

**NATIONAL REGISTER OF HISTORIC PLACES**

**Downtown Asheville Historic District Boundary Increase 3,  
Boundary Decrease and Additional Documentation**

Asheville, Buncombe County, BN2483, Listed 12/28/2011

Nomination by Clay Griffith

Photographs by Clay Griffith, October 2010



Skateland Rollerdomes, 101 Biltmore Avenue



Carmichael – Leonard House, 129 Biltmore Avenue





Salvation Army Building, 175 Patton Avenue



Public Service Company of North Carolina Office, 168 Patton Avenue



United States Department of the Interior  
National Park ServiceNational 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 Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentationother names/site number N/A**2. Location**street & number 76-129 Biltmore Avenue, 64 Carter Street, 11-23 Grove Street, 14-44 N French Broad Avenue, 12-25 S French Broad Avenue, and 167-184 Patton Avenue not for publication N/A  
city or town Asheville vicinity N/A  
state North Carolina code NC county Buncombe code 021 zip code 28801**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.)

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	
21	0	buildings
0	0	sites
0	0	structures
0	0	objects
21	0	Total

### Name of related multiple property listing

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

Asheville Historic and Architectural Multiple  
Resources Area

Number of contributing resources previously listed  
In the National Register

258

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

DOMESTIC/single-family dwelling  
DOMESTIC/multiple dwelling  
DOMESTIC/secondary structure  
RELIGION/religious facility  
COMMERCIAL/business  
COMMERCE/specialty store  
SOCIAL/civic  
RECREATION/CULTURE/sports facility

### Current Functions

(Enter categories from instructions)

DOMESTIC/multiple dwelling  
DOMESTIC/hotel  
RELIGION/religious facility  
COMMERCIAL/business  
COMMERCIAL/professional  
COMMERCIAL/specialty store  
RECREATION/CULTURE/music facility  
VACANT/NOT IN USE

## 7. Description

### Architectural Classification

(Enter categories from instructions)

Colonial Revival  
Queen Anne  
Tudor Revival  
Commercial Style  
Art Deco  
Moderne  
Other: Modern  
No Style

### Materials

(Enter categories from instructions)

foundation Stone  
Brick  
Concrete block  
roof Asphalt  
Metal  
walls Wood/weatherboard  
Wood/shingle  
Stone  
Brick  
Stucco  
Synthetics/vinyl  
other Cast concrete  
Glass block  
Wood/shingle

## 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

Commerce

### Period of Significance

Ca. 1890 – 1961

### Significant Dates

N/A

### Significant Person

(Complete if Criterion B is marked above)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Lord, William H. - architect

Parker, Charles N. - architect

MacKenzie, Cinton - architect

Six Associates Inc. - architect

## 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



## 10. Geographical Data

**Acreage of Property** approx. 9.35 acres (in two separate areas)

## UTM References

(Place additional UTM references on a continuation sheet)

1	<u>17</u>	<u>359490</u>	<u>3939520</u>
	Zone	Easting	Northing
2	17	358740	3939740

3	Zone	Easting	Northing
4	See continuation sheet		

### Verbal Boundary Description

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

## Boundary Justification

**Boundary justification:**  
(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title	Clay Griffith
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organization    Acme Preservation Services, LLC                                date    August 12, 2011
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street & number 825-C Merrimon Ave., #345 telephone (828) 281-3852

city or town	Asheville	state	NC	zip code	28804
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## 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	Multiple owners
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street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town state zip code

**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 Reduction Project (1024-0018), Washington, DC 20503.

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### Section 7. Description of Boundary Increase

The Downtown Asheville Historic District (NR, 1979), with a period of significance from the 1840s to ca. 1940, encompasses the central business district and closely associated residential areas of Asheville, North Carolina. Asheville rose to prominence in the 1880s, following a railroad connection, and as the largest city in western North Carolina, it became a regional center of commerce, convalescence, and tourism. The district is composed of roughly thirty blocks of the city's commercial core dating from the late nineteenth and early twentieth centuries, particularly the significant 1920s period. The Downtown Asheville Historic District has been enlarged twice before—first in 1989 and again in 1990. Boundary Increase I (NR, 1989), more commonly known as the Biltmore Avenue Amendment, added two commercial buildings from the 1920s that had been obscured by a non-historic metal veneer. The historic integrity of the buildings was revealed during their rehabilitation and removal of the façade veneer. Boundary Increase II (NR, 1990), referred to as the Ravenscroft Amendment, added a small group of residential structures (thirteen contributing and four non-contributing) located on Church Street, Hilliard Avenue, and Ravenscroft Drive.<sup>1</sup>

The Downtown Asheville Historic District Boundary Increase III enlarges the existing historic district by including two areas of contiguous historic resources dating from ca. 1890 through 1961. The boundary increase extends the existing district from its southern boundary along Biltmore Avenue and to the west on French Broad Avenue and Grove Street. The two boundary increase areas were likely not included in the original thirty-two-year-old district nomination due to their mix of early and mid-twentieth-century resources.

The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation extends the period of significance of the existing district from ca. 1940 through 1961 and reflects the changing development patterns and evolving architectural styles through the middle twentieth century. Following the failure of the Central Bank and Trust Company in November 1930, Asheville witnessed an abrupt end to its nearly fifty-year period of growth and good fortune. Asheville, like the rest of the nation, struggled through the Depression, but with the added disadvantage of staggering municipal debt that had accumulated from civic building and infrastructure improvements during the 1920s. Despite the hardships and flat population growth, Asheville's business district was able to recover, in part, due to steadily increasing tourism during the middle decades of the twentieth century. The resources within the boundary increase areas reflect the periods both before and after the crash. Resources in the boundary increase dating from before 1930 include representative work of locally prominent architects William H.

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<sup>1</sup> David R. Black, "Asheville Historic and Architectural Multiple Resources Area" National Register Nomination, 1979 (hereinafter cited as "Asheville MRA"). Martha W. Fullington, "Biltmore Amendment to Downtown Asheville Historic District" National Register Nomination, 1989. Carolyn Humphries and Mary J. Hooper, "Ravenscroft Amendment to Downtown Asheville Historic District" National Register Nomination, 1990. All three nominations held by the Survey and Planning Branch, Historic Preservation Office, North Carolina Department of Cultural Resources, Raleigh.

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Lord and Charles N. Parker. Resources dating from after 1930 represent both modern design ideas and the influential rise of automobile tourism and commerce. A total of six resources in the original historic district and two earlier boundary increase areas are contributing due to the extension of the period of significance through 1961.

Tourism remained an important component of the local economy throughout the twentieth century and was one of the sparks that helped to ignite Asheville's astonishing downtown revitalization in the years following the listing of the Downtown Asheville Historic District. The additional documentation addresses several aspects of the physical changes, both positive and negative, wrought by the reinvigorated downtown. Two significant obstacles to completing this additional documentation were the frequently generic descriptions of buildings in the inventory list (e.g. "Two-story brick commercial building with corbelled cornice. Shopfront altered.") and the lack of complete photographic documentation. As a result it was often difficult to determine what changes had occurred at the time of the original district nomination and what changes may have occurred since listing. The author has relied heavily on personal knowledge when there is insufficient written or visual documentation to determine when alterations may have occurred for specific properties.

The Boundary Decrease involves a single parcel at the northwest corner of Patton Avenue and Otis Street on the west side of the district. Originally the site of the 1926 Pisgah Building, the structure was razed and the site cleared for construction of the Veach-Bailey Federal Complex, a six-story office building occupying nearly the full block of Patton Avenue between Otis Street and North French Broad Avenue. The new building is mostly situated outside of the district boundary (a very small portion of the east end of the building extends into the corner parcel) and the site of the demolished Pisgah Building serves primarily as an entrance plaza. The loss of the historic resource and redesign of the site has substantially compromised the integrity of this edge of the original district.

Changes to the street pattern in a couple of areas have created discrepancies in the verbal boundary description of the original Downtown Asheville Historic District, although the map's boundaries are clearly delineated. The western boundary of the district from Patton Avenue is described in the verbal boundary description for the existing district as following "the west property line of 129 Patton Avenue, which it follows north across Wall Street, along the rear wall line of the U.S. Post Office, to Post Street." The building at 129 Patton Avenue no longer stands and the sections of Wall and Post streets mentioned in the nomination no longer exist. It is evident from the map where the original boundary line was located, and following the boundary decrease to remove the redeveloped site at 129 Patton Avenue, this portion of the boundary will be drawn along the side and rear walls of the former U.S. Post Office, which located at 100 Otis Street, to include that one building. In the vicinity of St. Lawrence Basilica, the verbal boundary description for the existing district should state that the boundary line follows Haywood Street to the west (not east, as it is written) property line of the rectory. The boundary line is later described as following North Lexington Avenue to its intersection with Broadway, but this intersection has been removed. The boundary



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logically follows the north property line of the building at 120 N. Lexington Avenue, the north end of the block, to connect the two streets.

The inventory list for the Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation serves several purposes. The first section of the inventory list updates information about certain properties within the original Downtown Asheville Historic District and Boundary Increases I and II, identifying any substantial changes (significantly altered, demolished, rehabilitated, etc.) and clarifying, or possibly changing, their contributing or non-contributing status. Updated property descriptions are arranged sequentially by the inventory number assigned in the original nomination. Fifteen resources have become contributing due to sympathetic rehabilitation projects, twenty resources have become noncontributing due to detrimental alterations, and thirty-one buildings have been lost due to demolition.

The updated inventory list also identifies thirty-three resources that were not described in the original inventory. These resources include buildings that were inadvertently omitted, buildings that were not recognized as separate structures due to later veneer materials, and buildings that have been constructed within the boundaries since the district was listed. These newly inventoried resources are listed alphabetically by street name at the end of the updated inventory list because they were not assigned inventory numbers in the original nomination. Included in this number are two outbuildings associated with the Thomas Wolfe House (#19) and the Church of St. Lawrence (#166) not described in the original nomination, but they are inventoried here with their primary associated resource for clarity.

At the time the Downtown Asheville Historic District nomination was prepared, a different system of classifying resources was used, defining properties as Key Buildings, Contributing Buildings, Linking Buildings, and Intrusions to the historic district. Key and contributing buildings are those resources integral to the visual character and historic significance of the district. Resources described as "linking buildings" were those structures that had neither an especially positive nor an especially negative impact on the general characteristics of the district, either falling outside the period of significance or having been altered, but generally similar in form, scale, and materials to the contributing buildings in the district. Intrusions are resources that fall outside the district's period of significance, out of scale, or displaying non-historic materials. In current practice, the various categories have been simplified to either contributing or non-contributing status. Unless there have been significant alterations impacting their historic integrity or physical appearance, buildings defined as either key or contributing in the Asheville Downtown Historic District are considered to be contributing resources under the current classification system, and intrusions are considered to be non-contributing. All of the resources originally designated as linking buildings are included in the inventory list with their current status. The inventory list of properties in the existing Downtown Asheville Historic District and subsequent boundary increases are organized numerically by the inventory number assigned in the nomination or amendments.

