

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 any 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 Quinlan, Charles and Annie, House

other names/site number The Inn on Prospect Hill; Prospect Hill

2. Location

street & number 274 South Main Street

not for publication N/A

city or town Waynesville

vicinity N/A

state North Carolina

code NC

county Haywood

code 087

zip code 28786

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ____ nationally ____ statewide X locally. (____ See continuation sheet for additional comments.)

Jeffrey Strows SHPO 7/18/05
Signature of certifying official Date

North Carolina Department of Cultural Resources
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 commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

____ 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): _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

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

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

N/A

Number of contributing resources previously listed
In the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single-dwelling

DOMESTIC/secondary structure

Current Functions
(Enter categories from instructions)

DOMESTIC/hotel

DOMESTIC/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Queen Anne

Colonial Revival

Materials
(Enter categories from instructions)

foundation Brick

roof Asphalt

walls Wood/weatherboard

Wood/shingles

Wood/board and batten

other _____

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

(Mark "X" in all the 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 a 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

1901-02

Significant Dates

1901

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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):

- 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:

Pack Memorial Library, Asheville, NC
Haywood County Public Library, Waynesville, NC

10. Geographical Data

Acreage of Property 1.06 ac

UTM References

(Place additional UTM references on a continuation sheet)

1 17 319400 3928620
Zone Easting Northing

2 _____

3 _____
Zone Easting Northing

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 Clay Griffith

organization Edwards-Pitman Environmental, Inc. date April 4, 2005

street & number 825-C Merrimon Ave., #345 telephone (828) 281-3852

city or town Asheville state NC zip code 28804

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 the SHPO or FPO.)

name Mr. and Mrs. Dennis Frampton

street & number 274 South Main Street telephone (828) 456-5980

city or town Waynesville state NC zip code 28786

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 listings. 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 the 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 Project (1024-0018), Washington, DC 20503.

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Charles and Annie Quinlan House
Haywood County, NC

Section 7. Narrative Description

The Charles and Annie Quinlan House is situated at the top of Prospect Hill, formerly known as Mount Prospect, on the southern side of the town of Waynesville. Beyond the town limits when built, the Quinlan House stands a short distance south of the central business district in an area of mixed residential and commercial development. The house faces southeast toward the Balsam Mountains and Pisgah National Forest. A curving drive bordered by a low fieldstone retaining wall approaches the house from South Main Street. Large hemlock, blue spruce, wild cherry, and American holly trees adorn the front yard, framing an imposing view of the building's façade, which is elevated above street level atop a grassy knoll. The planting beds surrounding the front porch are anchored by substantial boxwoods and edged with fieldstone. The current owner has planted sugar maples across the front of the property in an attempt to screen the house from modern development along South Main Street. A detached carriage house, built ca. 1915 and now considerably altered, stands at the northwest corner of the property where the driveway connects with an adjacent access right-of-way and empties onto Haywood Street to the rear of the property. A long garage structure outside the nomination boundary abuts the property to the northeast and visually screens the house from an adjacent apartment complex. Modern commercial development along the southwest border of the property faces Gudger Street and stands at a significantly lower elevation and generally out of view from the Quinlan House.

1. Charles and Annie Quinlan House, 274 South Main Street. 1901-02. Contributing building.

(For the sake of clarity in the written description, the house, which faces southeast, will be described as though the center hall runs due east/west.)

The Quinlan House is a two-and-a-half-story, frame, transitional Queen Anne-Colonial Revival style dwelling with an asymmetrical center-hall plan. The house is sheathed with German siding, rests on a continuous brick foundation, and is protected by an asphalt shingle roof. The core of the irregular form is hipped on three sides, gabled on the north, and expanded on all sides with hip-roof wings or bays. A projecting front gable bay with deep cornice returns and a plain gable vent dominates the façade of the house. Hip-roof dormers with paired nine-light sash illuminate the attic rooms on both the east and south sides. A two-story, three-sided, hip-roof bay projects from the south elevation, and two-story, hip-roof block that originally contained sleeping porches (now enclosed with groups of nine-over-one windows) rises at the southwest corner of the house. An interior chimney with a rebuilt stack rises from the southwest slope of the roof. A two-story rear ell with a one-story shed roof addition dominates the west elevation. The addition served as a porch, which was enclosed ca. 1970 to form a scullery. The north elevation consists of a broad gabled bay without cornice returns and lower, projecting hip-roof bays. The library was created ca. 1920, when the Quinlans enclosed a portion of the wraparound porch and extended a one-story wing to the north.

