

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name INTHEOAKS
other names/site number In-The-Oaks

2. Location

street & number 510 Vance Avenue N/A not for publication
city, town Black Mountain N/A vicinity
state North Carolina code NC county Buncombe code 021 zip code 28711

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>9</u>	<u>14</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>2</u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>7</u>	<u>1</u> structures
	<input type="checkbox"/> object	<u>4</u>	<u> </u> objects
		<u>22</u>	<u>15</u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

William S. Fair, Jr.
Signature of certifying official

11 Feb 91
Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this 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

6. Function or Use

Historic Functions (enter categories from instructions)
DOMESTIC: single dwelling

Current Functions (enter categories from instructions)
OTHER: religious conference center

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

Tudor Revival

foundation Granite

walls Granite

roof Asphalt

other Wood shingle

Wood

Describe present and historic physical appearance.

INTHEOAKS*, the Black Mountain, North Carolina, estate of Franklin Silas Terry and his wife Lillian Slocomb Emerson Terry, was designed by New York architect Frank E. Wallis to accommodate the style of prohibition-era living which Terry desired for himself as an industrialist with social responsibilities. The house was built 1919-1921 and by 1923 a large recreation wing designed by Asheville architect Richard Sharp Smith and completed by New York architect Francis George Hasselman was added.

The estate is located on the south side of U. S. Highway 70 and is bounded on the north by the Southern Railroad, on the east by Vance Avenue, on the south by I-40, and on the west by the Swannanoa River. The estate's total land area being nominated is 71.78 acres. The essential rural setting remains largely intact today. In its conversion to a small camp for children, newer construction has utilized natural materials such as stone and wood and is camouflaged by the wooded landscape.

A network of roads serves the estate and is entered through a stone-supported iron gate and decorative iron fence. The estate consists of twenty-two contributing elements including buildings, structures, and landscaping. There are fifteen non-contributing features.

* INTHEOAKS is the historical spelling of the estate which was so named because of the oak leaf in the Slocomb family coat-of-arms.

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INVENTORY

1. C MAIN HOUSE, 1921 and 1923
The residence was intended to be an authentic reproduction of a Tudor country manor house and appears as a two-story U-shaped structure with an oblique wing all on a raised basement; yet inside there are four levels. Two are above ground and two are below front facade ground level, but with careful adaptation to the sloping terrain all have ground level exterior doors and full windows. There are two principal facades--a formal entrance which fronts on a circular drive on the southwest and a courtyard facade. The total enclosed area of the house, excluding the garage and porches, is 24,107 square feet.

Exterior

Exterior details include stone walls for the foundation and first story: twelve-inch, rough faced, random-coursed, granite ashlar (quarried between Black Mountain and Mount Mitchell); and cedar shingle exterior walls on the second floor. To resemble English thatching, the roof was sheathed in wooden shingles and rounded at the eaves. This cross-gabled roof with Jerkin-heads was covered with asphalt roofing in 1963 in conformance with the fire code. Eyelid dormers have the rounded roofing to maintain design continuity. Two large exterior chimneys and two smaller interior chimneys, all of stone, serve the five fireplaces in the residence. The stone window surrounds on the first floor have radiating voussoirs, flat arches with keystones, and rounded arches with keystones. Second story windows are all wooden casement windows. Small four-light windows decorate the gables.

The overall house plan focuses on an outside court. Although not the formal entrance, the court serves as a primary entrance by way of a modified litchgate which once had a wooden gate. The 1921 published architectural drawing of the house is from this court perspective. (1) (See page 7.13) The court has a small fish pond built against the northeast wall. The large living room opens onto this court on the northwest, and the studio opens

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onto the court on the southwest, both via French doors across the respective elevations.

The formal entrance facade (southwest elevation) features an off-center projecting shed-roofed bay which overhangs the stone pillared, quarry-tiled recessed entrance porch. (Prior to the 1923 renovations, the porch had heavy-timber supports.) Massive, carved, wooden beams support the second story overhang. The exterior hardware and most light fittings were designed for the house.

The exterior of the house is imposing but fairly unadorned; the interior, however, features stylish embellishments executed with expert craftsmanship. The original floor plans of Frank Wallis provide clarity and explanation of original space usage. Throughout the building the interior walls and ceilings are plastered and floors are quarter-sawed oak unless otherwise noted.

First Floor Interior (1921)

The living room traverses the house at the base of the U-shaped plan and is entered at drive level. The 63-foot by 24-foot room has a cathedral ceiling with a massive exposed kingpost truss system which gives a sense of spaciousness. A second story library gallery is the only second floor guest access to the guest bedrooms. The living room ground floor southeast wall encompasses three pairs of French doors which open onto the outdoor court. The room has recessed-paneled oak wainscoting and narrow oak flooring. A hand-rubbed granite fireplace dominates the northeast end of the room and features a granite mantel and herringbone-laid brick hearth. There is a subtle tan oak leaf inlaid into the grey stone fireplace, the only INTHEOAKS logo in the house.

The living room is served by a stair hall that opens into a room which on the original plans is called a "wardrobe." The wardrobe provides guests with a lavatory and watercloset and is accessible directly from the outside entry porch as well. The stair hall, like the living room from which it is quite visible, has paneled

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wainscoting. One panel when pushed reveals a secret access to a dumb-waiter where bottles could be brought up from the wine cellar, or where any alcohol could quickly be hidden during the prohibition era.

The studio (music room) occupying the southwest arm of the U is entered from an alcove which provides design symmetry with the stair hall directly across the living room. This alcove has a small polygonal bay window which looks out onto the court. Dominating the studio is a large multi-paned window with a fanlight and ornate wooden surround. The studio has a plaster semi-elliptical vaulted ceiling above Ionic pilasters and cornice. The coved ceiling, which was designed to enhance the acoustics of the room, has cornice lighting. One side of the room has four sets of French doors which open onto the outside court. There are four sets of casement windows on the opposite wall. A set of interior windows at the second floor level opens to an upstairs bedroom where Terry's step-daughter could enjoy the musical evenings.