A contributing building, site, structure, or object adds to the historic associations, historic architectural qualities, or archaeological values for which the district is significant. Contributing resources

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add to the district's significance because they were present during the period of significance, relate to its documented historical significance, and possess historic integrity. A non-contributing building, site, structure, or object does not add to the historic associations, historic architectural qualities, or archaeological values for which the district is significant. Non-contributing resources do not add to the district's significance because they were not present during the period of significance, do not relate to the documented historical significance, or no longer possess historic integrity due to alterations, disturbances, or other changes. Alterations to the building's overall form, massing, and scale, changing or obscuring the majority of exterior materials, or the removal of character-defining stylistic elements negatively affect the historic integrity of the district's resources.

The second section of the inventory list contains entries for the resources in the Boundary Increase III areas of the Downtown Asheville Historic District. The list is organized beginning with the resources on Biltmore Avenue on the south side of the district. The increase area to the west of the district follows with streets arranged alphabetically. In keeping with the organization of the original nomination, entries are further organized with the east side of north-south streets given first and then the west side; north side first for east-west streets, then south. The new boundary increase areas consist of twenty-one contributing resources and no non-contributing resources. The inventory entries provide the name, address, date(s) of construction, contributing or non-contributing status, and a brief summary of each resource within the district. Each property is named after its first, longest, or best known occupant or function during the period of significance. Construction dates have been determined as accurately as possible by correlating information from deed research, tax records, Sanborn maps, city directories, and other published sources.

The third section of the inventory list contains the one entry for the Boundary Decrease.

Classification key:	NHL	National Historic Landmark
	NR	Individually listed in National Register of Historic Places
	C-B	Contributing building
	C-S	Contributing structure
	NC-B	Non-contributing building
	NC-S	Non-contributing structure
	Demolished	Building is no longer standing on its site

## INVENTORY LIST – UPDATES TO EXISTING HISTORIC DISTRICT

- Buncombe County Courthouse, 60 Court Plaza, 1928** **NR, C-B**  
Restoration of the polychrome ceilings in the main lobby was completed between 1990 and 1997 by students in the decorative restoration program at Asheville-Buncombe Technical College. The new

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Buncombe County Detention Center was erected to the east of the courthouse in 1994 and connected by an enclosed walkway across Davidson Street at the rear of the courthouse. All of the windows in the building were replaced in 2008 with fully-functioning energy-efficient one-over-one sash. The replacement windows replicated the color of the original sash, which had been painted beige and painted shut over the years. Sitework began in early 2011 for a five-story courtroom addition located to the northeast of the courthouse. The new addition will be connected to both the courthouse and the detention center. The former jail in the upper five stories of the building was removed in 2011.

2. **Asheville City Hall, 70 Court Plaza, 1926-28** **NR, C-B**  
An extensive exterior rehabilitation was completed in 1995, which included cleaning all of the exterior masonry and the removal, repair, and replacement of the terra cotta tile roof.
3. **Municipal Building, 100 Court Plaza, 1925-26** **C-B**  
The building, which houses the city fire and police departments, was rehabilitated around 2000 and included cleaning and repair of the exterior masonry. A glass tunnel canopy supported on metal posts was installed in front of the main round-arch entrance. The plaza in front of the building was redesigned. At the rear, a new one-story, flat-roof, windowless mechanical room was constructed with a brick retaining wall extending to Eagle Street and partially enclosing the loading and service bays. An attached semicircular glass canopy was installed on the rear elevation.
6. **Legal Building, 10-14 S Pack Square, 1909** **C-B**  
A certified rehabilitation was completed in 1989. Exterior changes included cloth awnings over window and entrance bays, replacement storefront windows over paneled bulkheads, and a new entrance added in the canted corner bay.
7. **Commerce Building, 16-18 S Pack Square, 1904, 1989** **C-B**  
A certified rehabilitation was completed in 1989, including restoration of the storefronts. A steel frame and glass passageway was built atop the roof of the building, with a deep setback from the façade. The passageway provides access between the adjacent Westall and Legal buildings. A low balustrade and raised panel with the name "1904 Commerce" was installed above the cornice line, replicating an original sheet-metal parapet that had been removed.
8. **Westall Building, 20 S Pack Square, 1925, 1989** **C-B**  
A certified rehabilitation was completed in 1989, which removed a mezzanine-level concrete and aluminum façade veneer installed in the late 1960s or early 1970s. The storefront has been modernized with a single-leaf wood door and plate-glass windows, but its configuration remains similar to the original design.



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9. **Jackson Building, 22 S Pack Square, 1923-24, 1989** **C-B**  
A certified rehabilitation was completed in 1989, which removed a mezzanine-level concrete and aluminum façade veneer installed in the late 1960s or early 1970s.
10. **Commercial Building, 1 Pack Square SW, 1920s, 1993** **C-B**  
A certified rehabilitation was completed in 1993, removing the rooftop sign and metal veneer from the north elevation. Rehabilitation of the building revealed that the structure at 6 Patton Avenue, which was separately inventoried as #210, was a part of this building. A continuous cornice, flat parapet with concrete coping, and soldier-course lintel above the storefronts extend along the north elevation of the building. The storefront for the retail space at 6 Patton Avenue has been remodeled with a stucco bulkhead and panel above the display windows. The northwest corner bay has been stuccoed up to the cornice line. Despite these changes to the north elevation, the removal of the non-historic veneer better conveys the historic form and scale of the building. Modifications to the secondary storefront are a minor portion of the building and limited to the side and rear elevations.
11. **Commercial Building, 5 Pack Square SW, 1890s, ca. 1990** **C-B**  
An extensive rehabilitation was completed around 1990 that removed non-historic veneer from the lower façade and uncovered the second- and third-story windows. A flat-roof metal canopy supported on slender posts that extended across the façade was replaced with a cloth awning.
12. **Commercial Building, 7 Pack Square SW, 1890s, ca. 1990** **C-B**  
An extensive rehabilitation was completed around 1990 that uncovered the transom above the storefront and the third-story windows. The transom lights were replaced with multi-colored art glass. A flat-roof metal canopy supported on slender posts that extended across the façade was replaced with a cloth awning.
13. **Western Hotel, 9 Pack Square SW, 1880s, ca. 1990** **C-B**  
The building was rehabilitated in the early 1990s, removing a flat-roof metal canopy supported on metal posts that extended across the façade. The lower façade was remodeled with a recessed entrance and new storefront windows. Two round posts and a lattice screen simulating a leaded-glass transom are located in place of the original storefront.
15. **Jones Building, 10 N Spruce Street, ca. 1930** **C-B**  
One-story stucco façade altered prior to the original district listing. The exposed south and west side elevations display ashlar-face concrete block walls with panel-façade block filling several original window and garage bay openings.

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- 18. Asheville Community Theater, 35 E. Walnut Street, 1972** **NC-B**  
Listed in the original inventory as 35 N. Spruce Street and classified as a “linking” building, the theater, which was completed in 1972, is located at 35 E. Walnut Street.
- 19. Thomas Wolfe House, 48 N Spruce Street, ca. 1883, 1999-2004** **NHL, C-B**  
Owned and operated as a state historic site, the Thomas Wolfe Memorial was severely damaged by fire in July 1998. Approximately thirty percent of the original structure and fifteen percent of the artifact collection were destroyed by the fire. Intensive restoration of the house and artifact collection was completed between 1999 and 2004. Restoration of the house was designed by Winston-Salem-based architect Joseph K. Oppermann.
- Children’s Playhouse, ca. 1900** **NR, C-B**  
This one-story, front-gable frame structure located on the south side of the main house was not described in the original district inventory, but was likely built around 1900 and moved to this site from the Wolfe family home on Woodfin Street.
- 20. Hayes-Hopson Building, 20-22 S Spruce Street, ca. 1905, ca. 1920, 2010** **C-B**  
An extensive rehabilitation of the building was completed in 2009-2010, reversing a number of alterations made in the intervening years when the building was used for county offices. The recent project returned the building, especially the façade, closer to its original appearance, but added new first- and second-story windows on the north elevation.
- 23. Commercial Building, 10 N Market Street, ca. 1915, ca. 1980** **C-B**  
The building was rehabilitated in the early 1980s. The façade remains largely intact, but an open stairway entrance at the south end of the façade has been enclosed with a large multi-pane windows.
- 24. Commercial Building 22 N Market Street, ca. 1920, ca. 1990** **C-B**  
This building was converted to a nightclub and entertainment venue in the 1990s. The façade has been remodeled with the removal of the storefronts, which have been filled with rough stucco wall panels. The section to the south contains a double-leaf entry door flanked by plate-glass windows on either side. The north section contains two plate-glass windows topped with leaded-glass fanlights. On the second-story above each storefront, the large center window has been replaced by a three-part picture window. The flanking one-over-one sash appear to be original

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- 25. Commercial Building, 24 N Market Street, ca. 1920s NC-B**  
The façade has been completely remodeled to the appearance of rusticated stonework, replacement single-leaf entry within an arched opening, and removal of the storefront, which has been replaced with a large five-part window topped by a fanlight.
- 26. Commercial Building, 38 N Market Street, ca. 1920s C-B**  
The inventory entry for this address describes the adjacent garage building located at 42 N. Market Street (see newly inventoried resources below). The building at this location is a one-story polygonal brick structure with rusticated brickwork, articulated corner piers, rowlock string course, and a metal-frame glazed storefront consisting of a single-leaf entry door and flanking windows. The façade of the diminutive structure is angled to address the intersection of North Market and Walnut streets.
- 27. Blomberg Garage, 48 N Market Street, ca. 1940 Demolished**  
The building was demolished ca. 1990 and the Thomas Wolfe Memorial Visitor Center was constructed on the site by the State of North Carolina.
- 28. Commercial Building, 66-70 N Market Street, ca. 1925, ca. 1990 C-B**  
The building was rehabilitated around 1990 with replacement one-over-one double-hung sash windows on the second story. The three peaked parapets that distinguished the individual storefront bays were removed, leaving a flat parapet.
- 30. Sam's Lincoln-Mercury Building, 11 N Market Street, 1920s, 1987 C-B**  
A certified rehabilitation was completed in 1987. The original metal-frame industrial windows were replaced with plate-glass windows.
- 32. Commercial Building, 21 N Market Street, 1920s, 2009 NC-B**  
An extensive rehabilitation was completed in 2009 that removed the non-historic metal front and remodeled the building into an entertainment venue with an Art Deco-inspired façade, replacement storefronts, second-story balcony extending the full width of the façade, and a recessed second-story patio.
- 33. New Medical Building, 29 N Market Street, 1925 C-B**  
A certified rehabilitation was completed between 2001 and 2004 that included cleaning the exterior and interior work.
- 35. Commercial Building, 37 N Market Street, 1950s NC-B**  
Classified as a "linking" building in the original inventory, the exterior has been covered with stucco since the original district listing.