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Two brick chimneys—one for the furnace flue and one toward the rear for the kitchen—rise against the north wall of the house. The kitchen chimney was reconstructed from the ground up in the 1950s.

The hip-roof front porch wraps around the south and east sides and retains original Tuscan columns, a beaded board ceiling, and wide tongue-and-groove floor boards. The section of the porch recessed under the gabled front wing has a bellcast roof. The porte-cochere projecting from the south side of the house was shortened and now functions as a side entrance to the porch. All of the original, nine-over-one, double-hung, wood-sash windows are intact, most of them covered by aluminum storm windows. Exterior surrounds are relatively plain post and lintel frames.

The interior of the house is characterized by both Craftsman and Colonial Revival details. Narrow tongue-and-groove hardwood floors, tall baseboards, flat post and lintel door and window surrounds, and raised five-panel doors are found throughout the interior. The original Victorian brass door hardware is intact. The oak front door features a single large pane within a molded frame over two raised panels and opens into a foyer and center hall. An L-shaped staircase with a substantial square newel post and balusters rises from the front of the foyer and leads to the bedrooms on the second floor. Oak beaded-board wainscoting covers the lower half of the walls of the center hall and foyer and continues up the stairs.

The large living room on the south side of the house was originally a double parlor and likely made into a single room ca. 1970. A Colonial Revival mantel with a central recessed panel and crown molding embellishes the space. The woodwork in this room is painted off-white. The other public spaces on the first floor include the Craftsman-influenced library at the northeast corner of the house and dining room behind the library. The library, which was created when the Quinlan family enclosed a portion of the wraparound porch ca. 1920, is lined with oak shelves that cover the lower three-quarters of the walls. An oak picture rail, crown molding, and a mantel with a recessed shelf complete the interior finish of the space. The original four-bulb light fixture illuminates the room.

The focal point of the dining room is a built-in cherry buffet with a central serving area, three stacks of drawers, and china cabinets at either end. Five twelve-light windows with painted sash pierce the wall above the buffet. The window and door surrounds and board-and-batten wainscoting that covers the lower half of the walls are also cherry. A plate rail runs along the top of the wainscoting. The crown molding in the dining room does not appear in early photographs of the room, but is in keeping with the character of the space. The crystal chandelier in the dining room replaced a four-pendant fixture.

A butler's pantry originally separated the dining room from the kitchen. All of the cabinets in the pantry are intact, but the west wall of the pantry was removed by previous owners when the kitchen was converted from

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single-family to commercial use, probably in the 1970s, with commercial ovens, cook stations, and stainless steel sinks and counters. The back porch, now enclosed to form a scullery, is open to the kitchen and provides access to a service stair and rear hall. The rear hall contains a wall of original built-in cabinets. A bedroom and bathroom are located off the back hall in addition to the stairs to the unfinished basement.

The second floor contains five bedrooms, five bathrooms, a laundry room and a large storage closet. Two of the bathrooms are original—the rest were added when the house was converted into an inn ca. 1960. The Quinlan family added two sleeping porches around 1916, when their daughter Mary contracted tuberculosis. These rooms have been converted into two sitting rooms and a bathroom. The two additional bathrooms were created from closets. The central bedroom on the north side of the house contains a wall of built-in storage cabinets. The central bedroom on the south side of house has a shallow coal-burning fireplace with a tile surround.

A service stair with a square newel post and balusters rises from the rear of the hall to the attic, which originally served as the maid's quarters. The attic walls are sheathed with beaded board. A cedar-lined closet in the northeast corner of the attic provided off-season clothes storage.