Nestled parallel to the living room on the northwest side is the "living porch" as it was named on the architectural drawings. French doors from the living room and a wall of casement windows are features of this low-ceilinged room. The ceiling has been lowered further by acoustical tile, but the bracketed oak beams remain in place.

The dining room may be entered from the living porch or from the living room by way of a small hall next to the fireplace. The dining room has 5-1/2 foot oak wainscoting with bracketed plate rail, a projecting polygonal bay with casement windows, and a window seat. The original plaster ceiling now is covered with acoustical tile; however, several original support beams crossing the ceiling remain visible. Beside the dining room and behind the living room were service rooms occupying the northeast arm of the U plan--the butler's pantry, a dumbwaiter, a silver storage room, a kitchen, and servants' stairs to the second floor.

Down a half-flight of stairs from the living room stair hall is the library. It has oak paneling extending three-quarters of the way to the twelve-foot ceiling with exposed oak beams. The focal

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point of the room is the stone Tudor fireplace with its brick hearth and hand-wrought fire dogs and dragon-head stand for fireplace tools. The present appearance of the room reflects the 1922 renovation design of Richard Sharp Smith which included the addition of ceiling beams, paneled walls, built-in bookshelves and fireplace frontispiece. (2)

Bottom Level (1921)

On the lowest level of the main house, directly below the library, is the Dutch room, an attempt to recreate an old Dutch tavern room. It has oak wainscot with inlay butterfly joints below sand-finished plaster walls and ceiling and wide pine flooring. A large inglenook fireplace with blue Delft tile is the feature of this room. A custom-crafted bar-sink with cabinets contains leaded-glass doors. The hardware in the room was all custom made of hammered iron. Because it was used as a tavern room during prohibition, it was outfitted with double doors and windows. The interior windows had opaque leaded glass so that illegal inside activities could not be seen from outside. These windows were similar to the existing cabinet doors. (The decorative windows have been removed from the house.) Prohibition era security consciousness is further observable in the wine cellar off this room. The door to the wine cellar is deceiving because when it is first opened a closet with shelves about ten inches deep is revealed. Hidden in the shelves is a latch which makes operational the shelves as a moveable door. When opened there is a sliding iron door with massive lock which permits entry into a large liquor storage room.

This lowest level of the house also contains a labyrinth of service rooms which includes a laundry and sewing room, a vegetable root-cellar, and the boiler rooms. Large fuse boxes and electrical wiring all encased in conduits attest to Terry's knowledge of the latest in the electric industry. A state-of-the-art heating system provided area thermostats. A tunnel connects one of the boiler rooms with the two-car garage. This level also contains the center for the battery-operated inter-communication system and a walk-in vault.

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Top Floor (1921)

The family bedrooms and baths are upstairs in the front part of the house; all guest rooms are to the rear. The master suite is a comfortable but unpretentious room. Plastered with rolled cornices, it has wood molding panels on each wall. There are 1-3/4 inch thick interior doors and a walk-in closet with built-in chest of drawers. The adjoining tiled bath has both a tub and a shower with glass doors and nine shower heads. (3) The second principal upstairs bedroom was Mrs. Terry's personal bedroom and served also as a sitting room. It has a fireplace and a small sleeping porch with windows along one wall. The porch has been converted to a bath without any alteration to the windows. In this front complex of family sleeping quarters also is the bedroom and bath for Mrs. Terry's daughter.

Three large guest bedrooms are to the rear of the house. One of the bedrooms has a fireplace. Two of these rooms share a common bath, and one has a child's bath, small tub and commode but originally no sink. Servants' stairs to the upper floor are located in this part of the house.

Attic (1921)

The unadorned attic features a large central hall with storage bays on either side.

1923 Addition

Upon completion of the house, an east-west axis multi-storied wing was added obliquely at the southwest corner which emphasized the massive structure of the house and enriched its lines architecturally. The space which was encompassed in this 1923 addition transformed the private residence into a home for entertainment and recreation. Although the 1923 addition was massive, its visual impact was diminished by a curved stone retaining wall which further accommodated the structure to the terrain. Due to the sloping terrain, the top floor of the addition aligns with the first floor of the 1921 house.

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A T-shaped wing was added to the principal house so that the large 1923 wing could be attached. Like the main house, the wing was of identical stone construction. The addition provided a front outside entrance into a small hall with a new stairway to the second floor of the original house. This hall also led to the estate's new set of offices which were located on the entrance level of the addition. The office has two rooms and two large storage closets, one of which has an estate key cabinet with its own lock. An additional second floor bedroom and bath were added as an extension of the master bedroom upstairs living area complex.

The gymnasium-ballroom on the upper floor is the principal part of the addition. Inside it presents the appearance of an English half-timbered structure with sand-finished plaster and maple flooring. Steel beams covered with oak paneling support the ceiling. The radiators are concealed within the walls and ten casement windows light the room. A balcony overlooks the room from the master suite. Dominating this multi-purpose room is a single-door entrance with multi-light surround and fanlight transom. The door opens to a granite-walled terrace on the west side of the wing.

On the level beneath the gymnasium is the heated swimming pool. The pool is 60 x 20 feet with depths from four to nine feet. There are fourteen under-water lights. The interior of the room includes imported European glazed tile flooring, tile and plaster walls, and the same tile decorates the pool. There are fourteen round arched window openings with vinyl windows which replaced rusted steel ones on the north and south elevations. The new windows have a fixed round-arched transom, fixed single pane, central sash, and operable lower transom. The ceiling has steel beams supporting wood floor joists with concrete between the joists to reduce noise of activity in the gymnasium above the pool. A large fireplace dominates the interior wall and has benches where swimmers could sit and warm themselves. Set in a recessed polygonal bay, the cast stone fireplace is decorated with urn appliques and cartouches. Console brackets with acanthus leaves support the mantelpiece. There are two dressing rooms with decorative ceramic tile flooring, plaster walls and ceiling. Each dressing room has a bath with lavatory, commode,

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and tiled shower stall. A floor level beneath the pool provides access to service the underwater pool lights.

The two-alley bowling room is located beneath the terrace of the 1923 wing. The room has six windows and storage chests. The facility, a Brunswick installation with maple alleys, has been abused and neglected although all of the installation is intact.

