

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Hopecote
other names/site number NA

2. Location

street & number 1820 Melrose Avenue NA not for publication
city or town Knoxville NA vicinity
state Tennessee code TN county Knox code 093 zip code 37916

3. State/Federal Agency Certification

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

Signature of certifying official/Title Date
State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper

Date of Action

Hopecote
Name of Property

Knox County, TN
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal
- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

Historic & Architectural Resources of The
University of Tennessee, Knoxville

**Number of Contributing resources previously listed
in the National Register**

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

OTHER: English Cottage Revival

Materials
(Enter categories from instructions)

foundation BRICK
walls STUCCO

roof STONE: slate
other WOOD

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations N/A

(Mark "x" in all boxes that apply)

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1924-1977

Significant Dates

1924

Significant Person

(complete if Criterion B is marked)

Cultural Affiliation

N/A

Architect/Builder

John Fanz Staub (1892-1981)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS): N/A

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

Primary location of additional data:

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

Name of repository:

Special Collections Library, University of TN, Knoxville

Hopecote
Name of Property

Knox County, TN
County and State

10. Geographical Data

Acreage of Property _____

UTM References

(place additional UTM references on a continuation sheet)

1	_____	_____	_____	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

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

11. Form Prepared By

name/title Gail L. Guymon, Architectural Historian/Archivist
organization Archaeological Research Laboratory/U. of TN date October 21, 2011
street & number 5723 Middlebrook Pike, Rm. 239A telephone 865.974.9644
city or town Knoxville state TN zip code 37921

Additional Documentation

submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

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

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303

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7. Physical Description

Located in the vestiges of what once was a residential neighborhood in Old West Knoxville at 1820 Melrose Avenue and now part of the University of Tennessee's Knoxville campus, Hopecote is one of the most important examples of early twentieth century domestic architecture in Knoxville and an excellent example of the Country House movement in domestic design from the 1920s.¹ Hopecote's top heavy, angular, English Cottage Revival style is a striking visual counterpoint to the rectangular symmetry of the Colonial Revival homes along the north side of Melrose Avenue.

Defining exterior features of the 4,060 square foot wood frame residence include a steeply-pitched side-gabled slate roof, stucco exterior, two unmatched brick chimneys, four and eight-light casement windows, and ten-light French doors set into plain wooden surrounds. Narrow wooden louvered attic vents are located on the gabled end wall of the sunroom wing and the east wall of the main block. Inside, massive hand-hewn oak timbers taken from an early barn on a farmstead that was the birthplace of Admiral David G. Farragut (1801-1870) were used to fashion the splayed primary door surrounds, beamed ceiling, fireplace lintel, and built-in bookshelves in the living room as well as a portion of the half-wall in the second story stair hall and the mantle shelf in the master bedroom.² The hearthstone for the living room fireplace came from one of the paths of the James Park House in downtown Knoxville (NRHP/1972). The corner cupboard in the living room is a late eighteenth century piece by English house carpenter and cabinetmaker, Thomas Hope, an ancestor of Albert Guinn Hope. Completed in 1924, the house was built by country house architect, John Fanz Staub (1892-1981), for his aunt and uncle, Albert Guinn Hope and Emma Fanz (Price) Hope and was his first commissioned work. The name of the house is derived from a combination of the surname 'Hope' and 'cote' meaning 'cottage.'

Homes immediately east and south of Hopecote have been demolished to create surface parking lots. In spite of the changes around it, the vegetative barrier created by Hopecote's mature trees, shrubs, and rear garden help retain a sense of the original setting (Historic Photos 2-3). French doors on the rear of the house open to a large stone terrace that extends the length of the south elevation. Surrounding the terrace are planting beds with mature trees and a variety of perennials including hydrangea, liriopé, and ferns. Original plantings include winter jasmine, tulip tree, eastern hemlock, Japanese spindle tree, star magnolia, and eastern white pine. The beds are defined by dry-laid limestone walls and divided by a set of limestone steps aligned with the rear entry (Photo 7). The steps connect the terrace and the planting beds with a large curvilinear brick patio flanked with more beds along the east side and rear of the property (Photo 6). The mature trees, shrubs, and flowers in these rear beds help screen the view of the adjacent parking lots while also defining the edges of the landscape.

¹Tim Ezzell, Carroll Van West, Larry McKee, Elizabeth Moore, and Julie Lenger *Campus Heritage Plan: University of Tennessee*, University of Tennessee Community Partnership Center, 2009, 51.

² Farragut's birthplace was at Lowe's Ferry in west Knox County near the settlement of Campbell's Station and is now within the town of Farragut

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The original boxwood hedge runs the width of the property along the northwest side and separates the front lawn from the public sidewalk. Foundation plantings soften the lines of the house (Photo 1). Near the property boundary on the east, the original narrow driveway has a stone wall along the east side (Photo 5). Both sides of the driveway are defined by mature vegetation. The sloping grade of the drive terminates at the single car garage adjacent to the wing on the northeast corner of the house and the surface parking lot on the east (Photo 2). The garage is original to the house and originally had four-light paneled wooden doors. These are no longer extant.

The two-story rectangular main block has two brick chimneys: an exterior offset end chimney at the junction with the north corner wing and an interior end chimney centered on the west wall of the living room. This part of the house contains the foyer, living and dining rooms, main staircase (Photos 11-14, 16), downstairs bathroom and hall between the foyer and kitchen wing, and a centered short rear entry hall on the main level. Upstairs, three bedrooms and two full baths are positioned off the center hall (Photos 22, 23, 25). A small one-story offset wing on the south elevation contains a sunroom that opens directly off the rear corner of the living room (Photo 18). The one and one-half story offset wing on the opposing north corner of the main block contains the kitchen, pantry, breakfast room, service entry porch, (Photos 19-20), stairs to the basement and garage, and an enclosed staircase to what was originally the maid's bedroom and bath on the upper level (Photo 21).

The façade (northwest elevation) is dominated by the sloping slate roof whose pitch and slightly overhanging eaves visually reduces the height of the exterior wall and gives Hopecote the outward appearance of an English cottage. From this elevation, Hopecote is a study in juxtaposed vertical and horizontal planes punctuated by the evenly-spaced placement of vertical elements (the mismatched chimneys and the centered gable on the main block) (Photo 1). Fenestration is minimized; articulated horizontal bands of three six-light casement windows on both stories barely interrupt the otherwise unbroken expanse of the walls. In the center of the façade, a brass-studded, ledged entry door is set into a plain hewn surround of salvaged barn wood (Photo 9). The gray-green patina of the original ship's lamp to the right of the entry door³ harmonizes with the weathered wood and slate roof. Kitchen and living room windows are to the left and right of the entry, respectively.