2. Carriage House. Ca. 1915; ca. 1960. Non-contributing building.

Located a short distance behind the main house, the carriage house is a heavily-altered, one and one-half story, side-gable frame building covered with weatherboards and resting on a stone foundation. Wide shed dormers are pierced by modern louver windows, which appear individually on the front dormer and in bands of three on the rear. A full-width engaged porch is supported on iron pipe columns. Windows throughout are replacement two-over-two horizontal-muntin sash with two large picture windows on the rear (north) elevation. Two-story gabled end bays supported on stilts project from either end of the building and contain stairs for the two interior units. The end bays have weatherboard sides but three vertical windows over board-and-batten panels on their end elevations. The sloping site reveals a full lower story sheltered by a pent roof at the rear. Around 1965, the carriage house was converted to rental units with interior and exterior alterations.

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Charles and Annie Quinlan House
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Section 8. Statement of Significance

The Charles and Annie Quinlan House, constructed from 1901 to 1902, is a notable Waynesville example of transitional Queen Anne-Colonial Revival architecture, with the irregular massing and tall hip roof form of the Queen Anne style and the restrained woodwork and interior finish of the Colonial Revival. With the arrival of the Western North Carolina Railroad in 1882, Waynesville enjoyed an extended period of growth and prosperity as tourists and northern visitors ushered in an era of affluence to the small mountain town. In the decades around the turn of the century, a number of luxury hotels and increasingly stylish houses were designed and constructed with the influence of nationally popular architectural styles. Charles Quinlan, a lumber company manager from Pennsylvania, married Annie Gudger, a member of a prominent Haywood County family, and built the imposing house for their personal residence. The interior of the dwelling, which is characterized by both Craftsman and Colonial Revival details, incorporates quality lumber and wood moldings with a high degree of integrity. The considerable scale and muted detailing of the house perfectly reflects both the privilege and modesty of its original owners. The Charles and Annie Quinlan House meets National Register Criterion C for its transitional Queen Anne-Colonial Revival style architecture.

Historical Background

James Cassius Lowry Gudger was born to Samuel and Elizabeth Gudger of Buncombe County on July 4, 1837. He studied law with William C. Candler of Asheville after attending Sand Hill Academy and Reems Creek High School in Buncombe County. Upon the outbreak of the Civil War he enlisted in the 25th North Carolina infantry, but before leaving Asheville he married Mary Godwin Willis in August of 1861. J. C. L. Gudger fought at the battles of Harper's Ferry, Antietam, Avery's Farm, Petersburg, Weldon, and Five Forks. He was captured during the Battle of Five Forks and held as a prisoner of war in Ohio until June of 1865. After the war he returned to Buncombe County and moved to Waynesville in December of 1865.¹

Gudger purchased the property known as Prospect Hill and soon constructed a house for his family.² He was appointed to the position of Haywood County attorney in 1866 and elected to the Superior Court of North

¹ W. C. Allen, *Centennial of Haywood County and its County Seat, Waynesville, N.C.* (Waynesville, NC: Courier Printing Company, 1908), 104-106.

² In the eighteenth century, before Haywood County was created, the ridge between Richland and Raccoon creeks (where Waynesville is now situated) was known as Mount Prospect. General Griffith Rutherford camped on Mount Prospect in 1776 during his campaign into Cherokee territory. *Ibid.*, 82.

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Carolina in 1878. He continued to practice law in Waynesville until 1894, when he was appointed to a position with U.S. Treasury Department, a position he held into the early twentieth century. Gudger and his wife Mary had four children between 1866 and 1876: Eugene Willis, Mary Inez, David Samuel, and Annie Elizabeth. Mary died in 1891 and her daughter Mary Inez passed away in 1899. The Dorcas Bell Love Chapter of the Daughters of the American Revolution was organized in the Gudger residence on January 9, 1899. The old house on Prospect Hill burned the same year.³