An architectural error resulted in uncompleted space between the addition and the original part of the house. When the rectangular 1923 wing was obliquely added to the main core, the resulting triangular void was not utilized by the architects for interior space. Imaginative workmen improvised as they worked and turned the space into what came to be a fascinating guest suite of two bedrooms with eight and five walls respectively, a small bath, and a sitting room. It was named the Nela Apartment-NELA being an acronym for National Electric Lighting Association which Terry founded.

The main house has had amazingly few alterations since the wing Terry added in 1923 and consequently maintains a high degree of architectural integrity. After the property was given to the Episcopal Diocese of Western North Carolina in 1957 it was used as a conference center primarily for young people. The kitchen area has been adapted to serve this use. A new Youth Building was built in 1988 on the former tennis court to accommodate the conference needs and to supply more funds for the maintenance of the residence. Also on the property is the Bishop Henry Center, a 1977 building which houses the diocesan offices of the resident bishop of the Episcopal Diocese of Western North Carolina.

2. C CARETAKER'S COTTAGE, ca. 1923
1-1/2 story shingled residence of irregular plan. A one story wing extends from the right of the house. The steeply pitched hip roof has flared eaves and exposed rafter tails. There are hipped-roof dormers with four-light casement windows. The cottage has a projecting entry porch with shingled supports and balustrade wall. Other windows are single and grouped 6-over-6 double-hung-sash windows. There is a stuccoed masonry foundation and an interior stuccoed chimney. The interior of the house has

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been remodeled. Francis George Hasselman's plans for the "Caretaker's Cottage" are dated October, 1923 and there are revision plans dated January, 1925.

3. C CARETAKER'S GARAGE AND WORKSHOP, ca. 1923
The drawings were by Hasselman and follow architectural lines compatible with the caretaker's house. The one-story wood shingled structure with hipped roof, flared eaves, and exposed rafter ends has a small workshop which extends to the right. The garage doors are large double doors with twelve lights over board-and-batten panels.
4. C CARETAKER'S GARAGE AND STORAGE SHED, ca. 1923
The building is identical in roof line to the garage and workshop directly across from it. This building has open space where doors may have been at one time. There is an open shed space for storage of farm equipment.
5. C MACHINERY SHED #1, ca. 1923
6. C MACHINERY SHED #2, ca. 1923
These two 1-story, frame sheds located in the maintenance yard were built to house farm and lawn maintenance machinery.
7. C INCINERATOR, ca. 1923
Tall, narrow, poured-concrete incinerator.
8. C HOLDING STABLE, ca. 1923
A free-standing, hipped-roof, poured-concrete building with screened ventilation spaces at the roof line. Horses were held here until they were readied for riding or carriage rides.
9. C BARN, ca. 1923
The small, shingled, frame, one-stall barn has gabled roof with flared eaves. There are board-and-batten doors with chamfered

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battens and glass door knobs. The interior is sheathed in beaded board. The floor is concrete with provisions for running water and animal sanitation disposal. There is a grain storage room with ladder access to the hay loft. Designed by Hasselman.

10. C CHICKEN FEED SILO, ca. 1923
Circular concrete silo, approximately 1 story in height, with conical shaped standing-seam metal roof with finial.
11. C BARNYARD WELLHOUSE, ca. 1923
This decorative well complex utilizes stone for the four roof support columns and for the above ground shaft protector. Designed by Hasselman.
12. C FIREHOUSE AND HYDRANT SYSTEM, ca. 1923
The estate had an independent fire system consisting of a building to house the equipment and three fire hydrants placed at strategic locations near the house. The firehouse is a square shingled building with hipped roof and flared eaves. There is a vent at the top of the roof and two service doors for the fire equipment.
13. C MAIN ENTRANCE GATES, 1922
Designed by Smith and Carrier, these random-cut, granite buttressed obelisk posts with iron finials and light hooks support two iron gates. Curved stone walls of similar construction extend about forty feet from each obelisk.
14. C SERVICE GATES, 1922
Entrance iron gates are supported by cobblestone posts and low curving cobblestone walls.
15. C FENCE, 1922
Some 130' of decorative cast iron fencing with ornate designs and spiked pickets flank the entrance gates.

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16. C DESIGNED LANDSCAPE, 1921-1923
A natural and romantic landscape which Olmsted had popularized at the nearby Biltmore Estate was executed here by Olmsted's nurseryman, Chauncey Delos Beadle. Terry's estate journal credits Beadle with the design which masterfully adapts to the varied topography and enhances the natural beauty of the grounds. The design features wooded areas with conifer-lined allees, walking paths lined with slate, stone retaining walls, and terracing with stone steps. The unpaved roadways are drained by an intricate system of brick culverts. Evidence of formal landscaping remains closer to the house in the form of a privacy hedge. Remnants of a formal boxwood garden remain around the Summerhouse and Kitchen Wellhouse. Semicircular designs and a few boxwoods are still visible. The original plans for this formal garden exist.
17. C GOLF COURSE, ca. 1922
A golf course with four greens and fairways is still discernible. The underground irrigation system for the course is still intact although not in use. Surrounding the golf course are plantings of pink dogwood, white pine, and hemlock. Norway spruce screen the property from the railroad right-of-way.
18. C SUMMERHOUSE, ca. 1923
The rectangular shaped summerhouse designed by Hasselman sets at the back of a discernible formal garden. It is stone with a false thatch roof like that which originally was on the residence. There has been considerable rot and moss growth.
19. C KITCHEN WELLHOUSE, ca. 1923
Setting near the kitchen and at the side of the formal garden is the stone wellhouse designed by Hasselman. The small square structure has four posts which support thatch-like roof that maintains the continuity of design with the residence and summerhouse.
20. NC PUMPHOUSE, post 1956
Small, modern, gable-roofed pumphouse for city of Black Mountain.