The south (rear) elevation of the main block contains three evenly-spaced bays defined at the roof-wall junction by three gabled dormers; each with a pair of eight-light windows on the second story (Photo 3). Delineation of the bays is visually reinforced by the even placement of three vertical downspouts. A band of three six-light casement windows in the living and dining rooms flank the centered French doors that open directly to the stone terrace and rear garden (Photo 10).

The east elevation of the north wing has a centered sixteen-light wooden entry door flanked by two sets of paired eight-light casement windows set evenly with the height of the door that opens to a

³ A flagstone walk originally extended from the sidewalk to the front door. The walk is now brick.

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small enclosed porch. A vertical board apron fills the space below the windows to ground level. Directly above the entry door on the second story is a set of eight-light casement windows. The wing also has a shed dormer with three six-light casement windows on the south elevation (Photo 8) that provide light and air to the maid's quarters.

At the opposite corner of the main block, the south wing has a set of French doors with fixed lights centered on the north and south elevations and French doors without lights on the east elevation to bring more light into the room and connect the interior and exterior spaces. The west elevation of this wing has a horizontal strip of four four-light casement windows set high into the wall (Photo 4).

Like the exterior, the interior of the house retains a high degree of architectural integrity. Here, Staub's choice of materials, ceiling height, window placement, and configuration play light against dark and minimize the amount of space devoted to windows facing the street. Rough plaster covers the off-white walls and the eight-foot ceilings contribute to the cottage feel of the interior. Their color contrasts with the interior's dark elements: hewn ceiling beams and wooden bookcases, splayed door surrounds, fireplace lintels, hardwood floors, and paneled dining room walls. Deeply recessed windows on the east and west elevations of both floors as well as door openings to the living room, sunroom and dining room reveal wall thickness. Staub's use of small articulated windows maximizes the amount of unbroken wall space and permits the careful placement of furnishings.

Although some modernization has occurred out of necessity, the floor plan and appearance of the interior space retains a high degree of integrity. The cloak room off the hall between the foyer and kitchen is now part of the adjoining bathroom; however, room configuration on the rest of the main floor is original as are the hardwood floors in the principal rooms and the ceramic tile used in the kitchens and baths. All the barn wood used in the house is intact. Oak batten bedroom and bath doors have antique strap hinges and latches. The four-panel doors in the dining room are made of the same pine as the room's paneled walls. Interior kitchen doors to the breakfast room, rear stairs, and baths (Photos 18, 20) are ledged and have reproduction iron strap hinges and thumb latches.

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

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in the foyer is the largest. Also pewter, it is rectangular with crimped edges. Window hardware is original as are the rat-tail latches on the French doors.

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8. Statement of Significance

Hopecote is eligible for the National Register under Criterion C as an excellent example of the residential construction from the Country House movement (1910s through 1940) when upscale suburban residences in the United States favored historic period designs that were eclectic in nature. Country house architects combined elements of traditional styles in innovative ways to produce elegant homes that reflected the discerning tastes of wealthy clients. The nominated property embodies distinctive characteristics of generic medieval influences in an English Cottage Revival style. It is one of two extant examples of homes in Knoxville, Tennessee designed by country house architect, John F. Staub. Completed in 1924, Hopecote was Staub's first commissioned design and represents the beginning of a career that concentrated on the design of country homes for wealthy patrons in Texas and a few other southern states. Stylistically, it reflects the influence of Staub's mentor, New York City architect, Harrie Thomas Lindeberg, whose work during the 1910s and 1920s focused primarily on the design of country estates for the wealthy. Lindeberg's philosophy that an elegant house need not be ostentatious was adopted by Staub and is seen in his designs throughout his long career.⁴ Hopecote exhibits significance within the University of Tennessee period outlined in the Multiple Property Nomination, Historic and Architectural Resources of The University of Tennessee, Knoxville.

Historical Background

Hopecote was built for Albert Guinn Hope (1869-1955) and his wife, Emma Fanz Hope (1880-1977). Albert, a Knoxville silversmith, was the great-great grandson of the late eighteenth century English architect and joiner, Thomas Hope (1757-1820). Ramsey House ("Swan Pond," ca. 1797) and Statesview (ca. 1806) are the only surviving examples of Hope's work in the Knoxville, Tennessee area.⁵ His grandsons, David James Hope and John W. Hope, founded Hope Brothers & Co. in downtown Knoxville in 1868.⁶ Albert and his brother, James, were the second set of brothers to run the family business on Gay Street which specialized in sterling silver flatware and hollowware and both grew up helping their father and uncle in the store. Albert and James developed a reputation for producing intricate overall engraving done freehand and over the years, the "Hope Bros." stamp on silver, china, and crystal became synonymous with quality in the Knoxville area.⁷

Albert met and fell in love with Emma Fanz Staub Price whose first husband had been killed in one of the first automobile fatalities in the area. Her parents were German-born Ignaz Fanz, who owned a prominent meat market in the city's Market house, and Emma Jane Cooley Fanz. Ignaz Fanz and Knoxville photographer, Joseph Knaffl, were friends and in 1899, Emma posed with

⁴ Howard Barnstone. *The Architecture of John F. Staub*. Austin and London: The University of Texas Press, 1979, 3.

⁵ William MacArthur, Jr. *Knoxville: Crossroads of the New South*. Tulsa: Continental Heritage Press, 1982, 23.

Ramsey House was placed on the NRHP 12/23/69 and Statesview on 4/24/73

⁶ East Tennessee Historical Society, Mary U. Rothrock, (ed.). *The French Broad-Holston Country: A History of Knox County, Tennessee*. Knoxville, Tennessee: The Society, 1972, 428-429.

⁷ Anonymous "Hopecote" A booklet printed for UT in conjunction with the planned renovation of Hopecote, ca. 1979. Unpaginated

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Knaffl's infant daughter, Josephine, for a photograph originally entitled "Madonna and Child" (Historic Photo 1). Renamed "Knaffl's Madonna," the photograph was exhibited at the Photographer's Association convention in Celeron, New York. One New York newspaper even devoted an entire page to the photograph and the story behind it. It eventually became Knaffl's best-known work and copies were reported as far away as Japan.⁸⁻⁹

By the time Emma and Albert were married in 1916, she had developed an interest in the decorative arts and landscape design. Versed in history and antiques, Emma was among a handful of women whose efforts saved Blount Mansion from being destroyed in the mid 1920s.¹⁰ She also became actively involved with Hope Bros. In addition to doing some of the buying for the store, Emma enjoyed giving brides advice on selecting china, silver, and crystal patterns.¹¹