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37. **Commercial Building, 55 N Market Street, ca. 1925, ca. 1985** **NC-B**  
Damaged by fire in 1979, the building was rehabilitated around 1985. The storefront transom was covered with opaque panels. False wood paneling, fluted pilasters, and blind semi-circular transoms were applied to the second-story window group.
38. **Commercial Building, 61 N Market Street, ca. 1940, ca. 1990** **NC-B**  
Formerly #65, the building was classified as a "linking" structure in the original inventory. The façade appears to have been remodeled with stucco and replacement display windows.
40. **Commercial Building, 71 N Market Street, ca. 1950, ca. 2000** **NC-B**  
Classified as a "linking" structure in the original inventory, the building appears to have been rehabilitated around 2000 with replacement storefronts, attached decorative steel I-beam band, flat-roof entry canopy supported by metal tie-rods anchored on the façade, and replacement second-story plate-glass windows.
41. **Commercial Building, 73 N Market Street, ca. 1930, ca. 2005** **NC-B**  
Remodeled modern storefront with tall narrow single-leaf solid door and translucent window panels with frosted signage.
43. **Young Men's Institute, 21 S Market Street, 1892** **NR, C-B**  
Sold with protective preservation covenants in 1980 and extensively and carefully rehabilitated in the early 1980s as the YMI Cultural Center.
44. **Jackson Building Annex, 8 S Market Street, 1925, 1989** **C-B**  
A certified rehabilitation was completed in 1989 that cleaned the exterior masonry and uncovered the first-story gothic-arch windows.
45. **Commercial Building, 12 S Market Street, 1970s** **Demolished**  
Demolished ca. 1986 for construction of Biltmore Avenue Parking Garage.
46. **Commercial Building, xx S Market Street, 1970s** **Demolished**  
Demolished ca. 1986 for construction of Biltmore Avenue Parking Garage.
49. **Commercial Building, 46 S Market Street, 1970s** **NC-B**  
Classified as a "linking" building in the original inventory, the structure dates from after the end of the period of significance for the district.

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- 50. Commercial Building, 48 S Market Street, 1920s** **C-B**  
Original metal-frame factory windows on second story were replaced with plate-glass windows. The storefront appears to have been replaced as well. Despite the alterations, the building retains its overall form, fenestration pattern, and exterior façade material.
- 51. Plaza Theater, 2 Biltmore Avenue, 1922** **Demolished**  
Demolished in the late-1980s for construction of Pack Place, a multi-function cultural arts center.
- 52. Commercial Building, 4-6 Biltmore Avenue, 1920s** **Demolished**  
Demolished in the late-1980s for construction of Pack Place, a multi-function cultural arts center.
- 53. Commercial Building, 4-8 Biltmore Avenue, ca. 1934** **NC-B**  
During the demolition of the Plaza Theater and construction of the new Pack Place facility and adjacent commercial buildings, the façade and front section of this two-story brick commercial building—formerly 6½-8½ Biltmore Avenue—were saved. The building is joined at the rear and on the second story to the new commercial structure built immediately south at 12-14 Biltmore Avenue (see newly inventoried resources below).
- 54. Commercial Building, 16-18 Biltmore Avenue, ca. 1934** **Demolished**  
Demolished in the late-1980s during construction of Pack Place, a multi-function cultural arts center, and a new commercial building was erected on the site.
- 55. Commercial Building, 32 Biltmore Avenue, 1952** **C-B**  
Classified as a “linking” structure in the original inventory, this intact, plain brick commercial building was built in the early 1950s.
- 56. Fine Arts Theater, 36 Biltmore Avenue, ca. 1940, 1996-1999** **C-B**  
A certified rehabilitation was completed between 1996 and 1999 that included exterior repairs and cleaning and interior improvements.
- 57. Commercial Buildings, 38-48 Biltmore Avenue, 1923** **C-B**  
This group of four structures was listed in the inventory as an individual entry. A certified rehabilitation project was completed on 48 Biltmore Avenue between 2002 and 2004. Local architect Jim Samsel designed the certified rehabilitation of 38 Biltmore Avenue, which was completed in 1991. A certified rehabilitation of 40 Biltmore Avenue was completed between 1999 and 2001.

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- 58. Asheville Hotel, 52 Biltmore Avenue, 1891, 2008** **C-B**  
A lengthy certified rehabilitation project, completed between 2001 and 2008, converted the building to Oxford Place Condominiums. The storefronts have been altered and the upper-story windows are replacement one-over-one double-hung sash.
- 59. Adler Building, 1 Biltmore Avenue, ca. 1887, ca. 1990** **C-B**  
The building was rehabilitated around 1990. The work included rebuilding the two gabled parapets, which were removed in the mid-twentieth century.
- 60. Palais Royal, 5 Biltmore Avenue, ca. 1913, 2010** **NC-B**  
The building has been rehabilitated several times since the original nomination, including new storefronts and removal of the stepped gable. The most recent storefront modifications occurred in 2010.
- 61. Commercial Building, 7 1/2 Biltmore Avenue, ca. 1915, ca. 1990** **C-B**  
The building was rehabilitated around 1990 and the non-historic metal storefront was removed to reveal a wood-frame storefront.
- 62. Commercial Building, 9-13 Biltmore Avenue, 1927** **C-B**  
The rounded central parapet was repointed and the central storefront remodeled in early 2011 during the preparation of this nomination. The non-historic art-glass transom was removed from the central storefront and replaced with plate-glass transoms. In addition to repointing the parapet, the cast-concrete date panel was replaced with a new panel bearing the date "1927."
- 63. Fain's Thrift Store, 15 Biltmore Avenue, ca. 1946, ca. 1999** **C-B**  
Classified as a "linking" structure in the original inventory, the building was rehabilitated ca. 1999.
- 64. Rice-White Building, 19 Biltmore Avenue, ca. 1890, 2006-2008** **C-B**  
The deteriorated and fire-damaged building was extensively rehabilitated between 2006 and 2008, converting the two upper stories into ten apartments with two retail spaces on the first story. The local firm Rowhouse Architects designed the rehabilitation project, which included two new projecting storefronts with deeply recessed entrances based on the originals documented in historic photographs. Rehabilitation work also included substantial brick repair and repointing and replacement one-over-one windows on the upper stories.
- 67. Commercial Building, 31 Biltmore Avenue, 1920s** **Demolished**  
The building was demolished in March 2011.



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68. **Commercial Building, 35 Biltmore Avenue, ca. 1880** **Demolished**  
The building was demolished around 1990 and the lot is vacant.
69. **Daley Furniture Co. Building, 37 Biltmore Avenue, ca. 1890** **C-B**  
A rehabilitation project was completed in 2002 that replaced the metal-frame storefronts with wood-frame windows and doors and converted the first story to a restaurant.
70. **Commercial Building, 39 Biltmore Avenue, ca. 1885** **C-B**  
A certified rehabilitation was completed in 2001 that replaced the storefront with wood-frame display windows, removed non-historic transom veneer, and replaced the second-story windows with two-over-two double-hung sash.
71. **Commercial Building, 41 Biltmore Avenue, ca. 1885** **Demolished**  
The building was demolished in the 1980s. The site is now used as small courtyard and coffee shop housed in a parked double-decker bus.
73. **Commercial Building, 22 Broadway Street, 1912** **C-B**  
The non-historic metal façade was removed to reveal original second-story details fenestration patterns.
74. **Commercial Building, 24 Broadway Street, 1912** **Demolished**  
The building was demolished ca. 1990.
76. **Jenkins Building, 30-32 Broadway Street, 1912, 1996-1998** **C-B**  
A certified rehabilitation was completed between 1996 and 1998, and the storefronts were replaced with modern recessed entrances and display windows over concrete bulkheads.
77. **Windsor Hotel, 34-38 Broadway Street, ca. 1910** **C-B**  
The building, which had become a boarding house in the late twentieth century, was purchased in 2007 with the intent of rehabilitating the structure as a boutique hotel. The rehabilitation project stalled in 2010 and the vacant building remains a work in progress.
79. **Abrogast Motors Building, 52 Broadway Street, ca. 1913, ca. 1990** **C-B**  
The building was rehabilitated around 1990, and the storefronts were replaced with modern recessed entrances and display windows over concrete bulkheads.

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- 82. Service Station, 64 Broadway Street, 1920s, 2011 NC-B**  
Formerly 62 Broadway, the building was rehabilitated in the spring of 2011. The replacement front window was removed and the façade remodeled with a recessed entrance. A glass-block side window has been covered with a wood panel.
- 83. Commercial Building, 66 Broadway Street, 1920s C-B**  
The altered storefront is stucco with plate-glass windows and a replacement paneled wood door. The second-story windows are replacement one-over-one double-hung sash.
- 85. Commercial Building, 9-13 Broadway Street, ca. 1915, ca. 1990 C-B**  
The storefronts were altered around 1990, leaded-glass transoms were removed, and the second-story windows were replaced with one-over-one double-hung sash.
- 86. Commercial Building, 15 Broadway Street/24 N Lexington Avenue, ca. 1915, ca. 2000 C-B**  
The building was rehabilitated in the early 2000s with the removal of non-historic metal façade. The upper stories were converted for residential use and the second- and third-story façade openings contain French doors and metal railings. The stucco façade features panels framing the recessed metal-frame storefront and a banded cornice. The building is three stories on Broadway Street, but continues through the full depth of the block and is four stories on North Lexington Avenue. The material changes to the Broadway Street façade, even with the removal of the non-historic metal veneer, are incompatible with the district but the building has sufficient overall integrity with the intact façade at 24 North Lexington Avenue.
- 87. Commercial Building, 19 Broadway Street, ca. 1905, ca. 1990 C-B**  
The building façade was partially covered by a non-historic metal veneer that was removed in the 1990s to reveal the full extent of the building's façade. The two storefronts are both altered, and second-story windows on the south portion of the building are boarded.
- 88. Finkelstein's, 21 Broadway Street, ca. 1890, ca. 1985 C-B**  
The storefront was altered in the 1980s and wood veneer on the lower façade was removed to reveal narrow, vertical panels on the side supports. The façade is identical in design to the adjacent building (23 Broadway), which is largely intact with an original recessed-entry storefront, panels bulkheads, double-leaf doors, transoms, and arched two-over-two second-story windows. The windows here are replacements.
- 90. Commercial Building, 25 Broadway Street, 1920s, 2007 C-B**  
The building was rehabilitated in 2007 and the transom veneer removed.