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- 21-25. NC CABIN AREA #1, 1958
Four small, frame cabins and a bath house--all painted brown--were built to accommodate Camp Henry children. Cabins are approximately 150' from the main house and are hidden by dense growth.
- 26-30. NC CABIN AREA #2, 1958
Four small, frame cabins and a bath house--all painted brown--were built to accommodate Camp Henry children. Cabins are approximately 250' from the main house and are hidden by dense growth.
31. NC LILLIAN TERRY CENTER, 1947
A three-car concrete block garage with upstairs loft has been converted into sleeping accommodations for ten people with a small lounge of its own.
32. NC YOUTH BUILDING, 1988
Built on the site of the former tennis court to accommodate conference needs and to supply more funds for the maintenance of the residence. The frame building has two dormitory accommodations and a large meeting room with fireplace.
33. NC DINING HALL, ca. 1960
An octagonal-shaped wooden dining hall connects to the residence by a breezeway.
34. NC THE BISHOP HENRY CENTER, 1977
A modern weatherboard and stucco structure, with stone veneer at the entrance and truncated hipped roof and flared eaves, houses the office of the Episcopal Diocese of Western North Carolina.

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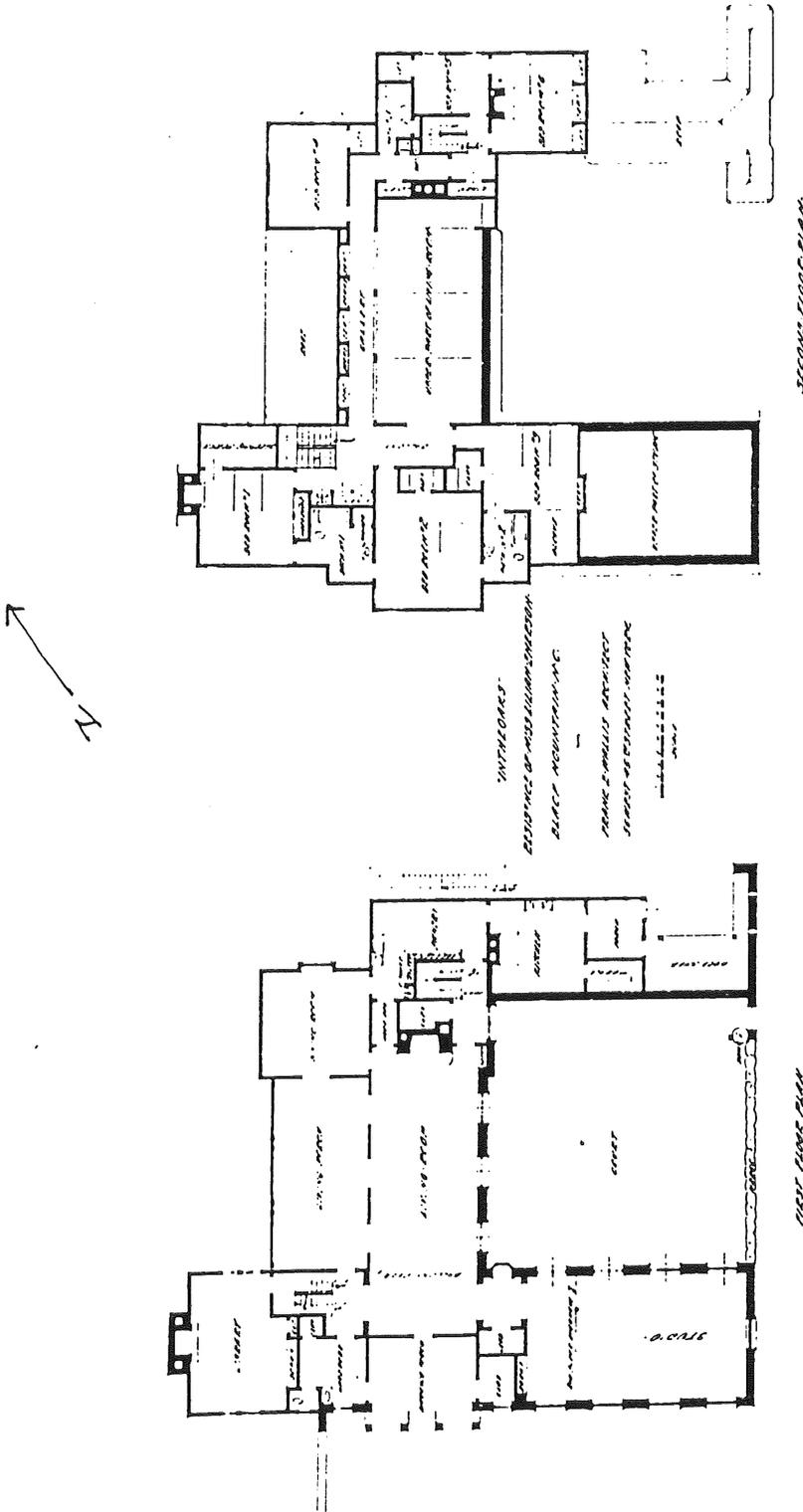
INVENTORY - MAP KEY

1. C Main House
2. C Caretaker's Cottage
3. C Caretaker's Garage and Workshop
4. C Caretaker's Garage and Storage Shed
5. C Machinery Shed #1
6. C Machinery Shed #2
7. C Incinerator (object)
8. C Holding Stable
9. C Barn
10. C Chicken Feed Silo (structure)
11. C Barnyard Wellhouse (structure)
12. C Firehouse and Hydrant System (building & 3 objects)
13. C Main Entrance Gates (structure)
14. C Service Gates (structure)
15. C Fence (structure)
16. C Designed Landscape (site)
17. C Golf Course (site)
18. C Summerhouse (structure)
19. C Kitchen Wellhouse (structure)
20. NC Pumphouse (structure)
21. NC Cabin
22. NC Cabin
23. NC Cabin
24. NC Cabin
25. NC Bath house
26. NC Cabin
27. NC Cabin
28. NC Cabin
29. NC Cabin
30. NC Bath house
31. NC Lillian Terry Center
32. NC Youth Building
33. NC Dining Hall
34. NC Bishop Henry Center

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Frank E. Wallis, Architect.