The newlyweds resided in a two-story frame house at 608 West Hill Avenue in downtown Knoxville. While convenient to the store on Gay Street, Emma no doubt wanted a house away from the noise and dirt of the city in which she could unleash her decorating and gardening skills. In 1917 and 1921 she purchased parts of adjacent lots 11 and 12 in the Melrose Park Addition from Fannie O'Conner and Louise M. and John S. Webster.¹² The addition was about six blocks west of the University of Tennessee campus in a developing residential area and popular with prominent businessmen such as J. E. Briscoe, who purchased the first lot there before 1900.¹³

In 1921 Emma contacted her nephew, novice architect, John Fanz Staub, and asked him if he would design a "little humble cottage-type, such is as you see around Broadway in England." At the time, Staub was in Lake Forest, Illinois, supervising the construction of an estate for Phillip of Armour III. Staub approached the New York contractor about the slate roof being put on the Armour house and mentioned that he wished his aunt could have a roof like that for her house in Knoxville. The contractor sent men to install it for her at a reasonable price. The slates are tapered; thick along the bottom eave but thinner as they go toward the peak of the roof. Staub also loved the natural colors present; a range of heather tones of grays, grayish green, and mauve which reflected the colors in the landscape.¹⁴ All of the reproduction door and window hardware for Hopecote was made by the Iron Craftsman in Philadelphia at a cost of \$409.10.¹⁵ Antique hardware used for Hopecote came from pre-Revolutionary buildings in Massachusetts.¹⁶

⁸East Tennessee Historical Society, Lucile Deaderick, (ed.) *Heart of the Valley: A History of Knoxville, Tennessee*. Knoxville, Tennessee: The Society, 1976, 427, 428-550.

⁹*Op. cit.*, Anonymous.

¹⁰A National Historic Landmark (10/15/66), Blount Mansion (ca. 1792) was the capital of the Territory of the United States South of the Ohio River and home of Governor William Blount.

¹¹*Op. cit.* Anonymous.

¹²Knox County Archives, Knoxville, Tennessee [KCA] 1917: Deed Book [DB] 319:50, and 1921 [DB] 349:440.

¹³Knoxville City Directory, 1900. Knoxville: The Knoxville City Directory Company.

¹⁴Betsey Morris. "Hopecote has a Future With UT Knoxville." *The Knoxville-News Sentinel*, November 12, 1978, F1-2.

¹⁵*Op. cit.* Anonymous.

¹⁶Office of the University Historian. Historical Vignette: "Hopecote." *Context*, January 17, 1991, 3.

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Construction was completed in 1924. After the house was finished, Emma decided she wanted the dining room walls paneled and Staub approved; adapting his design from a period room displayed at the Metropolitan Museum of Art in New York City (Photo 11).¹⁷

When Hopecote was featured in *The House Beautiful* in February 1925, the article stated "The desire for simplicity, honesty, and truth... has lent to a suburban lot only 10 x 150 feet, a feeling of privacy and completeness." Emma strove to achieve the same effect through her choice of furnishings. She furnished the house with Early American antiques that included a piece handed down in the family: a corner cupboard designed by Thomas Hope (Photo #15). Some English porcelain pieces were included along with pewter and collections of lusterware. Some of the hinges were from pre-Revolutionary barns in Massachusetts. Staub also assisted in furnishing Hopecote and contributed some seventeenth century Dutch Blaeu maps and an antique hooked rug that Emma hung over the living room fireplace (Historic Photo #4).¹⁸

Staub continued to correspond with his aunt over the years and never lost interest in Hopecote. After viewing photographs of the living room, he approved of the andirons Emma had found for the fireplace but gently suggested they needed to be placed slightly farther apart. Staub also made suggestions about the use of color, noting the living room couch cover and wall hanging should be dyed a darker color to make them stand out against the light-colored walls. He tempered these suggestions with the explanation, "...It is so easy to be critical and I hope you understand I'm only trying to achieve perfection."¹⁹

In 1932 the Hope brothers lost their business and Albert nearly lost Hopecote; mortgaging his house several times between 1932 and 1938. The business was purchased and continued briefly under the name "Hope Bros." A short time later, the name was changed to "Kimball's." Albert and James reopened Hope Bros. at 613 Market Street during the early 1940s where they continued their tradition of quality until their deaths.²⁰⁻²¹

After Albert died in 1955, Emma's two unmarried sisters, Ella and Adah, and her brother, Leo, moved into Hopecote. Ella was an accomplished pianist and gave lessons on a piano which nearly filled the sunroom. Adah was a historian who spent her days at Blount Mansion. Leo Fanz was an attorney and musician and despite his failing eyesight, became so familiar with the interior of the house he could easily get around by himself. Emma Hope sold the property to the University of Tennessee Knoxville (UTK) in 1976 under the condition she be allowed to reside at Hopecote until her death at the age of 97 (1977).²²⁻²³

¹⁷ John Thomas Rather, Jr. "Charm In The Small House As Shown In 'Hopecote' in Knoxville, Tennessee." *The House Beautiful*, February 1925, 115

¹⁸ *Ibid*

¹⁹ *Ibid*

²⁰ *Op. cit.* Anonymous.

²¹ AR.026, Hopecote. Box 1, Folder 3. Special Collections Library, University of Tennessee, Knoxville.

²² *Op. cit.* Anonymous

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Once UTK took possession of Hopecote, a committee was formed to oversee the renovations and solicit donations of funds and antique furnishings. Members included architect, John F. Staub, who served as honorary chairman, prominent members of the Knoxville community, and University faculty and staff. Most of the work done on Hopecote involved replacing wiring and plumbing to bring it up to current building codes; however, other changes were made to simply modernize it. That included the installation of central HVAC as well as fire/security systems. The hardwood floors were refinished and the walls were replastered. The downstairs cloak room was made part of the adjoining bath. All the windows were repaired to their fully functional state and gutters and downspouts were replaced.²⁴

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

John F. Staub

Born in 1892, John Fanz Staub's mother, Anna Cornelia Fanz, was one of Emma Fanz Hope's sisters. His father was Fritz Staub, the son of Swiss-German immigrant, Peter Staub (1827-1904) who settled in Knoxville, Tennessee in 1856. Peter began his career in Knoxville as a simple tailor but opened Staub's Opera House at the southeast corner of Gay Street and Cumberland Avenue in 1872. Under his management, it became the centerpiece of cultural development in Knoxville by bringing prominent actors and theatrical companies to town which no doubt facilitated his being elected mayor of Knoxville in 1874 and 1881. During Peter Staub's terms as mayor, Knoxville established a municipal fire department as well as a public school district. President Rutherford B. Hayes appointed him to represent the United States and Tennessee as a commissioner to the Paris Exposition and in 1885, President Grover Cleveland appointed him to the post of United States Consul to Switzerland. Busy with his career, Peter transferred management of the theater to Fritz, who changed the name to the Lyric Theater. Vaudeville acts were among those featured there during the early twentieth century. Peter was killed in a runaway horse accident on May 8, 1904.²⁵⁻²⁶

By the time John F. Staub was born, the Staub family had been accepted as part of Knoxville's "elite" class of citizens. Members of St. John's Episcopal Church and the Knoxville Country Club, they mingled with other upper class families at various civic and social venues. John enrolled at the University of Tennessee and majored in mathematics with a minor in art. Class sketching trips

²³[KCA] 1976 [DB] 1597:589-90

²⁴*Op. cit.* Morris, 1978, F-2.