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91. **J. L. Smathers Building, 27 Broadway Street, 1927, 2009-2010** **C-B**  
The building was rehabilitated in 2009-2010 with replacement second-story casement windows.
92. **Commercial Building, 29 Broadway Street, 1920s, 2009** **C-B**  
Classified as a "linking" structure in the original inventory, the building was extensively remodeled in 2009 with modern replacement windows on the north side elevation and a rooftop terrace. The cedar-shingle façade noted in the original inventory was removed previously and the storefront is a simple recessed entrance with display windows on stucco bulkheads.
93. **Asheville Club, 33-37 Broadway Street, 1916** **Demolished**  
The building was demolished in the early 1980s and used as a privately-owned surface parking lot.
94. **Commercial Building, 39 Broadway Street, ca. 1905, ca. 1990** **C-B**  
The building was rehabilitated around 1990 with wood veneer removed from the storefront and entrance although some veneer remains in place around the display window. The upper-story windows were replaced with fixed-pane glass.
96. **Earle Building, 47-49 Broadway Street, ca. 1915, ca. 1990** **C-B**  
The building was extensively rehabilitated around 1990 with cloth awnings added to the storefronts.
97. **Commercial Building, 53 Broadway Street, 1920s, 2005** **C-B**  
The building appears to have undergone an interior rehabilitation around 2005 that resulted in an elevator or stairwell shaft rising above the parapet.
98. **Commercial Building, 57 Broadway Street, 1920s** **C-B**  
Entered as a pair of buildings in the original inventory with the address 55 Broadway, the two structures here were built separately and later shared a retail business on the first story. The inventory entry for the building on the north side, 59 Broadway, is listed below with the newly inventoried resources. The storefront of this building, 57 Broadway, has been remodeled since the district listing.
99. **Enterprise Machine Company Building, 67 Broadway Street, 1912, ca. 1990** **C-B**  
The building was rehabilitated around 1990. The façade windows were restored and the storefronts altered. A one-story concrete block addition extends to the south and displays decorative brick and glass-block patterning. A surface parking lot located on the south side of the building has been covered with a steel roof canopy.

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- 100. Warehouse, 73 Broadway Street, 1940s, ca. 1990** **NC-B**  
Classified as a "linking" building in the original inventory, this former warehouse was remodeled around 1990 and converted to offices connected with the adjacent building at 67 Broadway. The original garage bay door was removed and replaced by storefront windows over a stucco bulkhead, and the second-story windows were replaced. The building has no visible exterior entrance.
- 101. Commercial Building, 71 Broadway Street, ca. 1915, ca. 2005** **C-B**  
Appearing in the original inventory as 75 Broadway, the building was rehabilitated in the 2000s with a remodeled storefront and entrance.
- 102. Eagles Home, 77 Broadway Street, 1914, 2004-2010** **C-B**  
Since 1985 the building has housed the studios of local radio station WCQS. In 1994, the performance studio was renovated, and between 2004 and 2010, the first story of the building has been completely rehabilitated, primarily on the interior.
- 103. Poole & Company Building, 79-83 Broadway Street, 1920, ca. 1995** **C-B**  
The building was rehabilitated around 1995. The storefronts were remodeled. Second-story windows on the side and rear elevations were replaced with eight-over-one sash. The basement interior was rehabilitated for residential or office use and the basement-level windows were replaced with single-light, eight-over-one, and twelve-over-one sash.
- 104. Commercial Building, 91 Broadway Street, 1950s** **Demolished**  
Demolished around 1987 and a small warehouse built on a portion of the site.
- 105. Commercial Building, 93 Broadway Street, 1920s** **Demolished**  
Demolished around 1987 and a small warehouse built on a portion of the site.
- 106. Commercial Building, 99 Broadway Street, ca. 1920** **C-B**  
Classified as a "linking" structure in the original inventory, this panel-face concrete block building on a stone foundation was erected around 1920. The façade features a replacement single-leaf entry flanked by paired replacement windows. Portions of the parapets appear to have been rebuilt with later block.
- 109. Commercial Building, 107 Broadway Street, 1920s** **NC-B**  
The storefront has been completely covered with plywood sheathing and possibly altered. The primary entrance is now located at the rear on 112 N. Lexington Avenue.

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- 110. Meadows Building, 109 Broadway Street, 1926, ca. 2002** **C-B**  
The building was rehabilitated around 2002 and the second-story façade veneer was removed.
- 112. Commercial Building, 28 N Lexington Avenue, 1950** **C-B**  
This building was classified as a “linking” structure in the original inventory. According to Sanborn maps, it was constructed around 1950. It remains largely intact.
- 116. Commercial Building, 62-64 N Lexington Avenue, 1920s** **C-B**  
The building has been rehabilitated with recessed storefronts and steel I-beam lintels.
- 117. Commercial Building, 68 N Lexington Avenue, 1920s, 2010** **NC-B**  
The building was rehabilitated in 2010 with a new tall, wood-frame storefront, metal-frame overhead door on the side elevation opening onto a dining patio, and replacement one-over-one windows on the second-story.
- 118. Commercial Building, 70 N Lexington Avenue, 1920s, ca. 2000** **C-B**  
The building was rehabilitated with replacement storefronts and converted to a restaurant. The garage bay has been filled with double-leaf entry doors, sidelights, and transom.
- 120. Commercial Building, 74-78 N Lexington Avenue, 1920s** **C-B**  
The building has been extensively remodeled with altered storefronts and replacement windows on the second and third stories.
- 121. Commercial Building, 80 N Lexington Avenue, 1920s** **C-B**  
The building has been extensively remodeled with two altered storefronts and replacement windows on the second story. The storefront at the north end of the façade appears intact, but the south storefront has diagonal wood sheathing above and below the display windows. The center recessed bay has diagonal wood sheathing covering the transom. The second-story windows appear in groups of four above the storefronts and a group of three above the central entrance. The replacement windows are fixed-sash plate glass with wood sheathing filling the space above the sash in the window opening.
- 122. Commercial Building, 82-84 N Lexington Avenue, 1920s, ca. 2000** **C-B**  
Two of the building’s three bays appear to be little changed from time of the original nomination, but the north bay was substantially remodeled into a residential unit around 2000. The storefront has been replaced by a solid stucco wall with arched double-leaf and single-leaf wood entry doors. The second- and third-story windows are replacement one-over-one sash and a balcony has been added on the second story. The cloth awning that shelters the balcony is supported on decorative metal posts.

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- 123. Commercial Building, 86-90 N Lexington Avenue, 1920s, 2011** **C-B**  
The second-story windows on the north section of the building were replaced during the preparation of this nomination.
- 124. Commercial Building, 92-94 N Lexington Avenue, 1920s** **Demolished**  
The building was demolished around 1990 and the site (present address 2 Woodfin Street) is vacant.
- 126. Commercial Building, 100 N Lexington Avenue, ca. 1930** **C-B**  
Described as a plain two-story brick warehouse in the original inventory, the building is a commercial structure with an altered storefront, recessed entrance bay, replacement plate-glass display windows, and two 2-light metal-frame sliding windows on the upper story. A replacement single-leaf door at the north end of the façade accessed the second story. The façade has been altered with stucco on the lower façade and a decorative ceramic tile panels between the two floors.
- 127. Commercial Building, 106-108 N Lexington Avenue, 1920s** **C-B**  
The storefronts at the south end of the building have replacement doors and a boarded-up window. The mortar joints on the upper façade appear to be considerably deteriorated. A low, sloping frame structure has been added to the roof, possibly to divert water away from the façade and deteriorating parapet.
- 129. Commercial Building, 116 N Lexington Avenue/111 Broadway Street, ca. 1919** **NC-B**  
This two-story building was listed in the original inventory as 112 N. Lexington Avenue, but the current address is recorded as 116 N. Lexington Avenue. The structure extends the full-depth of the block and presents a one-story façade at 111 Broadway, which houses the principal business on the upper story. The Broadway elevation is one-story with a replacement storefront, recessed single-leaf entrance flanked by paired windows, steel I-beam lintel carrying the full width of the storefront opening, and a corbelled cornice. The two-story Lexington Avenue elevation features a single garage bay and two separate single-leaf doors on the lower level. A large upper-story opening frames a recessed dining patio.
- 130. Commercial Building, 120 N Lexington Avenue/113 Broadway Street, ca. 1948** **C-B**  
This building was classified as a “linking” structure in the original inventory and described as a one-story cinder block shop. The building is two stories on Lexington Avenue and one story on its Broadway elevation (address 113 Broadway). The current business occupying the building is listed with the 120 N. Lexington Avenue address. The Lexington Avenue elevation is brick and displays replacement plate-glass windows and a replacement single-leaf entry door. The three upper-story windows are replacement sliding sash. The one-story, plain brick elevation on Broadway consists of an original recessed entrance storefront with wood-frame display windows and a transom carrying the full-width of the storefront. The exposed north

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elevation is cinder block and an elevated wood deck, accessed from a single-leaf entry in the exterior wall, was added on to the building in the early 2000s.

- 131. Commercial Building, 27 N Lexington Avenue, ca. 1927, ca. 1980, 1984** **C-B**  
The building was rehabilitated in the early 1980s when long-time downtown business Tops For Shoes moved into the building. The lower façade was restored and the second-story windows were replaced. In 1984 an alley on the south side of the building was enclosed for additional space. The new wing features metal-frame plate-glass windows set within corbelled frames with soldier-course lintels and sills.
- 134. Commercial Building, 35 N Lexington Avenue, 1910** **NC-B**  
Storefront openings enclosed with patterned brick infill and a metal overhead garage door.
- 135. Commercial Building, 39 N Lexington Avenue/23 Rankin Avenue, 1910, 2009-2010** **C-B**  
The building was extensively remodeled in 2009-2010 and converted to a restaurant and hostel. The storefronts were remodeled and recessed. Large metal-frame windows can be raised to open up the inset dining patio; the center bay opens as the entrance. A flat metal canopy is supported by tie-rods anchored to the façade. The upper-story windows are replacement six-over-six double-hung sash that replicate the originals.
- 136. Tyler Building, 49-63½ N Lexington Avenue/43 Rankin Avenue/65 W Walnut Street, 1928** **C-B**  
This large structure has storefronts on Lexington Avenue, Rankin Avenue, and Walnut Street; the main entrance, however, appears to be on the upper story at the angled corner at the intersection of Rankin Avenue and Walnut Street. The Rankin Avenue elevation was partially rehabilitated in 2009 with modern metal-frame windows and doors. Some of the multiple Lexington Avenue storefronts may have also been remodeled since the district was listed.
- 137. Commercial Building, 10 S Lexington Avenue, ca. 1915, ca. 2007** **C-B**  
Formerly 2 S. Lexington Avenue, the building was rehabilitated ca. 2007 with few exterior alterations.
- 138. Noland Motor Co. Building, 32 S Lexington Avenue, ca. 1926** **C-B**  
The building's large wooden garage doors have been removed and the storefront bay covered with vinyl siding. One glazed-and-paneled wooden overhead door remains in place as the center of the storefront.
- 139. Sawyer Motor Co. Building, 15 S Lexington Avenue, ca. 1925** **Demolished**  
Demolished in the late 1980s and site used for a surface parking lot.