In 1902, J. C. L. Gudger deeded his Prospect Hill property to his three surviving children. Eugene received the section of land at the corner of Main and Gudger Streets, Annie was allotted the middle section (including the ruins of the old Gudger home), and David was given the northern section. After Annie became engaged to be married to Charles Eldridge Quinlan, they built a house on her Prospect Hill property and moved into it on November 12, 1902, upon their marriage. Annie and Charles had three girls: Janet, Elizabeth Lane and Mary Eldridge.⁴

Charles Quinlan had moved with his family to North Carolina from Tonawanda, Pennsylvania around 1900. His father, E. E. Quinlan, built a home in Waynesville and sawmill near Allens Creek to the southeast of town. Charles managed the Quinlan-Monroe Lumber Company from offices and a lumberyard near the railroad in Hazelwood, a small industrial community immediately south of Waynesville. Quinlantown, a village of about thirty-five families, developed around the sawmill. The lumber company produced lumber, molding, beaded boards, flooring, columns, and wood water pipes. In 1904, the Quinlans founded the Unagusta Manufacturing Company, which by 1916 was the largest furniture factory in western North Carolina. In 1909, they hired Roscoe Lee Prevost to manage and develop the company's furniture production. After the sudden death of Charles Quinlan in 1931, R. L. Prevost and his four sons reorganized the furniture company and operated it successfully until it was sold to the Welbilt Company of New York in the 1960s.⁵

Annie Quinlan continued to live in the house on Prospect Hill after her husband passed away and took in boarders, mostly tourists, until her death in 1955. Mrs. Quinlan, like her husband, was involved in

³ Ibid., 182; W. C. Allen, *The Annals of Haywood County: Historical, Sociological, Biographical and Genealogical* (n.p., 1935), 450.

⁴ Haywood County Deed Book 17, page 153.

⁵ Haywood County Heritage Book Committee, *Haywood County Heritage Volume I* (Waynesville, NC: Haywood County Genealogical Society, 1994), 22-23, 82, 269.

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community affairs, but chose to be inconspicuous in her activities. The property was sold after Mrs. Quinlan's death, and the new owners utilized the house as an inn and restaurant called the "Inn on Prospect Hill" until the early 1980s. The house also served as an antique store. The current owners purchased the property in 1993, and restored it for use as a bed-and-breakfast inn. The restoration required rebuilding the walls dividing the three front bedrooms on the second floor; the walls had been removed ca. 1970 to create a large dining room area for the restaurant. At that time additional bathrooms and closets were created.

Architecture Context

The Western North Carolina Railroad arrived in Waynesville in late 1882, opening the area to tourism and the lumber industry. The new prosperity of the region was reflected in the built environment. Simple, traditional building forms were soon replaced with buildings constructed in popular national architectural styles such as the Queen Anne and Colonial Revival. The Queen Anne style, named and first popularized by nineteenth-century English architects, is characterized by asymmetrical massing and architectural embellishments such as towers, turrets, tall chimneys, projecting pavilions, porches, bays, and encircling verandas. Balloon framing techniques that were widely adopted in the late nineteenth century facilitated irregularities in plan and massing. Flat wall surfaces were typically enlivened with a variety of forms, textures, materials, and colors. The historical precedents of the style bear little relation to Queen Anne and the formal Renaissance architecture of her reign (1702-1714). Richard Norman Shaw and other English designers added half-timbering and patterned masonry to late medieval models in the earliest examples of the style. The Watts Sherman House in Newport, Rhode Island—a half-timbered and shingle-covered dwelling designed in 1874 by nationally renowned architect H. H. Richardson—is generally considered the first American example of the style. The country's expanding railroad network, in addition to pattern books and magazines, also helped to popularize the style by making pre-cut architectural materials and details readily available.⁶

While the earliest examples of the Queen Anne style in the United States drew heavily on English models, the style evolved as it was disseminated around the country from the Northeast. The addition of decorative spindlework and cut-out wood ornaments was a distinctly American characteristic, as were later interpretations incorporating classical elements. At the turn of the twentieth century, transitional Queen Anne-Colonial Revival style houses—sometimes referred to as "free classic"—integrated elements of the

⁶ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 263-268.