"INTHEOAKS," MISS LILIAN EMERSON, BLACK MOUNTAIN, N. C.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture
Industry

Period of Significance

1921-1940

Significant Dates

1921, 1923

Cultural Affiliation

Significant Person

Terry, Franklin Silas

Architect/Builder

Wallis, Frank E.,
Hasselman, Francis George
Smith, Richard Sharp

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY

INTHEOAKS is eligible for National Register listing under criterion B for its association with Franklin Silas Terry, a recognized leader in developing America's incandescent light manufacturing industry. INTHEOAKS was Terry's home during the last years of his life which continued to be very productive years. The estate also represents the culmination of his prolific and momentous career. Also eligible under criterion C for its architecture, INTHEOAKS is significant in western North Carolina as a distinctive Tudor Revival style country manor house designed by Frank E. Wallis of New York and built in 1921. Richard Sharp Smith of Asheville designed a major entertainment wing to the house in 1923, and New York architect Francis George Hasselman completed this wing and designed numerous outbuildings for the estate. INTHEOAKS was one of the last of the grand residences and estates built between the coming of the railroad to western North Carolina in 1880 and the Great Depression. This was a period of tremendous building of grand hotels and large, extravagant residences designed by some of America's significant architects.

See continuation sheet

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HISTORIC CONTEXTS

INTHEOAKS illustrates the historic themes of architecture and industry. The English country house is unusual in western North Carolina, as is the small-town estate. The estate with its extravagant facilities and amenities reflects Terry's role as a leader in America's lighting industry and as vice president of the General Electric Company.

Architecture

The Tudor style, based on the colonists' interpretation of the Postmedieval English style, was transformed into a popular American style of the 1890s-1940s. Characterized by prominent chimneys, steeply-pitched roofs, false thatching, asymmetrical facades, second story overhangs, and casement windows, this style can be seen clearly at INTHEOAKS. Early examples of this Tudor style were generally architect designs.(4) Due to the complexity of the terrain, masonry work, and client desires, it is not surprising that Terry recruited only the best.

Architect Frank E. Wallis came to the attention of Franklin Silas Terry when Wallis was selected to design the National Electric Lamp Company's new industrial research facility, Nela Park, in Cleveland, Ohio. (5) Wallis had impressive credentials. He had studied architecture in the Boston firm of Cabot and Chandler, had studied in Europe, and his published drawings of Colonial-type houses had attracted considerable attention in the field. (6) Wallis had also worked in the Tudor idiom as evidenced by his design for Drew Seminary in Madison, New Jersey. (7) During one period of his professional life, Wallis was a member of Richard M. Hunt's office, assisting in designing some of Hunt's residences for New York clients. Wallis at this time also worked on Hunt's plans of Vanderbilt's Biltmore House in Asheville.

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INTHEOAKS was built for Terry's first cousin, Lillian Slocomb Emerson, who would become his second wife in 1923, and the deed was always in her name. The location was chosen because it would be accessible to her family in Black Mountain, because of the proximity to the Southern Railroad, and because of Terry's desire to live in the mountains of western North Carolina. Terry began purchasing property for the estate in 1913. Two 1919 photographs show the site being readied. The house was to be fashioned after an English Tudor country house and would take full advantage of the rural mountain setting by incorporating the use of native construction materials, a prominent courtyard, and natural landscaping. Two photographs of the completed house were published in the December, 1921, issue of Charles Scribner's Architecture.

The house was not only stylish, but also practical. Prohibition-era safeguards were built into the structure. A secret wine cellar and storage space behind a concealed panel off the wardrobe are reminiscent of the secrecy provided by the priests' closets in Reformation England.

A second phase, a major addition to the house, was initiated immediately upon its occupancy. The Asheville firm of Smith and Carrier was selected for the addition which was to include lavish sporting facilities--a gymnasium, swimming pool, and a bowling alley. An additional upstairs bath with dressing room plus estate offices were included in this addition. Smith, at this time, was one of the leading architects in Asheville. (8) He had originally come to Asheville to supervise the construction of Biltmore. His role in the Vanderbilt mansion was principally one of construction management although he was involved at times in design decisions. Smith had adapted Richard Morris Hunt's European vernacular design which he had employed in Biltmore Village and was an excellent choice to continue the English Tudor style of INTHEOAKS. In a letter to a client he wrote that he was "familiar with the English half timber treatment and could well have given you this...or in fact any other style you name." Albert Heath Carrier joined Smith's firm in 1910 and brought especially engineering skills to the practice which were necessary for this complex, multipurpose wing.

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Inspection of the undated Smith drawings of the new wing and the dated blueprints--several hundred in all--document a change from Smith to New York architect Francis George Hasselman some time in 1922. (9) Little is known about Hasselman, but the New York City Directories indicate that he had an active architectural practice there from 1899 through 1935. (10) Hasselman created working plans from Smith's design drawings and was faithful to Smith's plans. Smith plans dated 1923 also provide for extensive remodeling of the library. Watercolor drawings by Smith of both the proposal accepted and the more ornate proposal that was rejected are on file in the Pack Library in Asheville. Blueprints for the library only were prepared by Smith; all other working blueprints for the addition were drawn by Hasselman. The swimming pool engineering prints were prepared by the F.S.T. Fentzlauff Engineering Company of New York City. The addition was accomplished by the Asheville firm J. M. Geary Construction Company.

In contrast to the usual isolated estates on spacious tracts of hundreds of acres, INTHEOAKS was the accommodation of a grand estate to a small mountain town. Plantings were carefully placed to preserve a rural setting in a growing community. The house was not designed for a large live-in domestic staff to maintain the house and care for the many guests. The one butler and the cook always lived in town. An upstairs and a downstairs maid completed the usual full-time staff. Extra help was employed for special events. There was a resident caretaker who supervised several full-time gardeners. He had his own home but slept in the manor house when the Terrys were not in residence.

Industry

Franklin Silas Terry exemplified the American Dream as a young man with a high school education who was a pioneer in the infant lighting industry and who later became an industrial giant. The first wave of the incandescent lighting industry involved inventors and laboratories. Terry was a leader in the second wave of the industry which involved developers and any location where they could share

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their ideas. While Terry once had an Ohio home where he reared a family and a bachelor apartment, INTHEOAKS is most directly related to him and his productive career.