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- 141. Commercial Building, 10 Church Street, 1895** **Demolished**  
Demolished in the early 1980s.
- 143. Commercial Building, 14 Church Street, 1900, ca. 1985** **NC-B**  
The building was rehabilitated in the mid-1980s and the modern metal-and-glass storefront was replaced by brick infill with plate-glass windows and a single-leaf entry.
- 144. Commercial Building, 16 Church Street, 1930s, 2009** **NC-B**  
The building was rehabilitated in 2009 and converted to offices with two residential units on the second story. The smooth stucco façade was covered with pebbledash and the second-story windows were replaced.
- 145. Commercial Building, 18 Church Street, 1895, 2010-2011** **C-B**  
An extensive rehabilitation was completed in 2011 during the preparation of this nomination. The project included converting the first floor of the building to a small theater with residential units on the upper stories. The later infill brick façade was removed from the first story to reveal original cast iron columns and the storefronts were replaced with a simple recessed entrance and display windows. The second-story windows are replacement one-over-one double-hung sash.
- 147. First Presbyterian Church, 40 Church Street, 1884-1885, 1902, 1951, 1968, ca. 2000** **C-B**  
The church building was remodeled and enlarged around 2000 after designs by local architect John Rogers. A three-story brick-and-concrete addition to the southeast of the sanctuary helped to simplify internal circulation by adding a central three-story foyer entered from the south. New offices, fellowship hall, kitchen, classrooms, and circulation areas (elevator, stair tower, hallways) were included in the addition. A ten-space concrete parking deck was also constructed above the surface parking lot at the rear of the church along South Lexington Avenue.
- 149. Asheville Federal Savings & Loan Association Building, 11 Church Street, 1922, 2003-2006** **C-B**  
A certified rehabilitation was completed between 2003 and 2006, removing the exterior veneer panels and returning the building to its 1922 appearance. Asheville architect Ronald Greene designed the original building by remodeling and combining two ca. 1900 structures with a stone skin. The two-story Neoclassical building features an angled entrance corner with Doric columns in antis, pedimented entrance with modillions, classical entablature and dentil cornice, and one-over-one windows topped by latticed transoms.

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- 151. Aston Apartments, 61 Church Street, 1928, 2001-2002** **C-B**  
A certified rehabilitation project was completed 2001-2002 and the building converted to condominiums. A five-story brick elevator and stair tower was added at the west end of the building. A wood deck and bracketed flat-roof canopy are located on three sides of the tower addition above the roof of the original building.
- 152. I.O.O.F. Hall, 5 Ravenscroft Drive, 1928, 2008** **C-B**  
A three-story elevator shaft and stair tower was added at the rear of the building in 2008. The addition is finished with light stucco accented by decorative banding that extends the projecting brick courses of the original building. A new exterior entrance into the basement level was installed on the north elevation and consists of a double-leaf door, sidelights, and transom sheltered by a corrugated metal shed-roof canopy supported by metal tension rods anchored in the exterior brick. The interior was also rehabilitated with the removal of a dropped acoustical tile ceiling in the main lodge room and restoration of the original ceiling. New office partitions have been installed on the lower stories of the building at the rear.
- 153. Ravenscroft School, 29 Ravenscroft Drive, 1840s, 1980s** **NR, C-B**  
Threatened with demolition in 1979, the building was sold with protective covenants to a new owner, who undertook a certified rehabilitation project between 1980 and 1982. During the rehabilitation a twentieth-century frame addition was removed from the rear of the building and a one-story frame addition was removed from the north elevation. A new two-story hip-roof stuccoed addition with a projecting gabled bay was constructed at the rear.
- 154. Asheville Telephone & Telegraph Company Building,  
25 Rankin Avenue/41 N Lexington Avenue, 1903, 2000-2002** **C-B**  
A certified rehabilitation was completed on the whole building in 1985. A second certified rehabilitation project was completed on the third floor residential unit between 2000 and 2002. The third floor was converted to a sleek modern apartment with a cantilevered balcony on the rear (east) elevation overlooking Lexington Avenue.
- 155. Wachovia Bank Building, 1 Haywood Street, 1970, ca. 2000** **NC-B**  
The building was classified as a "linking" structure in the original inventory. Exterior remodeling in the early 2000s added three-story window bays to the previously solid exterior walls of the building, which was designed in 1970 by Anthony Lord of Six Associates. The window bays were installed on the south and north elevations.

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**156. Lerner's Shop, 15 Haywood Street, ca. 1937, 2009**

**NC-B**

Classified as a "linking" building in the original inventory, this structure was erected around 1937 for Lerner's, a clothing store. Documentary photographs show the exterior adorned with white pilasters, architraves, and single second-story display windows that gave the building a Colonial Revival-inspired appearance. The building was extensively remodeled in 2009 and reopened as a retail store in 2010. Part of the rehabilitation removed the concrete panels covering the original façade, which were installed in 1968, but the façade and exposed south elevation were further altered with a new recessed entrance, large single-pane second-story windows, and two 2-story windows added to the south elevation.

**157. Commercial Building, 19-21 Haywood Street, 1920s, ca. 1990**

**NC-B**

The building was rehabilitated with the removal of the non-historic metal façade and converted to residential units on the upper stories above first-story retail. The original façade had been altered prior to the installation of metal veneer in the late 1960s or early 1970s. The façade displays remodeled storefronts, replacement one-over-double-hung windows, and triple-leaf glazed doors on the second story opening onto metal balconies.

**158. Woolworth Store, 25 Haywood Street, 1939, 2001**

**C-B**

Interior and exterior commercial rehabilitation designed by Rogers and Associates and executed by Scott Sirkin, contractor were completed in 2001. The project included restoration of the Art Deco façade.

**159. Pollock's Building, 31 Haywood Street, 1929, ca. 1990**

**C-B**

This commercial building, described individually as 27 Haywood Street in the original inventory, is a portion of a larger building. The full building, erected in 1929, includes the former 27 and 29 Haywood Street, now renumbered as 31 Haywood Street. The complete building was rehabilitated around 1990 and the glazed metal-panel façade removed from the south portion of the façade. The stucco façade of this one-story structure features molded storefront bays, replacement metal-frame storefront windows and recessed entrances, cartouches with garland swags in the upper façade, and vertical panels at the ends of the façade with a carved floral motif. The name "Pollock's" appears in script across the cartouches. The south section of the building has been converted to a pedestrian arcade connecting Haywood Street with the Rankin Avenue Parking Deck, built in 1988.

**160. Commercial Building, 29 Haywood Street, ca. 1950**

**Part of C-B (see #159)**

This commercial building, described individually, is not a separate structure, but the north bay of the building inventoried as 27 Haywood Street (present 31 Haywood Street; see above), which was covered with a later metal façade. The complete building was rehabilitated around 1990. The stucco façade of this one-story structure features molded storefront bays, replacement metal-frame storefront windows and recessed

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entrances, cartouches with garland swags in the upper façade, and vertical panels at the ends of the façade with a carved floral motif. The name “Pollock’s” appears in script across the cartouches.

**161. Bon Marche Department Store, 33-35 Haywood Street, 1937, ca. 1990 C-B**

The patterned metal façade added in the 1970s was removed around 1990 when the building was rehabilitated. The original blonde-brick Art Deco façade remains intact and features cast-concrete panels surrounding the storefronts, geometric patterning in the vertical window bays and stepped parapet, reeded spandrels, and nine-light windows with a large central pane.

**162. Loughran Building, 43 Haywood Street, 1923, 1998-2003 C-B**

A certified rehabilitation was completed between 1998 and 2003 with retail spaces on the first story and basement levels (opening onto Walnut Street) and condominiums on the upper stories.

**163. Elk’s Home, 55 Haywood Street, 1914, ca. 1995 C-B**

The building was extensively remodeled in the early 1990s, removing the non-historic metal veneer from the façade. The storefronts were remodeled with a central entrance bay flanked by display windows that wrapped around one bay on the south elevation. The second story features a projecting balcony and three front and one side segmental-arch bays framing a recessed front wall. A dentil stringcourse and cornice wraparound the façade and south elevation. The stepped and peaked parapet is capped with a cast-concrete coping. A brick and concrete elevator and stair tower was constructed at the rear of the building to facilitate access to the residential units on the upper stories. Local architect Jim Samsel designed the rehabilitation project.

**164. Castanea Building, 55½-63 Haywood Street, 1921, 2002 C-B**

A certified rehabilitation project was completed in 2002 and the upper stories converted to condominiums. The interior residential space and exterior courtyard rehabilitation were designed by Patti Glazer of Glazer Architecture and executed by RPF Construction. The storefront at the north end of the façade has stucco surrounds with modern sculptural relief embellishments that are out of character with the building, but overall the building retains high degree of integrity.

**165. New Pack Memorial Library, 67 Haywood Street, 1978 NC-B**

An extensive interior and exterior renovation was completed in 2010, which included minor exterior alterations.

**166. Church of St Lawrence, 97 Haywood Street, 1909 NR, C-B**

The two small domes that cap the façade towers were clad with copper sheathing around 1991, replacing the original colored tiles. In the early 1990s the original double-leaf entrance doors were removed

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due to weathering and some deterioration; these doors were placed into storage rather than restored. The replacement doors were unsuitable, both historically and structurally, and soon removed. The church installed a new set of carved wood oak doors in 2003, with panel designed patterned after the original doors. A nomination of additional documentation was submitted in 2009, listing the church for national significance.

**Garage, ca. 1950****C-B**

This one-story, two-bay, front-gable garage located to the rear of the Church of St. Lawrence was not described in the original district inventory, but was likely built around 1950. The simple frame structure rests on a concrete block foundation and is clad with vertical wood siding. The roof appears to be covered by thin metal sheets. The garage bays are accessed through glazed-and-paneled wood overhead doors, and a single-leaf solid wood door enters the garage from the east side. A shed-roof concrete-block wing on the west elevation is entered through a single-leaf metal door and displays metal-frame windows.

**167. Miles Building, 14-20 Haywood Street, 1925, 2008****C-B**

New storefronts and sculptural metal-clad awnings installed in 2008.

**168. (former) Bon Marche Department Store, 1 Battery Park Avenue, 1923, 1985-1986****C-B**

Formerly listed as 30 Haywood Street, a certified rehabilitation was completed in 1985-1986 and the building converted to a hotel. The flat cantilevered canopy was removed and a front storefront bay replaced. At the north end of the Haywood Street elevation, the two storefront bays were replaced and the second-story façade veneer was removed. The hotel underwent renovation in 2003.

**169. Haywood Building, 38-58 Haywood Street, 1917, 1986-1989****C-B**

A certified rehabilitation was completed between 1986 and 1989 for offices and retail. A three-story atrium adjoining the former Bon Marche Store to the south was added to centralize the interior circulation between this building and the newly converted hotel (see #168 above). A parking deck was added at the rear (west) of the building. Storefronts were remodeled and the upper-story windows were replaced with one-over-one sash.