²⁵Lyric Theater. 14 Oct 2011 <http://cinematreasures.org/theaters/10941>.

²⁶Robert Parkinson. "Peter Staub," *Tennessee Encyclopedia of History and Culture*, 2011, Tennessee Encyclopedia of History and Culture 14 Oct 2011 <http://www.tennesseeencyclopedia.net/entry.php?rec=1259>.

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to picturesque rural towns such as Wolf Creek, Tennessee introduced him to architecture. About the same time, Fritz and Anna Staub were preparing to have a Tudor house built just west of campus and Anna showed him two books on English cottages and farmhouses she had been studying. With his interest in architecture piqued, he abandoned mathematics and switched his major to architecture during his junior year. In the summer of 1913 after he completed his undergraduate degree, John gave dancing lessons to the sons and daughters of his parents' friends at the country club. His skill and grace as a dancer served him well years later as a member of Houston's upper class.²⁷

Staub entered MIT and graduated with a B.S. in architectural design in 1915. Awarded a post-graduate scholarship, he spent the next year studying architecture in Europe and Central America. By the time he returned to the United States, he had decided to make architectural design his life's work. MIT was a popular place for aspiring Southern architects at that time so Staub continued his studies there taking classes in design, perspective, life drawing, and architectural history. He studied under Boston architect, C. Howard Walker but Staub's biggest influence was his design instructor, Edgar I. Williams. Staub earned an M.S. in architecture in 1916.²⁸

Through a series of fortuitous connections, Staub was able to secure an interview as well as his first job with the New York country house architect, Harrie T. Lindeberg; working in his firm from 1916-1917 at a starting pay of \$12.00 per week.²⁹ After opening his own practice in 1910, Lindeberg had already established himself as one of the country's most influential country house architects and received commissions from a long list of wealthy patrons. Lindeberg put Staub to work on several homes in Illinois, Massachusetts, Connecticut, and New Jersey. Staub's work was interrupted by a brief stint in the U.S. Navy as a combat aviator from 1917 to 1918 but after WWI ended, he returned to New York and continued to work for Lindeberg until 1923. While in New York, Staub met Madeleine Louise Delabarre, a recent graduate of the Parsons School of Design. They were married in October, 1919. It was a perfect pairing: Madeleine's charm and social connections brought Staub his first commissions in Houston.³⁰

Lindeberg's eclectic designs and his approach to the design of country houses had a profound effect on Staub. Commenting on Lindeberg's country houses, architectural critic Royal Cortissoz said they have a "new minted quality, delightfully unspoiled by derivative influences. It does not make you think of a French chateau or an Italian villa." Lindeberg taught Staub not to copy historical types but to recombine selected historical elements from those types into "a unique creation that expressed the artist's own sensibilities and the particular circumstances of the commission."³¹

²⁷Stephen Fox. *The Country Houses of John F. Staub*. College Station: Texas A&M University Press, ca. 2007, 2

²⁸The AIA Historical Directory of American Architects, s.v. "Staub, John F.," (ahd1042775), <http://www.aia.org/about/history/aia082017> (accessed Oct. 14 2011).

²⁹*Op. cit.* Barnstone, 3.

³⁰*Op. cit.* Barnstone, 12

³¹*Op. cit.* Barnstone, 4

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In 1921 Staub was offered a position with the Knoxville architectural firm of Barber and McMurry. Lindeberg, however, wanted him to go to Houston, Texas to work on a new residential development called Shadyside because Staub was familiar with the client's taste. Staub opted to go to Houston; a decision that put him in the place he would remain for the rest of his life and ensured his success as an architect. Many years later as he reflected on this decision, Staub said, "I made up my mind that if I went back to Knoxville, they'd say 'his grandfather or father got him that job.' And I thought, if I go to Texas where I don't know anybody, they can't say anybody's shoving jobs my way."³² As if he wasn't busy enough, that same year his Aunt Emma Hope asked him to design a Cotswald English Country house for her and his Uncle Albert. Hopecote was Staub's first independent commission and provided him with the opportunity to practice what he had learned from Lindeberg.

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

Emma Hope wanted the interior spatial arrangement of the house to reflect the informality of the exterior so Staub designed an asymmetrical floor plan with a small entrance hall. Rather than placing the dining room to the left of the entrance opposite the living room as is common in traditional designs, Hopecote's dining room is at the rear of the main block and accessible only from the rear hall off the living room or through the kitchen wing. The use of exposed timbers, rough plastered walls, and articulating fenestration imparts an eclectic sense of Arts and Crafts modernity to Hopecote while still evoking the atmosphere of an English country cottage. Careful to avoid the picturesque clichés frequently seen on medieval revival styles in the United States, Hopecote exhibits a restrained use of elements taken from those styles combined without copying them *per se*.³³

Hopecote's site slopes to the south toward the Great Smoky Mountains. The house is oriented so each room on the rear of the house has a panoramic view and receives a maximum amount of sunlight. In keeping with the cottage architecture of rural England, the house and landscape complement one another and are linked by Staub's choice of materials used on the exterior. The original landscaping produced the effect of a state of exquisite naturalness. While the front garden was more formal (Historic Photo 2) with foundation plantings, poplars framing the entry, and a

³²Houston Metropolitan Research Center. John F. Staub oral history interview, March 17, 1975. Houston Metropolitan Research Center, Houston Public Library.

³³*Op. cit.* Barnstone, 32-72.