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emerging Colonial Revival style such as classical columns, cornice line details, and Palladian windows with asymmetrical Queen Anne forms. In the early decades of the twentieth century, the Colonial Revival style supplanted the Queen Anne as Americans increasingly eschewed the richly ornate detailing of nineteenth century dwellings in favor of simpler, more modern houses.⁷

Nationally, the shift toward a more restrained style of living gained favor in the increasingly popular Arts and Crafts movement and philosophies espoused by Gustav Stickley's *The Craftsman* magazine (1901-1916). Through his publication Stickley became the chief disseminator of Arts and Crafts beliefs in the United States, and his company, Craftsman Workshops, produced furniture that promoted design unity of both house and furnishings. Stickley and others argued that the beauty inherent in fine craftsmanship and natural materials was sufficient decoration in itself—a direct response to the Queen Anne style of the late nineteenth century. Many reformers of the early twentieth century asserted that creating a comfortable and secure home environment was the natural antithesis of the commercial and industrial expansion that was perceived as corrupting the nation and its citizens.⁸

The Charles and Annie Quinlan House is one of several notable Queen Anne-Colonial Revival residences in Waynesville. By clearly embodying the characteristics of both styles, it stands apart from full-blown examples of the earlier and later modes and expresses the emergence of the Colonial Revival style in Waynesville. The form and massing of the Quinlan House strongly represent the Queen Anne style, while the finish work, details, and overall character more clearly demonstrate the reserved quality of the Colonial Revival. As successful business owners, the Quinlans could have afforded to erect their home as a showplace of their prosperity, but they were modest, reserved people who were likely drawn to the restraint and propriety of the emerging Colonial Revival style as an expression of their private lives.

As one of the earliest Queen Anne style houses in Waynesville, the Boone-Withers House (NR, 1983) represented the latest in local architectural fashion when it was built around 1883. The two-story hip-roof frame house has a vibrant, irregular massing created by projecting gables and bays, as well as a considerable amount of applied ornament including decorative shingles, scrolled bargeboards, and a wraparound porch with a bracketed cornice and cut-out rail. The interior retains an ornate stair with Eastlake newel post, but also displays Colonial Revival style alterations designed by Asheville architect William H. Lord. The

⁷ Ibid.

⁸ Elizabeth Cumming and Wendy Kaplan, *The Arts and Crafts Movement*, World of Art Series (New York: Thames and Hudson Inc., 1991), 122-4, 141-2. Also see the essay entitled "The Craftsman Idea" in Gustav Stickley, *Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement* (New York: Dover Publications, 1979), 194-205 (originally published as *Craftsman Homes* in 1909).

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Smathers-Gautier House, built on Daisey Avenue around 1895 in the early Oak Park subdivision, is one of the most elaborately decorated Victorian-era dwellings in the area. Unlike the Quinlan House, which exhibits restrained architectural embellishment, the Smathers-Gautier House is characterized by irregular massing; three-story octagonal towers, including a prominent bell-shaped tower roof covered with patterned tin shingles; bracketed cornice; and a wrap-around porch with extensive sawn and turned spindlework. The interior is finished in a similarly ornate fashion with paneled wainscoting, elaborate fireplace mantels, and heavy moldings.⁹

The 1899 Dr. J. Howell Way House (NR, 1980), located at 145 South Main Street, is an imposing two-and-a-half-story, brick house with a wraparound porch supported by turned posts spanned by turned balusters. Built for a prominent physician, the Way House blends Queen Anne and Colonial Revival-style elements including irregular massing, tall hip roof, bracketed cornice, and enriched porches on two levels. Like the Quinlan House, one side of the porch extends to a porte-cochere. A one-story brick building that originally housed Dr. Way's medical office is attached to the southwest corner of the house, and a brick carriage house stands at the rear of the property. The Clyde Ray Sr. House (NR, 1996), which sits on a hill overlooking downtown and the site of the railroad depot, was built from 1898 to 1900 by the Rhinehart Brothers. The house retains original Queen Anne-Colonial Revival elements including its mantels, moldings, and ornate stair, and is notable for the distinctive gambrel roof, shingled dormers, and arcaded wraparound porch on the exterior.¹⁰