**170. Haverty Furniture Building, 60 Haywood Street, 1928, ca. 1985****C-B**

The building was rehabilitated around 1985 and converted to condominiums on the upper stories. The storefronts were altered with a modern recessed entrance and display windows over marble-veneer bulkheads. The transoms are frosted to resemble leaded glass. The second- and fourth-story façade windows are replacement six-over-one sash.

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- 171. Nichols Building, 62-66 Haywood Street, 1930s** **C-B**  
The building was rehabilitated in the mid-1980s with remodeled storefronts.
- 172. Garage, 68 Haywood Street, 1930s** **NC-S**  
The structure is currently vacant and slated for demolition due to structural deterioration. The “dynamic two-bay, framed horizontal window strips on the second level” were removed at some point in the late 1980s or early 1990s.
- 174. Ticket Booth, SW corner Haywood St. and Page Ave., ca. 1970** **Demolished**  
This small structure served as the attendant’s booth for a surface parking lot and was demolished in the early 1980s.
- 175. Commercial Building, 21-27 Page Avenue, ca. 1943** **C-B**  
The building has been rehabilitated for retail and office use, including restoration of the black vitrolite sign above the storefronts and remodeling of the storefronts. The lower façade consists of a stuccoed wall punctuated by two retail storefronts with recessed entrances at the ends, three center bays containing double-leaf doors, and a fourth entrance containing a single-leaf door. The black-and-white-stripe metal awning that had been in place for the past forty years was severely damaged by heavy snow in the winter of 2010 and subsequently removed. Despite the significant alterations to three of the storefront bays, the building retains its overall integrity including the two end storefronts and its important stylistic elements on the upper façade.
- 176. Commercial Building, 29-31 Page Avenue, ca. 1949** **C-B**  
The storefronts have been replaced with similar metal-frame display windows and transoms divided into four sections instead of the original two. The original second-story façade windows have been replaced with one-over-one double-hung sash.
- 177. Commercial Building, 33-35 Page Avenue, ca. 1958** **C-B**  
The storefronts have been altered with replacement metal-frame display windows and cast-concrete panels.
- 178. Professional Building, 52 Page Avenue, 1928** **Demolished**  
The building was demolished in 2006.

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- 179. Battery Park Hotel, 1 Battle Square, 1923-1924, ca. 1985, 2003** **NR, C-B**  
The hotel operated until 1972, but the building was unoccupied and deteriorating at the time of the original district nomination. In the early 1980s the Asheville Housing Authority rehabilitated the hotel for affordable senior housing. A certified rehabilitation was completed in 2003.
- 180. Carolina Power and Light Company Building, 8 O. Henry Avenue, 1965** **NC-B**  
The building was classified as a "linking" structure in the original inventory. Designed by Stewart Rogers of Six Associates, the new CP&L office building opened in May 1965. The building has been remodeled since its construction, substantially compromising the integrity of the original design.
- 181. Asheville Citizen and Times Building, 14 O. Henry Avenue, 1938-1939** **C-B**  
The original steel-frame windows were removed and replaced in 1992 with thermal windows that approximate the glazing pattern of the originals.
- 182. Southern Bell Telephone Building, 24 O. Henry Avenue, 1948** **C-B**  
Classified as a "linking" structure in the original inventory, the building was erected in 1948 and later enlarged to the rear and one story added to the building.
- 184. U.S. Post Office and Courthouse, 100 Otis Street, 1929-1930** **C-B**  
The building remains intact despite the construction of a substantial multi-level plaza and parking structure to the north and west of the building and the erection of the modern Veach-Bailey Federal Complex to the south in 1990.
- 186. Carolina Apartments, 68 N. French Broad Avenue, 1918** **C-B**  
The building was damaged by fire and extensively rehabilitated in the early 1990s.
- 187. J. A. Wilson Building, 13-15 Eagle Street, 1924, 2002** **C-B**  
The building was rehabilitated around 2002 with little alteration to the exterior.
- 191. Commercial Building, 14 Eagle St, 1920s** **Demolished**  
Demolished in the late 1980s for construction of the Biltmore Avenue Parking Deck.
- 192. Commercial Building, 14½ Eagle Street, 1920s** **Demolished**  
Demolished in the late 1980s for construction of the Biltmore Avenue Parking Deck.
- 193. Commercial Building, 16 Eagle Street, 1915** **Demolished**  
Demolished in the late 1980s for construction of the Biltmore Avenue Parking Deck.



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- 194. Kress Building, 21 Patton Avenue, 1926-1927** **C-B**  
A certified rehabilitation project was complete between 2001 and 2006. The project included extensive work on the exterior to restore the terra cotta work. The storefronts were replaced with modern metal-frame tinted-glass units and tall transoms. The upper stories were converted to condominiums and the windows were replaced with one-over-one sash.
- 195. Commercial Building, 25-27 Patton Avenue/57 College Street, 1900, ca. 1985** **C-B**  
Classified as a "linking" structure in the original inventory, the building was extensively rehabilitated with the removal of its sheet metal façade and marquee. The second-story windows appear to be replacements. Renovation of the retail space at 27 Patton Avenue was in progress during the preparation of this nomination.
- 196. Commercial Building, 31 Patton Avenue/55 College Street, 1900, ca. 1985** **C-B**  
Classified as a "linking" structure in the original inventory, the building was extensively rehabilitated with the removal of its sheet metal façade and marquee. The storefront was remodeled into a large multi-light display window with a recessed entrance set within an arched opening.
- 198. J. H. Law China & Cutlery Store, 35 Patton Avenue/51 College Street, 1900, ca. 1940, 2003** **C-B**  
A certified rehabilitation project was completed in 2003. Renovations included an extensive remodeling of the storefronts.
- 199. The Forum, 39 Patton Avenue, 1920s, 1982** **C-B**  
Classified as a "linking" structure in the original inventory, the building was extensively rehabilitated in 1982 with the removal of non-historic façade materials, creation of an interior atrium, replacement storefronts, and the reopening of the upper-story windows. Renovations were designed by local architect Danie Johnson.
- 202. Commercial Building, 85 Patton Avenue/26 Wall Street, 1920s** **C-B**  
The "imitation Colonial shopfront" noted in the original inventory has been replaced by a remodeled storefront with a recessed single-leaf entrance, narrow transoms, and tiled bulkhead walls.
- 208. Shell Service Station, 121 Patton Avenue, 1928, 1988** **NC-B**  
A certified rehabilitation was completed in 1988, converting the building to a retail store and enclosing the four service bays. Around the same time a two-story L-shape building was built surrounding the existing structure on the north and east sides. The new building adjoins the service station on the rear (north) and features a metal-clad gable roof, stucco exterior, and open two-tiered corridors and stairwells on the east block.

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- 210. Commercial Building, 6 Patton Avenue, 1920s** **Part of C-B (see #10)**  
This commercial building, described individually, is not a separate structure, but a portion of the contributing building at 1 Pack Square SW (see #10 above) that was covered with a later metal façade. The building was rehabilitated in the early 1990s and the metal façade removed. The exterior of this one-story brick building has been partially covered with stucco and the storefront windows and recessed entrance have been replaced.
- 211. The Leader Department Store, 12 Patton Avenue, 1890, ca. 2008** **C-B**  
Rehabilitation completed ca. 2008 with the second-story converted to loft-style apartments.
- 214. Grand Central Hotel Annex, 22 Patton Avenue, 1886** **Demolished**  
Demolished in the early 1980s, and the site developed as a small city park.
- 215. Commercial Building, 28 Patton Avenue, 1890** **Demolished**  
Demolished in the early 1980s, and the site developed as surface parking lot.
- 216. Imperial Theater, 32 Patton Avenue, 1895** **Demolished**  
Demolished in the early 1980s, and the site developed as surface parking lot.
- 217. Commercial Building, 38 Patton Avenue, 1890** **Demolished**  
Demolished in the early 1980s, and the site developed as surface parking lot.
- 218. Sondley Building, 44 Patton Avenue, 1891** **Demolished**  
Demolished in the early 1980s, and the site developed as surface parking lot.
- 219. Drhumor Building, 48 Patton Avenue, 1895, 1994-1996** **C-B**  
An extensive rehabilitation was completed between 1994 and 1996 and the building was converted to law offices.
- 220. S & W Cafeteria, 56 Patton Avenue, 1929, 2008** **NR, C-B**  
After sitting vacant for a number of years, the building was rehabilitated in the late-1990s as a meeting and reception space and then a night club. The building was sold again in 2007 and construction began on new, upper-story residential units that are designed to be screened by and set back from the front parapet. The one-and-a-half story addition to the building is mostly obscured by the parapet and is constructed with concrete panels and a metal-clad side-gable and parapet roof.

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- 221. Commercial Building, 60 Patton Avenue, ca. 1965** **NC-B**  
Classified as a "linking" structure in the original inventory, the building appears to have been erected in the mid-1960s, after the end of the period of significance for the district.
- 222. Bank of Asheville, 68 Patton Avenue, 1972** **NC-B**  
Classified as a "linking" structure in the original inventory, the new set-back bank building was completed in December 1972, after the end of the period of significance for the district.
- 224. Classic Building, 76-78 Patton Avenue, 1909, 2002** **C-B**  
The building was rehabilitated in 2002 with remodeled storefronts, restoration of the upper façade details, and rehabilitation of the second-story offices. The project was designed by Patti Glazer of Glazer Architecture and executed by RPF Construction.
- 225. First Union Bank, 82 Patton Avenue, 1965, 2008** **NC-B**  
The original building designed by Henry Gaines of Six Associates sat vacant for five years before it was radically redesigned into a sleek modern structure beginning in 2007. Rehabilitated as Capital Center, the brick and concrete exterior was removed from the building and replaced with a glass curtain wall on half of the façade; the east portion of the façade features recessed corrugated metal walls with curving balconies projecting over the sidewalk. Horizontal window bands over corrugated metal spandrels have been added to the side elevations above the roofs of the adjacent buildings. A penthouse and mechanical floor were added to the roof and clad with corrugated metal. Local architect John Rogers designed the rehabilitation project, which was completed in 2008 and constructed by Beverly-Grant.
- 226. Piedmont Building, 86 Patton Avenue, 1925, 1999-2001** **C-B**  
A certified rehabilitation project was completed between 1999 and 2001. The interior was rehabilitated for condominiums that interconnect with the adjacent structure at 90 Patton Avenue.
- 227. Moskin's Building, 90 Patton Avenue, 1920s, 1999-2001** **C-B**  
A certified rehabilitation project was completed between 1999 and 2001. The interior was rehabilitated for condominiums that interconnect with the adjacent structure at 86 Patton Avenue. The storefront was uncovered and possibly remodeled. The stucco surrounding the storefront was in place at the time of the original district listing.
- 228. Commercial Building, 92 Patton Avenue, 1915, ca. 1990, 2010** **C-B**  
The building was extensively rehabilitated around 1990 with a residence on the second story above a first-story shop. The storefront was completely remodeled, transoms uncovered, and twelve-over-one

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windows added on the second story. The storefront was remodeled again in 2010 during the preparation of this nomination.