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hedgerow, the rear garden was less controlled and consisted of a series of grassy terraces (Historic Photo 3). Wildflowers were mixed with controlled geometric plantings of shrubs and perennials and beyond the terraced area near the rear of the house; a level expanse of grass (now the brick patio area) abutted the southern end of the garden. Here, Emma had a "picture garden"; an ornamental pool surrounded by perennial borders. Shade trees were planted near the house and repeated at intervals in the rear garden.³⁴

An innovative and knowledgeable gardener, Emma Hope was a member of the Knoxville Garden Club. Over the years she filled the rear garden with varieties of white flowers, her favorite. She eventually amassed an impressive collection of Native American iris and planted these amid cultivated varieties. Lilies, another favorite, were also abundant. The garden gradually became neglected as her health failed and she was unable to maintain it. Many of her prized plants were given away and the original lines of the landscape were buried beneath honeysuckle, poison ivy, and other invasive natural species. When the University took possession of Hopecote in 1978, members of The Garden Club of Knoxville agreed to help with the restoration. In 1979-80 Hopecote's garden was a finalist for the "Founder's Fund" award of the American Garden Club.³⁵

The sunroom further enhanced the connection between the house and the garden; merging architecture with sunlight and nature through the use of French doors on the three exterior walls. Barnstone, Staub's biographer, described Hopecote as "a romantic reminiscence of that [English Cottage] style, retuned to the Knoxville climate, a compelling site, and twenties servicing, technology, and uses."³⁶

Hopecote won a special award for *House Beautiful's* first design competition in February 1925 and was later featured in *The Architect* (June 1925) and in *Southern Architect and Builder* (October 1924) magazines. One imitation of Hopecote was constructed in Glendale, Arizona after the owners saw the *House Beautiful* article and contacted the Hopes about dimensions of certain elements of the design and other details. In 1977 the East Tennessee Chapter of the American Institute of Architects gave its annual award to Emma Hope on behalf of Hopecote³⁷⁻³⁸

When Staub went to Houston for Lindeberg, he supervised the construction of three new houses Lindeberg had designed in the new planned residential district of Shadyside.³⁹ Each house was a different design and demonstrated that planned communities did not have to be visually boring. While upscale, Staub's designs reflected the national trend away from huge estate homes. Houston's elite of the 1920s preferred private enclaves with homes reflecting the individual tastes

³⁴Betsey B. Creekmore. Personal file with notes on Hopecote. AR 0267, Box 1, Folder 24. University of Tennessee Special Collections Library, Knoxville

³⁵*Ibid.*, and Betsey Morris "A Garden for Hopecote." *Knoxville News-Sentinel*, July 29, 1979, F-4.

³⁶*Op. cit.* Barnstone, 68.

³⁷*Op. cit.* Office of the University Historian

³⁸*Op. cit.* Anonymous

³⁹The development began with the building of Joseph S. Cullinan's home, 'Shadyside' in 1916

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of their owners. Restrained elegance was the new operative and Staub was adept at determining the taste of his clients and designing unique homes for them.

He quickly saw the potential Houston had to offer and he and Madeleine decided to make it their permanent home. In addition to an abundance of professional opportunities, Staub also realized that he, like Lindeberg, had the potential to be an arbiter of taste, style, and form. His residential designs of the 1920s and 1930s established a representational style that allowed Houston's elite to affiliate with an American patrician class. In 1926 Staub decided to strike out on his own and build his career in Houston. He opened an office in the Union National Bank where one of Lindeberg's clients had provided him with office space. Staub never had to advertise; receiving commissions through word of mouth and Madeleine's social connections.⁴⁰

Staub's work in Houston was concentrated in the elite neighborhoods of River Oaks, Courtlandt Place, and Broadacres. His earliest independent work included the River Oaks Country Club (1924-demolished) and Bayou Bend (1928). Between 1924 and 1958 he was responsible for the design of 31 houses in the River Oaks development in addition to designing homes that were never built and alterations/expansions of existing homes there.⁴¹ By the late 1920s Staub designed homes in Galveston and Fort Worth and his plans were being published in a number of professional publications. His firm also designed buildings for Rice University, the University of Texas-Austin, the University of Houston, and a few commercial buildings.⁴²

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

John F. Staub also designed an addition to an addition for the Alfred Sanford House (demolished) in Knoxville, Tennessee and in 1940; he designed a house for a childhood acquaintance, Eugenia Williams. Overlooking the Tennessee River, this house is now owned by the University of Tennessee system and is the only other extant example of Staub's work in Knoxville. Near the very end of his career, his third Knoxville house was designed in 1950 for his sister, Amy Staub Galyon, and was a contemporary design (Betsey B. Creekmore, personal communication 2011).

⁴⁰Op. cit. Fox, 2.

⁴¹Op. cit. Barnstone, 68.

⁴²Op. cit. Fox, 3-4.

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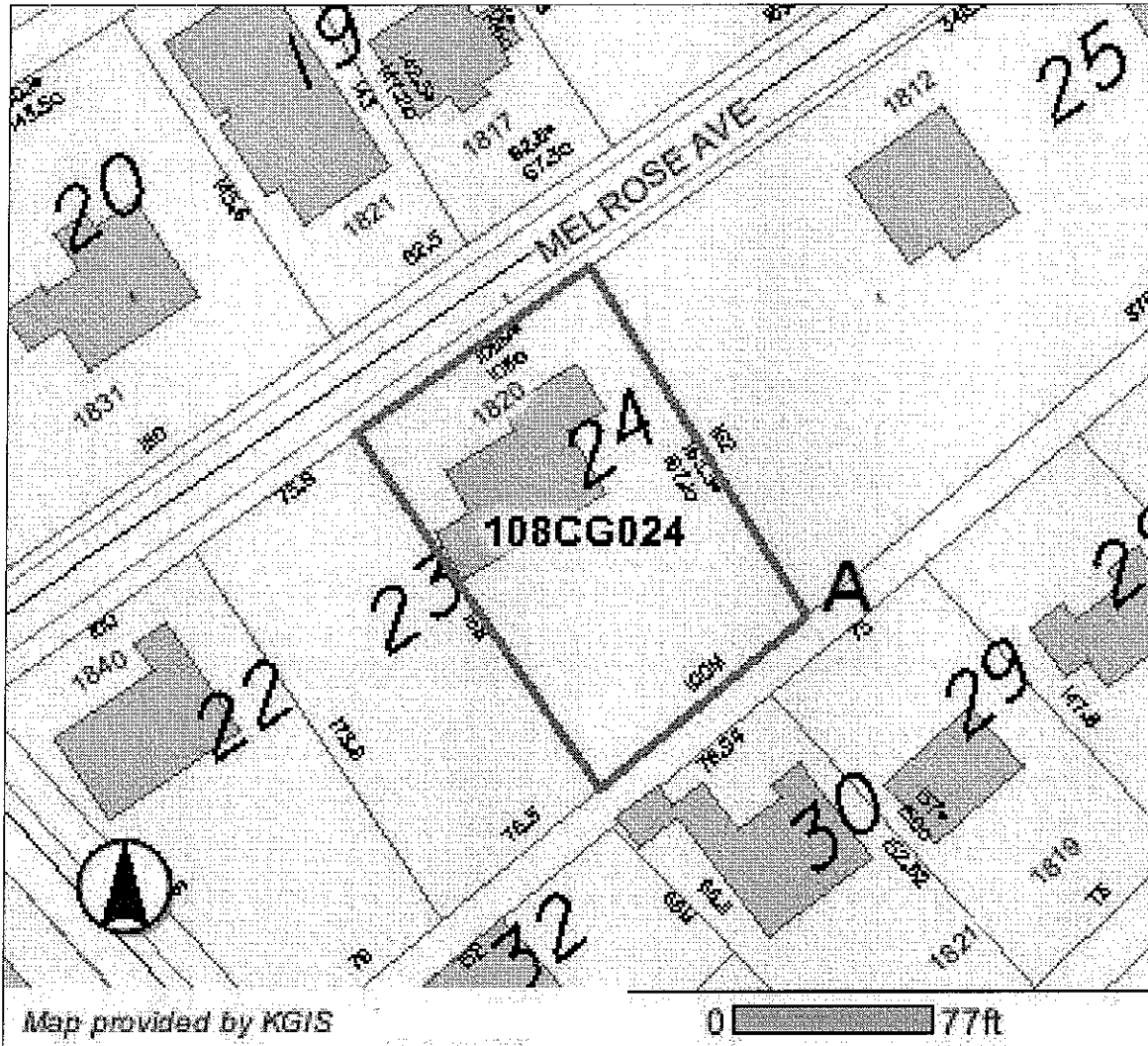
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10. Boundary Description and Justification