By the time Terry built INTHEOAKS he had already achieved industry leadership recognition. (11) Under his leadership, the Chicago branch of the Ansonia, Connecticut, Electrical Supply Company developed into the largest supply house in the nation. In 1889 he established the Sunbeam Incandescent Lamp Company of Chicago, which in ten years grew to one of the most prosperous in the lamp industry. (12) Terry, like others in the industry at that time, made contributions within his own small company. Terry's contribution was to extend the burning life of the new incandescent light or lamp. Terry surpassed others in the industry when he went a step further.

The years between 1880 and 1911 had been years of litigation, cross-licensing, acquisition, merger, and consolidation in the rapidly growing electric manufacturing business. Edison General Electric, Westinghouse, and Thomson-Houston companies were by 1889 the acknowledged leaders of the industry with more than thirty smaller companies vying for a share of the booming market. (13) Terry, as president of one of these smaller companies, knew that the many small organizations like his could not compete with the giant companies either in research or in engineering development. Terry sold, with evangelical fervor, the idea that a kind of merger of these small companies could be achieved which would permit them to maintain their own manufacturing ships, and jointly these companies could conduct research and work out improved manufacturing methods. He sold the idea first to his friend Burton G. Tremaine, a lamp manufacturer of Cleveland, Ohio, and then to the others. General Electric either privately or secretly put up capital for the new organization for 75 per cent of the stock. They agreed that in order to foster creativity and encourage competitive pricing, there would be no General Electric official on the board of this new enterprise. In 1901, this new enterprise was chartered as the National Electric Lamp Company. (The company was

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renamed in 1906 the National Electric Lamp Association, NELA.) (14)

The infant lighting industry, based only on incandescent light sources, advanced rapidly with increased demand for illumination and NELA's success was directly traceable to the company's research and training program. Terry was credited with this success and with his concern for personnel well-being. Terry was also credited with conceiving the idea of America's first industrial park. With Tremaine's support, they planned a \$400,000 research facility which was campus-like: rural, free from smoke, gas fumes, and disturbances - both mechanical and electrical. Constructed by Frank Wallis between 1911 and 1921, NELA Park (National Register, 1975) quickly gained a reputation as something very special in American industry.(15) There were numerous recreational facilities such as club houses for both men and women, a library, tennis courts, baseball diamonds, bowling alleys, a swimming pool, an auditorium, and Nela Camp where employees could enjoy family camping. Terry, who was by this time unmarried once again, had an office apartment on the top floor of the administration building.

During the same time Terry was developing NELA Park, he was also actively buying out small lamp companies for NELA. By 1910 he had acquired some 36 small companies.(16)

While freedom that the new organization had to experiment allowed such noble endeavors as NELA Park, the freedom was coupled with the license agreements which were perhaps too favorable to General Electric, its secret parent company. In ten years the production level of NELA was on a level with G. E. In 1911 the federal government brought suit against G. E., NELA, and Westinghouse for restraint of trade. The suit made the secret agreements known and G. E. began negotiations to buy out the remaining 25 per cent of the stock and became full owners of NELA. Terry and Tremaine became co-managers of NELA and it was renamed National Quality Lamp Works of General Electric. In 1912, G. E. officially absorbed NELA. (17)

Although Terry was named vice president for General Electric in 1923, he continued his successful career at NELA Park

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until about 1925. While he was still active at both NELA Park in Cleveland, Ohio, and with G. E. in New York, INTHEOAKS in Black Mountain was his permanent residence along side his new wife, Lillian Slocomb Emerson Terry. (18)

HISTORICAL BACKGROUND

Franklin Silas Terry was born May 8, 1862, in Ansonia, Connecticut, son of Dr. William Terry and Martha Slocomb Terry. The Terry roots were some thirty miles north in Terryville, Connecticut, where the early settlers of the family had been well-known clock makers. His grandfather, Eli Terry, maker of the "Terry Clocks," and Seth Thomas had together formed a clock manufacturing company which had enjoyed national acclaim in the shelf-clock sales. Terry was educated at Ansonia High School and Phillips Academy, Andover, Massachusetts. At the age of eighteen, he acquired a printing press and started a modest income-producing business for himself. During high school years Terry was an office boy in the local Wallace Electrical Plating Machinery and Arc Light Apparatus Manufacturing Company. In 1878 Thomas A. Edison came to the plant to discuss electric lighting with the plant owner, William Wallace. Terry later related how he listened to these two industry pioneers and the enthusiasm their conversation engendered in him. Terry returned from Phillips Academy and went to work for Wallace. Terry did not attend college. In 1886 he was married to Grace Downes of Derby, Connecticut, by whom he had four children: Jean, who married Paul Fleming Bauder; Albert Slocomb Terry; Doris, who married Ralph Comey; and Grace Terry. Franklin Silas Terry and his wife divorced around 1920-21, and virtually nothing is known of this marriage. (Grace Downes Terry, his first wife, was not mentioned at the time of his death.)

In addition to his industrial contributions were Terry's philanthropic contributions. During World War I Terry organized and administered the Nela Fund for French orphans and personally assumed the responsibility of caring for over fifty children of St. Cyre officers, besides placing more than 200 with his friends. He kept in personal touch with

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them and employed a French-fluent secretary for the correspondence. He also financed Orphans of the Frontier, which found homes for war-orphans among their relatives. (19)

In 1923 Terry married his first cousin, Lillian Estelle Slocomb Emerson. (20) She was born in Fayetteville, North Carolina, in 1880. She had married Neil Emerson in 1906, and they had one daughter, Lillian. Neil Emerson died in 1909. (21) Mrs. Emerson and her daughter moved to New York City in 1910. Later they went to live in Europe where daughter Lillian had some success as a dancer, including a performance before Alexandra, Queen Consort to Edward VII of England. Mrs. Emerson and her daughter were in Paris at the outbreak of the war and returned to the United States in 1914. Mrs. Emerson had maintained close contact with her cousin, Franklin Silas Terry, and the relationship culminated in marriage in 1923.