**229. Asheville Overland-Knight Building, 205 College Street, 1923, ca. 2000 C-B**

The building was rehabilitated for county offices around 2000 and an upper-story block added to the two-story rear wing.

**230. Commercial Building, 199 College Street, ca. 1925, ca. 2000 C-B**

The building was rehabilitated for county offices around 2000. Removal of the non-historic metal front and overhanging roof revealed a four-bay brick façade with soldier-course lintels over three bays, a segmental-arch opening on the west end bay, and a corbelled cornice. The storefronts have been altered, but the building more closely resembles its early 1920s appearance than the 1970s date it was assigned in the original inventory.

**231. Lewis Funeral Home, 189 College Street, 1922 Demolished**

The building was demolished in December 2010 to accommodate proposed additions to the county courthouse.

**232. Garage, 130 College Street, 1930, 2010 NC-B**

This former garage was classified as a “linking” structure in the original inventory. It has been extensively rehabilitated twice since the original district was listed, including a 2010 remodeling of the storefronts and replacement windows.

**233. Blanton’s Business College, 126 College Street, 1920s, 1987, 2011 C-B**

A certified rehabilitation was completed in 1987. The building was extensively rehabilitated again during the preparation of this nomination and completed in 2011. The brick infill storefront was removed and replaced with a paneled wood storefront, two recessed double-leaf entrances, and two metal-frame multi-light windows that can open completely for an interior patio.

**234. Sawyer Building, 122 College Street, 1920s, 1999 C-B**

A certified rehabilitation completed in 1998-1999 likely included replacement of the storefronts.

**236. Technical Building, 108 College Street, 1910 Demolished**

Demolished around 1990 and used as a surface parking lot.

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- 237. Parking Garage, 16 Broadway Street, 1967** **NC-S**  
Classified as a "linking" structure in the original inventory, this privately-owned parking garage was built for tenants of the Northwestern Bank Building on Pack Square in the mid-1960s, after the end of the period of significance for the district.
- 237a. Commercial Building, 5 Broadway Street, 1920s** **C-B**  
Originally inventoried with multiple addresses reflecting its several small shops, the building has been rehabilitated several times for various dining establishments and converted into a single space. The angled corner entrance is now the main entry and the storefront windows are replacements. Two solar arrays were installed on the roof in 2007.
- 238. Commercial Building, 56 College Street, 1900, ca. 2000** **C-B**  
The building was rehabilitated around 2000 with remodeled storefronts and replacement six-over-one double-hung sash on the second and third stories.
- 239. Imperial Life Insurance Company Building, 50 College Street, 1925, ca. 2000** **C-B**  
The building was rehabilitated around 2000 with replacement storefront windows and the removal of paint from the cornice and parapet to reveal incised lettering on the cornice.
- 240. Tench and Francis Coxe Building, 20-24 College Street/4 Wall Street, 1900, 1930s, ca. 2000** **C-B**  
The building was rehabilitated around 2000 with the replacement of the storefronts and second-story windows. The metal lettering on the upper façade spelling the name of the building was removed.
- 241. Medical Building, 16-18 College Street/6 Wall Street, 1898, ca. 1990** **C-B**  
The building was rehabilitated in the early 1990s and the deep, recessed entrance bay was remodeled with a new set of wood-frame entry doors, transoms, and sidelights over panels positioned closer to the façade wall.
- 242. Commercial Building, 12 College Street/8-10 Wall Street, ca. 1910, 1986-1988** **C-B**  
Classified as a "linking" in the original inventory, the building underwent a certified rehabilitation between 1986 and 1988 that uncovered and restored or remodeled the storefronts. The second-story windows are replacement one-over-one double-hung sash.
- 243. Commercial Building, 8-10 College Street/12-14 Wall Street, ca. 1910** **C-B**  
Classified as a "linking" building in the original inventory, the three-story brick building has moderately altered storefronts and ceramic tile framing the first-story entrances and windows.

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- 244. Commercial Building, 4-6 College Street/16-18 Wall Street, 1905, 1986-1988 C-B**  
A certified rehabilitation was completed between 1986 and 1988 with little alteration to the exterior.
- 245. Commercial Building, 5 W Walnut Street, ca. 1917, 2008-2009 C-B**  
Listed as 1 Walnut Street in the original inventory, the building was extensively rehabilitated in 2008-2009 before reopening in early 2010. The storefronts were rehabilitated utilizing some historic material. The upper-story windows are replacement nine-over-one double-hung sash. A one-story, hip-roof frame penthouse was built on the roof of the building, set back from the parapets.
- 246. Commercial Building, 9 W Walnut Street, ca. 1917, ca. 1995 C-B**  
Rehabilitated around 1995, the storefronts were substantially redesigned with four of six bays now recessed and supported by paneled wood posts. The other bays feature a single-leaf glazed-and-paneled entry, sidelights, square transom lights, and paneled spandrels and bulkheads. The second-story windows are replacement plate-glass and one-over-one windows.
- 248. Flatiron Building, 10-20 Battery Park Avenue, 1925-1926, 1986-1987 C-B**  
A certified rehabilitation was completed in 1986-1987 with little alteration to the exterior. A metal fire escape and balconies were installed on the west elevation, in the air space above the adjacent two-story building, for stories 3-8.
- 249. Commercial Building, 22 Battery Park Avenue/19 Wall Street, ca. 1930 C-B**  
The building has been rehabilitated several times since the original district listing, primarily interior renovations for new businesses. A 1970s-era sign and later awning have been removed from the façade and the west display window has been replaced. Wood shingles, present at the time of the original nomination, have been removed from the bulkheads and replaced by decorative glazed tiles.
- 250. Hursey-Enman Building, 26 Battery Park Avenue/21 Wall Street, 1926, 2000-2003, 2008 C-B**  
A certified rehabilitation project was completed between 2000 and 2003, and renovations for a new business in 2007-2008. Both the rehabilitation project and later renovations were designed by Glazer Architecture of Asheville.
- 252. Commercial Building, 36-38 Battery Park Avenue/35 Wall Street, ca. 1955 C-B**  
Second-story factory windows were replaced with four- and six-light windows in the 1990s.
- 254. Commercial Building, 48 Battery Park Avenue, ca. 1950 Demolished**  
The building was demolished in the mid-1980s for the construction of the city-owned Wall Street Parking Garage.

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**255. J. C. Penney Department Store, 21 Battery Park Avenue, 1950** **Demolished**

J. C. Penney occupied their one-story building here until 1989 when the store moved to the Asheville Mall on Tunnel Road. The building stood vacant until 2002. It was purchased by a local developer and demolished for the construction of a new seven-story retail, office, and condominium structure.

**256. John Carroll Store, 33 Battery Park Avenue, ca. 1970** **NC-B**

Classified as a "linking" building in the original inventory, the structure dates from after the end of the period of significance for the district.

**257. Grove Arcade, 37 Battery Park Avenue, 1926-1929, ca. 1998-2002** **NR, C-B**

The City of Asheville acquired the Grove Arcade from the federal government, which had occupied the building since World War II, in 1997. The Grove Arcade Public Market Foundation, a not-for-profit corporation, oversaw a certified rehabilitation of the building. Jeff Dalton of Rowhouse Architects designed the interior and exterior restoration and interior residential rehabilitation, which was executed by Weaver Cook Construction Company. The Grove Arcade reopened in 2002 as a public market with restaurants, shops, offices, and forty-two apartments.

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*Newly-inventoried resources within the boundaries of the district since listing*

**Twenty-One Battery Park, 21 Battery Park Avenue, 2006** **NC-B**

Designed by Asheville architect Danie Johnson, Twenty-One Battery Park is a seven-story mixed-use building with thirty-nine residential units and five commercial spaces. Erected on the site of the former J. C. Penny Store, the concrete building rises from a two-story brick base with broad segmental-arch openings on the second-story. The residential stories (3-7) are marked by long cantilevered balconies and a central shaft of windows rising through each elevation.

**Commercial Building, 12-14 Biltmore Avenue, 1988** **NC-B**

This three-story, flat-roof brick building was constructed in 1988 and incorporated the surviving portions of 6½-8½ Biltmore Avenue (see #53 above) into the north end of the structure. The new building is designed with an open passageway between the two first-story commercial spaces to an interior courtyard. The façade is finished with black ceramic tile framing the central opening, lower walls, and corners, as well as decorative vertical bands and square inserts on the upper façade. The first-story windows and glazed interior walls of the open passageway are metal-frame sash. The second and third stories are illuminated by horizontal window bands.



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**Commercial Building, 59 Broadway Street, ca. 1920, 2005**

**C-B**

This building was described in the original inventory as one resource with the adjacent structure, 57 Broadway, which was built several years earlier. The three-story brick commercial building features corner piers with recessed vertical panels, stone sills, and a recessed panel in the upper façade. The storefront is replacement metal-frame plate-glass windows; entry is from the north side elevation. The building was partially renovated in 2005. A second-story studio window was replaced by a group of five one-over-one windows and transoms. The third-story windows, which are topped by painted flat brick arches, are also replacement one-over-one sash.

**Warehouse, 95 Broadway Street, 1985**

**NC-B**

Located near the intersection of Broadway and Woodfin streets, this unassuming one-story concrete-block warehouse was built in 1985. The building presents blind walls to the two adjoining streets, and it is accessed from the interior of the block. A single-leaf glazed entry door and single pane window are sheltered by an asphalt-shingle pent roof. A single loading bay and truck well are located at the southwest corner of the building and the bay is entered through a metal overhead door.

**Commercial Building, 15 Carolina Lane, ca. 1915**

**C-B**

One-story brick commercial building with a prominent stepped parapet, faded painted signage, and asymmetrical façade openings. A large segmental-arch opening located at the center of the façade has been infilled with plywood sheathing and single-leaf six-panel door. A garage bay to the south has a flat lintel and a glazed-and-paneled wooden overhead door. A segmental-arch door opening on the north side of the façade contains a single-light-over-three-panel door with a painted sign reading "OFFICE" on the brick arch above the door. A segmental-arch window opening between the central opening and office door contains a metal-frame industrial window that appears to be a later replacement because the upper portion of the opening is infilled with brick.

**Commercial Building, 17 Carolina Lane, ca. 1940**

**NC-B**

Small one-story brick commercial building with a replacement storefront. The new storefront, set within brick corner piers and a narrow brick lintel, consists of modern wood sheathing, a solid single-leaf metal door, one-over-one double-hung sash, a multi-light window, and a row of five plate-glass transom windows. The transom above the entrance contains a window air-conditioning unit. The two-story rear (west) elevation is constructed of brick and structural clay tiles.