Beginning at Point A (the SE corner), the boundary extends 535.8 feet to the NE corner. From the NE to the NW corner, it extends 344.5 feet. From the NW to the SW corner, the boundary extends 551.2 feet. From the SW to the SE corner, the boundary extends 328 feet. This includes the land immediately surrounding the house and is shown as Parcel 24 on the map below. Hopecote is located on the Knoxville campus of the University of Tennessee and is surrounded by a vacant lot to the west (Parcel 23), houses to the north, and surface parking lots to the east and south.



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Photographs

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

#1 of 25

Northwest elevation (façade). Photographer facing southeast.

#2 of 25

Southeast (side) elevation. Photographer facing northwest.

#3 of 25

Southeast elevation (rear). Photographer facing northwest.

#4 of 25

Southwest elevation (side). Photographer facing northeast.

#5 of 25

View: driveway-northwest (façade) elevation. Photographer facing southeast.

#6 of 25

View: rear patio and garden area. Photographer facing east.

#7 of 25

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

#8 of 25

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

#9 of 25

View: main entry door-northwest (façade) elevation. Photographer facing southeast.

#10 of 25

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

#11 of 25

Main floor entry hall and staircase leading to upper floor. Photographer facing southeast.

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#12 of 25

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

#13 of 25

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

#14 of 25

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

#15 of 25

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

#16 of 25

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

#17 of 25

Detail of dining room sconces. Photographer facing southeast.

#18 of 25

Southwest corner of the sunroom. Photographer facing southwest.

#19 of 25

Main floor-breakfast room off kitchen with original china cabinet. Photographer facing east.

#20 of 25

Main floor-view of pantry adjacent to kitchen. Photographer facing north.

#21 of 25

Main floor kitchen-rear stairs to maid's quarters. Photographer facing southeast.

#22 of 25

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

#23 of 25

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

#24 of 25

Example of upper floor doors and original hardware. Photographer facing east.

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#25 of 25

Upper floor master bedroom, northwest corner. Photographer facing northwest.

Historic Photos

#1 of 4

“Knaffl’s Madonna,” 1899.

#2 of 4

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

#3 of 4

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

#4 of 4

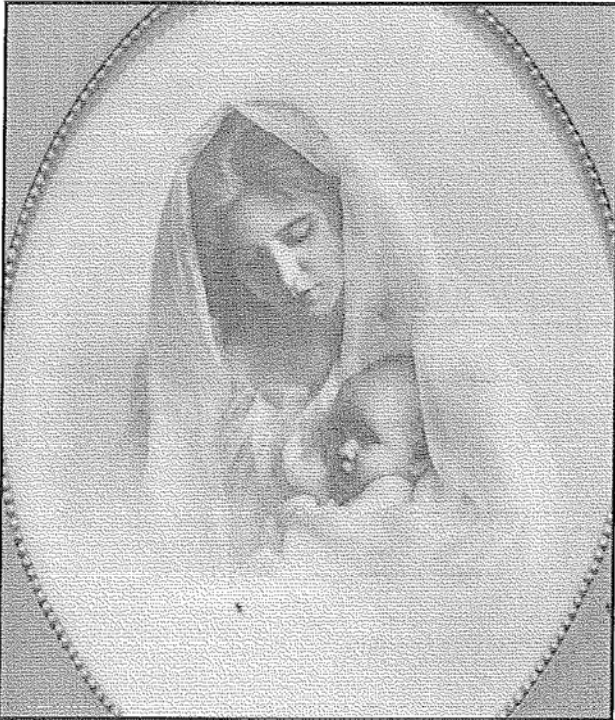
Living room ca. 1925. Photographer facing west. Hopecote. AR.0267 AR.0267, Box 1, Folder 13. UT Special Collections Library, Knoxville.