In addition to Terry's activities in the lighting industry, he and partner Tremaine ventured into the automobile industry. With J. B. Crouse and J. Robert Crouse, also of the lighting industry, the four in 1917 bought the controlling interest in the Peerless automobile company. They built an exemplary factory in Cleveland to produce the "White Streak," Peerless' luxury car which enjoyed a short period of success. (22)

With Terry's prominence in the industrial world, he came to know, and host at INTHEOAKS, numerous outstanding personalities of the day. The guest book at INTHEOAKS bore the signatures of Rosa Ponselle, Gloria Swanson, Lillian Russell, and Dorothy Kilgallen. (23)

Terry died of a stroke at INTHEOAKS July 23, 1926. Services were held at his home with burial in Asheville's Riverside Cemetery. His obituary ran in all the major newspapers across the country and, in addition to his employment, listed his affiliations as the Electrical Manufacturers and Union League of Chicago, the Bankers and Lotos of New York City, the Union Club of Cleveland, and the Biltmore Forest Country Club of Asheville. (24) At the time of his death, a local newspaper stated that Terry was a millionaire with a

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new "estate (which) had cost \$600,000." (25) Terry was placed in a temporary vault until his very fine classical revival mausoleum was completed. One of the finest in the Riverside Cemetery, it features a bronze, art-nouveau style door with a woman turned to enter in bas-relief.

Mrs. Terry continued to live at the estate after her husband's death. She also maintained an apartment in New York City, a cottage in Florida, and a hunting lodge in Canada. She was killed in an automobile accident returning to INTHEOAKS from Florida in 1956. The home went to her daughter, Mrs. Lillian Boscovitch of New York City. The property was offered to the Reverend Doctor Norman Vincent Peale, a close friend of her mother's, for his Guidepost purposes, but it was declined because the location was considered too far from the New York headquarters. (26) The property was then given to the Episcopal church. Both Mr. and Mrs. Terry had been active in their Black Mountain parish.

Since receipt of the property, the Episcopal church has established Camp Henry for young people and the Western North Carolina Diocesan Offices on the estate. The main house is used as a conference center and is being carefully restored.

9. Major Bibliographical References

1. The Encyclopedia of Cleveland History, edited by David D. Van Tassel and John J. Grabowski, Indiana University Press, Bloomington County, Indianapolis, Indiana.
2. The National Cyclopedia of American Biography, Vol. XX, James J. White and Co., N.Y., 1929
3. James A. Cox, A Century of Light: The General Electric History of Light, The Benjamin Co. Ruledge Book, Ny, 1979.
4. Franklin Silas Terry, "History of the National Electric Lamp Company and its Subsidiary Companies," November 1910, unpublished.

See continuation sheet

Previous documentation on file (NPS):

- 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

Specify repository:

Western Reserve Historical Society
of Cleveland, Ohio; GE Archives;
WNC Episcopal Archives

10. Geographical Data

Acreage of property 71.78

UTM References

A	<u>17</u>	<u>37,9</u> <u>9,90</u>	<u>3,9</u> <u>41</u> <u>6,7</u> <u>0</u>
	Zone	Easting	Northing
C	<u>17</u>	<u>3</u> <u>7,9</u> <u>4,7</u> <u>0</u>	<u>3</u> <u>9</u> <u>4,1</u> <u>2,2</u> <u>0</u>

B	<u>17</u>	<u>37,9</u> <u>9,5</u> <u>0</u>	<u>3,9</u> <u>41</u> <u>3,1</u> <u>0</u>
	Zone	Easting	Northing
D	<u>17</u>	<u>3</u> <u>7,9</u> <u>4,8</u> <u>5</u>	<u>3,9</u> <u>41</u> <u>5,3</u> <u>5</u>

See continuation sheet

Verbal Boundary Description

Lot 226, Sheet 15, Black Mountain Township, Buncombe County, NC

See continuation sheet

Boundary Justification

The boundaries include all of the property historically associated with the INTHEOAKS estate. These boundaries encompass all of the contributing resource

See continuation sheet

11. Form Prepared By

name/title	<u>Jack Reak, Secretary</u>	<u>Martha Fullington</u>
organization	<u>In-The-Oaks Board of Directors</u>	<u>SHPO</u>
street & number	<u>36 Moytoy Lane</u>	date <u>December 11, 1990</u>
city or town	<u>Brevard</u>	telephone <u>704-883-2898</u>
	state <u>NC</u>	zip code <u>28712</u>

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Endnotes

1. "InTheOaks, Residence, Miss Lillian Emerson, Black Mountain, North Carolina," Architecture, December 1921, Vol. XLIV, No. 6, Charles Scribners Sons, N.Y., N.Y., pp. 364-365.

2. The Richard Sharp Smith watercolor drawings of this renovation are in the Pack Library, Asheville, N.C.

3. A basement storage room contains barrels of replacement tile for many rooms of the house.

4. Virginia and Lee McAlester, A Field Guide to American Houses, pp. 8 and 358.

5. "Then and Now -- A Review of NELA History from 1913 to 1931," The Magazine of Light, May 1931, pp. 6-7, Cleveland, Ohio. Public Library Business Information Bureau subject file.

6. "Frank E. Wallis," in Biographical Dictionary of American Architects (Deceased), Henry F. and Elsie Rathburn Withey, New Age Publishing Co., 1956, p. 627.

7. Martha Fullington telephone interview with Steven McQuillin, September 1990. McQuillin has prepared a preservation plan for Nela Park.

8. "Richard Sharp Smith," biographical statement on file in the Western Office of the Division of Archives and History, Asheville, N.C., undated.

9. Smith Drawings, Pack Library.

10. Martha Fullington telephone interview with Herbert Mitchell, November 1990; Mitchell is a reference librarian for Avery Library at Columbia University's School of Architecture, N.Y., N.Y.

