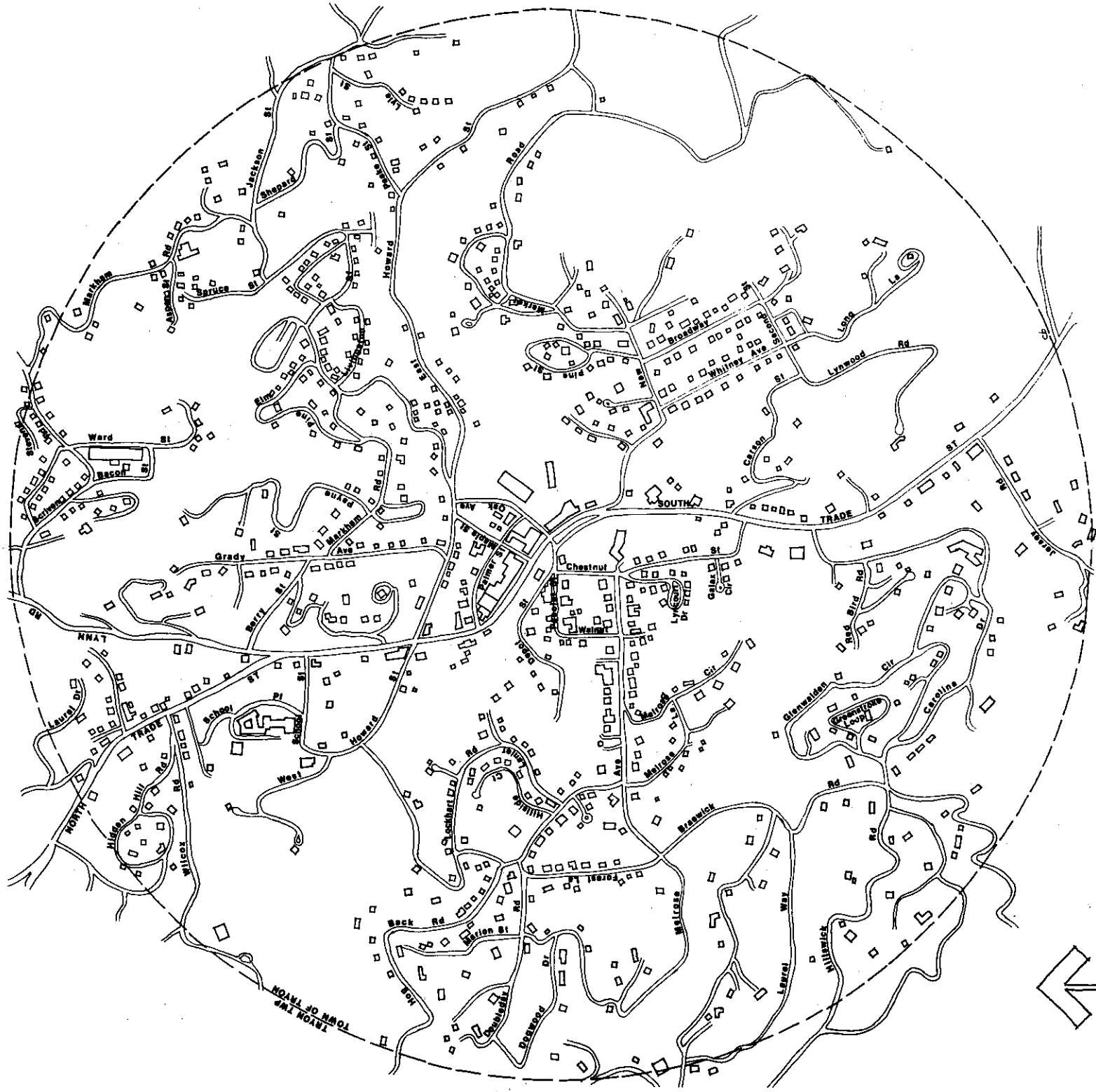
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