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Entrance (north) elevation

2 of 4



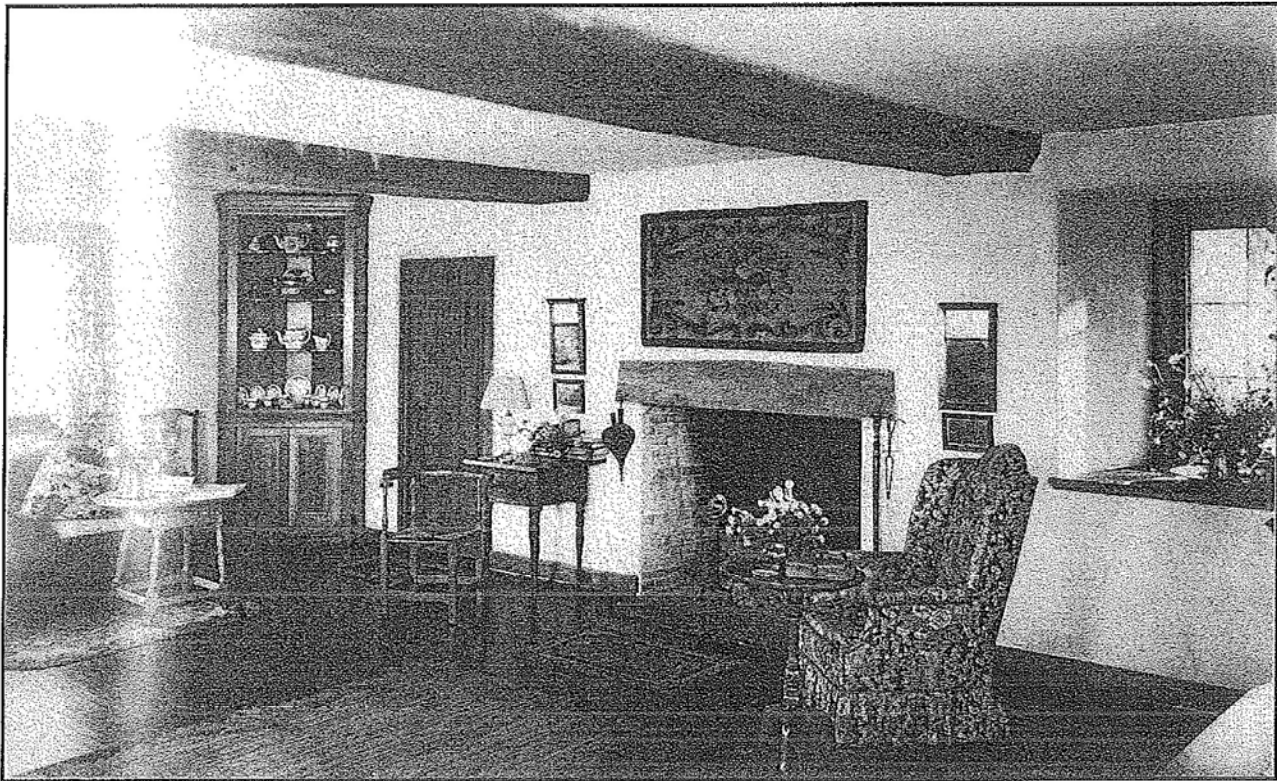
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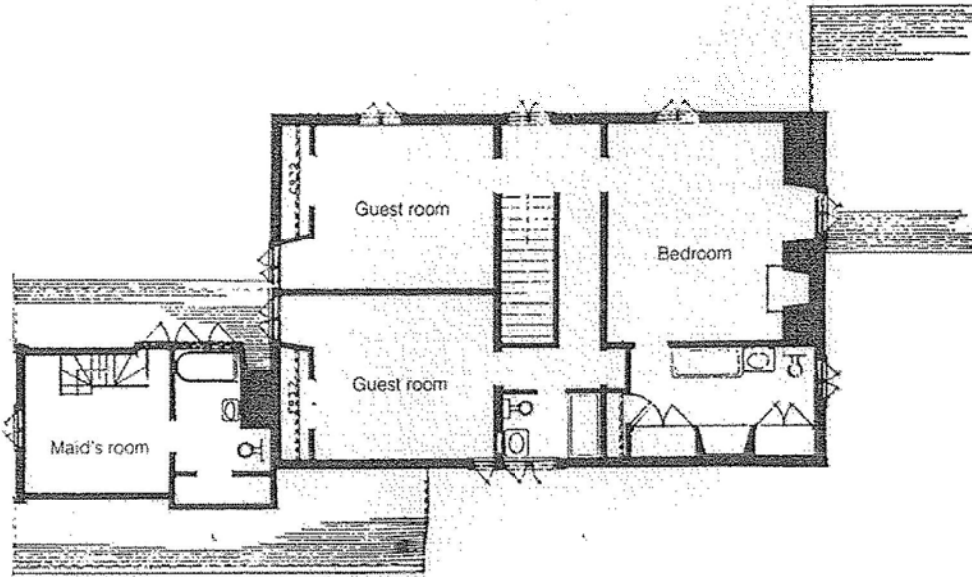
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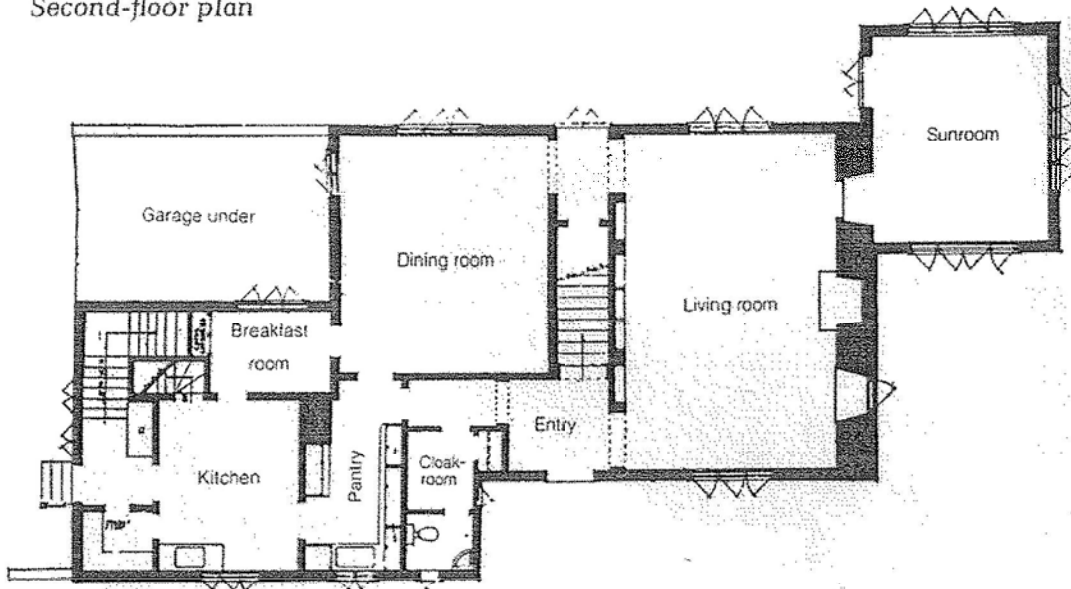
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Original Floor plans:



Second-floor plan



First-floor plan

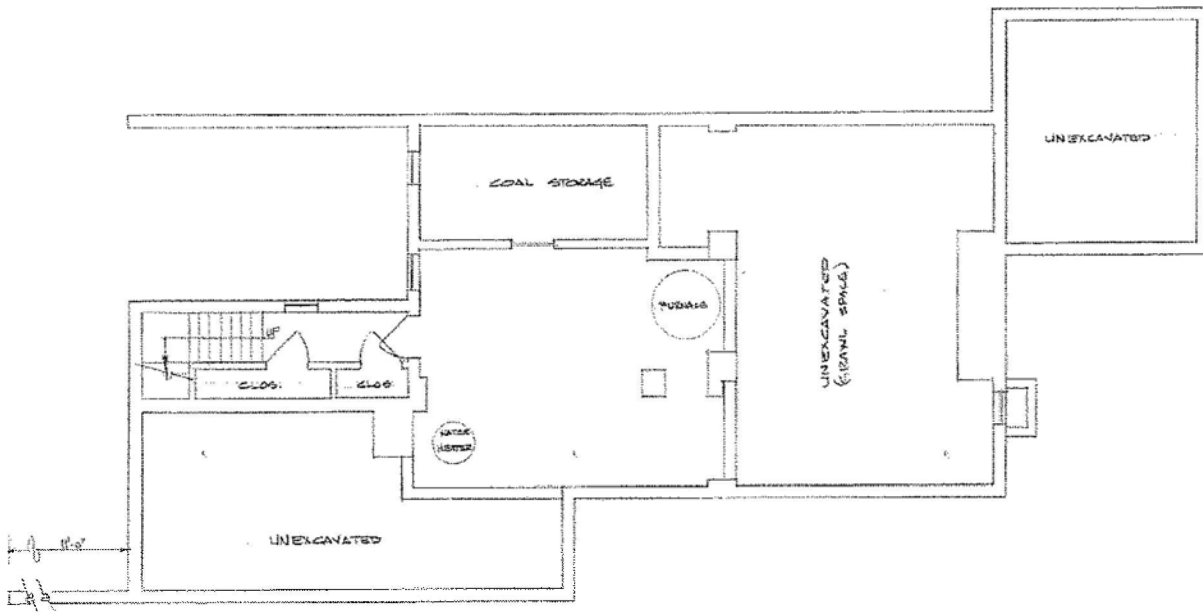
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Hopecote
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Revised Floor plan: Basement