The Quinlan House similarly embodies the distinctive characteristics of a transitional Queen Anne-Colonial Revival style dwelling built at the turn of the century, although its restrained qualities point to the popularity of the developing Colonial Revival and Craftsman styles. The asymmetrical massing of the house with numerous projecting bays under a tall hip roof with dormers clearly draws from the Queen Anne style, while the ornament—including the Tuscan porch columns and plain entablature—reflects the comparatively sedate character of the Colonial Revival. The interior continues the reserved architectural expression evidenced on the exterior and combines Victorian hardware and Colonial Revival mantels moldings with Craftsman details in the library and dining room. Given their connection to the lumber and furniture industry, it seems appropriate that the Quinlans' residence would reflect that aspect of their lives, from the oak and cherry wood found throughout the interior of the house to the built-in library shelves and dining room buffet.

⁹ Catherine W. Bishir, Michael T. Southern and Jennifer F. Martin. *A Guide to the Historic Architecture of Western North Carolina* (Chapel Hill, NC: The University of North Carolina Press, 1999), 341-2; and Duane Oliver, *Mountain Gables: A History of Haywood County Architecture*, ed. by Betsy Farlow (Waynesville, NC: Oliver Scriptorium, 2001), 40-1.

¹⁰ Bishir, 341-2; and Oliver, 41-2, 72.

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The large size of the structure contributed to the use of the house for boarders following Charles Quinlan's death and later as an inn and restaurant. Despite the adaptive use of the house during the second half of the twentieth century, few substantial changes to the structure are evident. The library, which was created for the Quinlans by enclosing part of the wraparound porch, fits harmoniously within the overall plan of the house. Changes made in the 1970s to the kitchen and butler's pantry for commercial use are the most noticeable alterations to the house, but these rooms are located at the rear of the house beyond the most public spaces. In the 1970s, the second floor had several walls removed to create a more open space for a dining room. The current owners have re-installed the walls, for the most part in their original locations, but with some concessions for new closets and bathrooms. In general, the new spaces on the second floor have been created from existing closets, bathrooms, and sleeping porches without altering the arrangement of the primary bedrooms. The overall character of the interior floor plans on both floors, and in the habitable attic areas, remains intact with original stair and door locations.

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Section 9. Bibliography

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Section 10. Geographical Data

Verbal Boundary Description

The nominated property is shown on the accompanying Haywood County Land Records map and consists of two parcels containing the Charles and Annie Quinlan House and the carriage house (PIN Nos. 8615-25-3972 and 8615-26-3026).

Boundary Justification

The nominated property includes the entire residual parcel historically associated with the Charles and Annie Quinlan House. The house was built on land belonging to Annie Quinlan's father, James Gudger, which was deeded to her in 1902. The parcel containing the carriage house was sold off in the 1960s to the owners of the adjacent Oak Park Motel and repurchased by the current owners in 1994.

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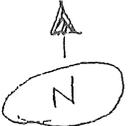
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Charles and Annie Quinlan House
Haywood County, North Carolina

Photograph Index

All photographs of the Charles and Annie Quinlan House at 274 South Main Street in Waynesville by Heather Fearnbach of Edwards-Pitman Environmental, Inc., on March 5, 2004. Negatives are kept at the North Carolina Office of Archives and History Western Office in Asheville, North Carolina.

1. Front façade, looking northwest
2. Oblique view of northeast side looking west
3. Oblique view of rear and southwest side looking east
4. Interior – living room, view toward mantel
5. Interior – dining room, looking northeast
6. Interior – 2nd floor hallway, looking south
7. Carriage house, oblique front view looking north



CARRIAGE HOUSE

APARTMENT COMPLEX

QUINLAN HOUSE

COMMERCIAL BUILDINGS

GLUGER STREET

SOUTH MAIN STREET

CHARLES + ANNIE
QUINLAN HOUSE

274 SOUTH MAIN STREET
WAYNESVILLE, NC

SKETCH PLAN