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Section number Endnotes Page 2 INTHEOAKS, Black Mountain, Buncombe Co., N

11. The National Cyclopaedia of American Biography,
"Franklin Silas Terry," 1929 ed., p. 124.

12. James A. Cox, A Century of Light, (New York:
Privately printed, 1979, The Benjamin Co.), pp. 41-46.

13. In the decade between 1880 and 1890 six companies emerged as competitors of the Thomas Alva Edison-founded Edison Electric Company: The United States Electric Lighting Company; Consolidated Electric Light Company; Brush Electric Company; Union Switch and Signal Company, organized by the prolific inventor and Edison competitor, George Westinghouse; Thompson-Houston Electric Company; and Swan Manufacturing Company. (The scattered Edison manufacturing companies which had been separately formed to produce his different electric inventions consolidated and in 1889 the Edison Electric Company was chartered.) The Union Switch and Signal purchased U.S. Electric Lighting, Consolidated Electric Light, along with several smaller firms and in 1889 consolidated to become the Westinghouse Electric and Manufacturing Company. Thompson-Houston absorbed Brush Electric and three smaller companies.

14. Franklin Silas Terry, "History of the National Electric Lamp Company and its Subsidiary Companies," November 1910, unpublished, courtesy of Steven McQuillin and Kenneth Scheel of G.E. Lighting, Cleveland, Ohio.

15. Steve McQuillin, Nela Park Historic Preservation Management Plan, 1990, prepared for the G.E. Company/GE Lighting, Nela Park, East Cleveland, Ohio, p. 5.

16. Terry, handwritten attachment

17. McQuillin, p. 5.

18. "Last Rites for Franklin Terry at 10:30 O'Clock," Citizen, Asheville, N.C., July 26, 1926

19. The National Cyclopaedia . . ., p. 124.

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20. Marion Perley, "History of In-The-Oaks," circa 1954, monograph in archives of Episcopal Diocese of Western North Carolina, Black Mountain, N.C.

21. Ibid.

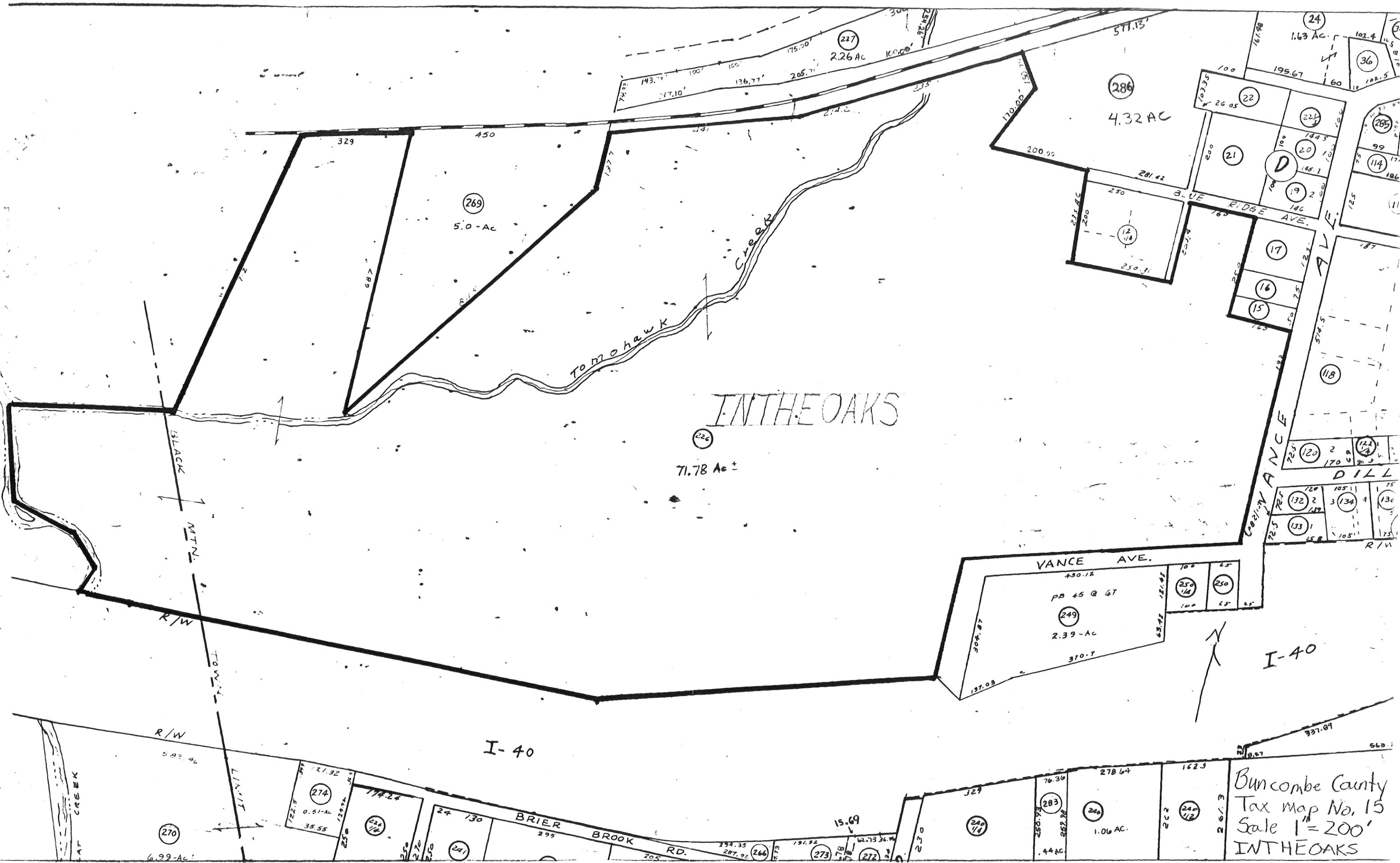
22. "Burton Tremaine," Who Was Who In America, Vol. II, p. 538.

23. Priscilla Hopkins, "End of an Era," Black Mountain News, Black Mountain, N.C., July 20, 1978.

24. Personal scrapbook of Mrs. Lillian Terry.

25. "Last Rites . . .,"

26. Norman Vincent Peale, Guidepost, Carmel, N.Y., March 14, 1989. Letter to Jack Reak in preparation of this document. Archives of Episcopal Diocese of Western North Carolina, Black Mountain, N.C.



INTHEOAKS

Buncombe County
Tax map No. 15
Scale 1"=200'
INTHEOAKS

I-40

I-40

R/W