BASEMENT FLOOR PLAN
1/14/18

UTK
1820 MELROSE AVE.
THE UNIVERSITY OF TENNESSEE
KNOXVILLE, TENNESSEE
DATE: 1/14/18 DRAWN BY: LQZ
ENGINEERING SERVICES 2 OF 3

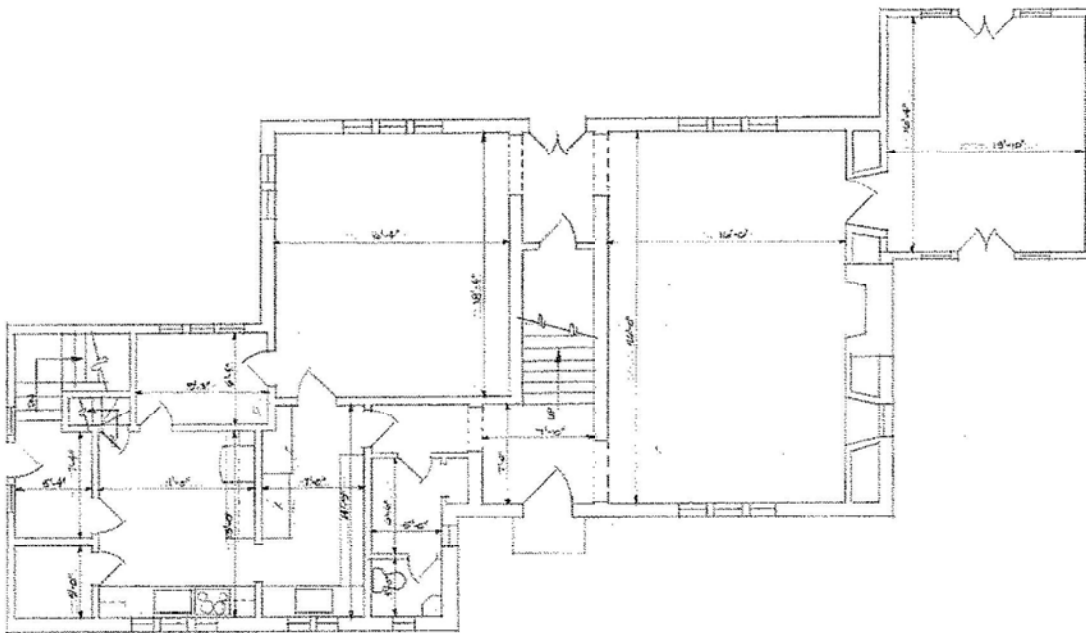
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Hopecote
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Revised Floor plan: Main Level



FIRST FLOOR PLAN
1/8" = 1'-0"
2-0-18

UK

1820 MELROSE AVENUE
THE UNIVERSITY OF TENNESSEE
KNOXVILLE, TENNESSEE
DATE: 1/31/10 DRAWN BY: LWS
ENGINEERING SERVICES: 2 of 3

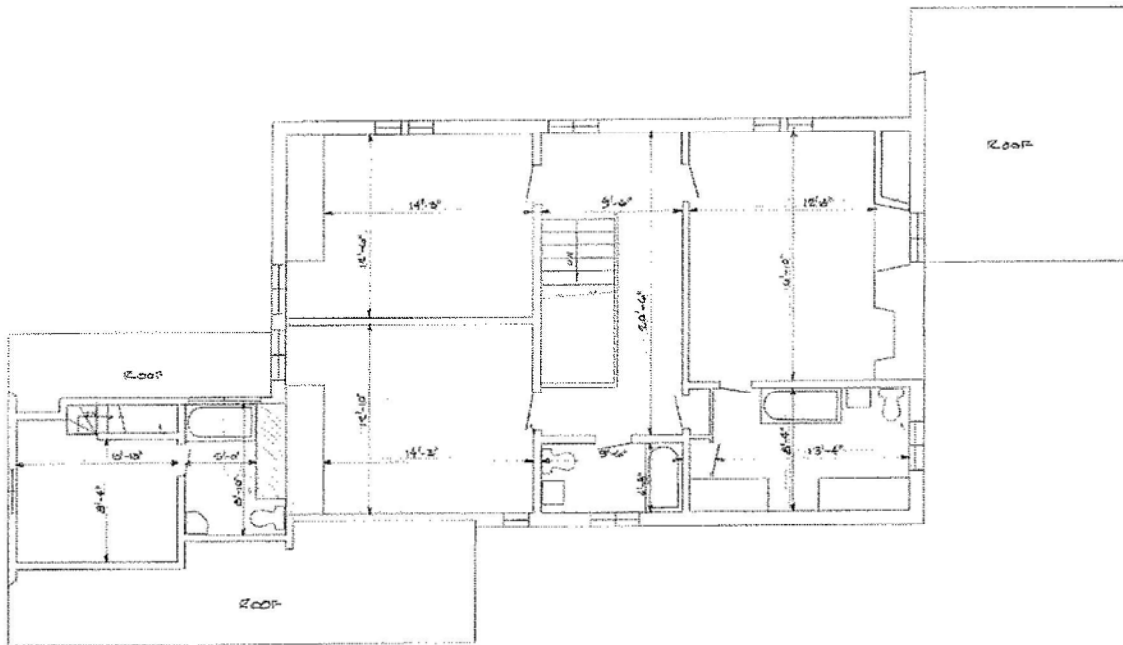
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Hopecote
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Revised Floor plan: Upper Level



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



1820 MEWROSE AVENUE	
THE UNIVERSITY OF TENNESSEE KNOXVILLE, TENNESSEE	
DATE: 1/25/15	DRAWN BY: LCP
ENGINEERING SERVICES:	3 of 3