**Commercial Building, 25 Carolina Lane, ca. 1920**

**C-B**

One-story brick commercial building with a remodeled storefront, corbelled cornice, stepped side parapet, and segmental-arch openings on the exposed south side elevation. The storefront, located beneath a

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steel I-beam lintel, consists of a single-leaf door topped by a six-over-six double-hung transom and four six-over-six double-hung sash above a brick knee wall. A recessed brick panel is located in the upper façade.

**Commercial Building, 27 Carolina Lane, ca. 1920**

**NC-B**

One-story brick commercial building with replacement storefront and a recessed brick panel in the upper façade. The windowless storefront, located beneath a steel I-beam lintel consists of modern wood sheathing and a replacement single-leaf door.

**Commercial Building, 29 Carolina Lane, ca. 1920**

**NC-B**

One-story brick commercial building with a partially remodeled storefront, located beneath a steel I-beam lintel, and a recessed brick panel in the upper façade. The north half of the storefront consists of a paneled wooden garage door that is no longer operable, and the south portion has been covered with plywood paneling and contains a replacement single-leaf door.

**Commercial Building, 31 Carolina Lane, ca. 1920**

**C-B**

One-story brick commercial building with a three-bay storefront, steel I-beam lintel, recessed brick panel in the upper façade, and a corbelled cornice. The storefront is composed of central double-leaf wood doors and paired six-light transoms flanked on either side by four-light display windows, paired six-light transoms, and beaded board knee walls. The entry doors are nine lights over a single panel and diagonal stile.

**Commercial Building, 33 Carolina Lane, ca. 1920**

**C-B**

One-story brick commercial building with a partially remodeled storefront, steel I-beam lintel, recessed brick panel in the upper façade, and a corbelled cornice. The storefront is composed of a single-leaf solid wood door to the south and three plate-glass display windows over a beaded board knee wall. The entry and display windows are located beneath three sets of paired six-light transoms.

**Commercial Building, 35 Carolina Lane, ca. 1920**

**C-B**

One-story brick commercial building with a partially remodeled storefront, steel I-beam lintel, recessed brick panel in the upper façade, and a corbelled cornice. The north bay of the storefront remains intact with a four-light display window, paired six-light transoms, and a beaded board knee wall. The south bay contains a single-leaf wood door topped by a blind transom with openings for two vent fans. The center portion of the storefront consists of two blind panels and narrow transoms.

**Commercial Building, 37 Carolina Lane, ca. 1920**

**NC-B**

One-story brick commercial building with a remodeled storefront, steel I-beam lintel, recessed brick panel in the upper façade, and a corbelled cornice. The storefront is infilled with wood sheathing and

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contains a single-leaf three-light-over-three panel entry door, three-part leaded-glass window, and a plate-glass picture window.

### **Commercial Building, 39 Carolina Lane, ca. 1915**

**NC-B**

One-story brick commercial building with a remodeled storefront, brick lintel, recessed brick panel in the upper façade, and a corbelled cornice. A central single-leaf six-light-over-three-panel door is framed by board-and-batten siding and flanked by fixed twelve-light wood-frame windows. The original brick knee wall on the north part of the storefront remains exposed.

### **Commercial Building, 41 Carolina Lane, ca. 1915**

**NC-B**

One-story brick commercial building with a remodeled storefront, brick lintel, recessed brick panel in the upper façade, and a corbelled cornice. The storefront consists of wood sheathing, infill garage bay to the south, replacement single-leaf entry door, and a transom of translucent glass panes.

### **Commercial Building, 43 Carolina Lane, ca. 1915, ca. 1920**

**C-B**

One-story brick commercial building with a corbelled cornice, terra cotta coping, segmental-arch openings, stone foundation, and a two-story brick addition at the rear. The façade consists of replacement double-leaf entry doors and flanking one-over-one and six-over-six windows of various sizes. Sculptural iron grilles have been installed over the windows. The exposed three-bay north elevation consists of a single-leaf one-light-over-two panel door near the façade and two six-over-six double-hung sash to the rear. Segmental-arch openings in the foundation have been infilled with concrete. The rear addition, built around 1920, features a stepped parapet facing Woodfin Street, a central segmental-arch opening on the second story, and cast concrete lintels over the first-story openings. On the north elevation, the first-story opening is partially bricked in and contains a single-leaf wood entry door set within a recessed concrete infill panel. First-story openings on the west elevation have been enclosed with brick. The windows are four-light casement and three-over-one double-hung sash.

### **Commercial Building, 17 Church Street, ca. 1915, 2005**

**C-B**

Due to a replacement façade installed in the 1970s, the building was considered to be part of the adjacent Asheville Federal Savings & Loan Association Building (see #149) at the time of the National Register nomination. Subsequent rehabilitation in 2005 revealed the original, handsome exterior of the building, which was built as a separate structure around 1915 and housed a doctor's office and cabinet shop. The two buildings, however, are connected internally. The two-story brick commercial building features well-detailed brickwork, round-arch first-story openings, and cast concrete sills. The narrow façade consists of a large arched doorway opening with two single-leaf glazed-and-paneled entry doors and transoms separated by a brick pilaster. A cast concrete lintel forms the base of the arched panel above the entrances, which contains two smaller arched panels, one over each door. The arches are formed by rowlock courses.

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The smaller arches are filled with brick in Flemish bond, but the larger arch contains brick in a basket weave pattern with an inset circular brick element. The window opening to the south of the entrance is recessed slightly and contains a one-over-one double-hung sash, arched transom, and soldier-course brick arch, with a rowlock-course arch framing the outer edge of the bay. On the second story, three one-over-one sash under jack arches are separated by brick panels and rest on a continuous cast concrete sill. The cornice, which wraps around the façade and south elevation, is highly articulated with brick arches and corbelled impost blocks beneath the entablature and cornice. Projecting brick keys are positioned above the peak of each arch with a rowlock cornice and brick dentils forming the cornice. The six-bay south elevation is composed of first-story arched window openings like that on the façade with single one-over-one windows above. One bay, indicating the location of the interior stairwell, features smaller one-over-one sash with flat lintels.

During the rehabilitation of the building, a two-story rear addition was constructed with a break in the cornice and narrow inset panel to distinguish between the original block and the addition. The addition exhibits similar details as the original building, although it is less ornate in its brickwork and employs attached cornices at the first and second stories to visually separate the two blocks. The addition contains an inset corner entrance with gated openings and the first-story cornice projects at the rear (west) to form a cantilevered canopy for the drive-through banking station.

**Commercial Building, 68 College Street, ca. 1905**

**C-B**

Located at the northeast corner of College Street and North Lexington Avenue, the two-story brick commercial building dates from ca. 1905, but the façade was altered with the application, during the early 1960s, of a stucco veneer finished to simulate ashlar blocks. The design of the stucco veneer also suggests that the bays on the Lexington Avenue side (west) have been cut at a later date, but the building's west elevation appears to be the original exterior wall and exhibits the same Flemish bond brickwork, segmental and flat arch window and door openings, and side entrance with transom as the east elevation. A one-bay display window also wraps around the corner to address the side street.

The building is not identified in the inventory for the downtown district. The building, which originally had the addresses 16-18 College Street, first served as a saloon before converting to a grocery and lunch counter at the front with a restaurant in the rear part of the building accessed from Lexington Avenue. By 1925, the building was used for offices, tailor, and barber shop, and in recent years has housed several small retail shops.

**Biltmore Avenue Parking Deck, 12 Eagle Street, 1989**

**NC-S**

A three-story reinforced-concrete parking deck extending the full depth of the block from Biltmore Avenue east to South Market Street was constructed in 1989. Stair towers at the northeast and northwest corners have glass curtain walls and are located adjacent to the vehicular entrances. A lower story on Eagle Street contains a row of retail shops.

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**Darling Shop, 37 Haywood Street, ca. 1940**

**C-B**

This two-story commercial building was previously hidden behind the metal façade of the Bon Marche Department Store at 33-35 Haywood Street (see #161 above). The Darling Shop, a women's clothes store, was located here from 1940 to 1960, and in 1961 Bon Marche purchased the building and remodeled it as the Store For Men. Removal of the false front revealed the building to be two individual structures. The Moderne façade is composed of a polished stone-veneer base with a granite-veneer upper façade. The storefront consists of a recessed double-leaf glazed door flanked by single-pane display windows. The single second-story window is a large, central glass block panel with two vertical muntins. Rehabilitation of the interior and conversion to offices began in 2002.

**Commercial Building, 102 N. Lexington Avenue, ca. 1938**

**C-B**

Not included in the original inventory, this two-story brick commercial building was likely considered to be part of the adjacent structure at 100 N. Lexington Avenue (see #126 above). The two buildings have a continuous flat parapet topped with a terra cotta tile coping, but a party wall divides the two buildings behind the parapet; this building also appears to have been built a few years after the neighboring structure. The storefronts appear to be largely intact with wood-frame display windows and transoms. A single-leaf entrance in the south storefront looks to be a replacement and is surrounded by wood sheathing covering the transom and sidelight. The second-story windows are four-vertical-lights-over-one double-hung sash appearing in pairs.

**Condos, 12 S. Lexington Avenue, 2006**

**NC-B**

Designed by the Asheville firm of Camille-Alberice Architects, this seven-story mixed used building contains two retail spaces on the first story, forty-three residential units, and forty-nine parking spaces. The building is designed with a concrete block first story and structural elements. The four stories of residential units are finished with brick and appear as four projecting bays on the facade. The balconies and two-story penthouse level have a concrete exterior.

**Commercial Building, 34 S. Lexington Avenue, ca. 1925, 2011**

**C-B**

The building was described in the original inventory as one structure with the adjacent building at 32 S. Lexington Avenue (see 138 above), which was constructed after this building. The two-story brick commercial building features a paneled façade, stepped parapet, and six-over-six double-hung sash on the second story. The storefronts, which consist of a large garage bay and flanking single-leaf entrances with transoms and a pair of display windows at the south end of the façade, have been remodeled, particularly the garage bays and entrances. The wood-frame display windows rest on a paneled wood bulkhead and are topped by a three-light transom. A continuous rowlock lintel carries across the storefronts. The second-story windows are divided into two groups of four with continuous rowlock sills and soldier-course lintels are positioned over recessed brick panels. A full-width cast-concrete panel is located above the windows. A

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gable roof extends behind the parapet. The exposed south elevation is partially covered with stucco and contains both original eight-over-eight double-hung windows and replacement single-light sash; the first-story window openings have flat brick arches. For most of its existence the building has been associated with transportation-related businesses.

### **Garage, 42 North Market Street, ca. 1940**

**C-B**

Described in the original inventory as one building with the small structure at 38 N. Market Street (see #26 above), this one-story brick and concrete block building was used for auto repair and welding shops. The building presents a brick façade along Market Street with a flat parapet capped by terra cotta tiles. A large central garage bay is entered through a paneled wood overhead door; two single-leaf entrances and five window openings have been covered. The east and north elevations are exposed concrete block pierced by metal-frame industrial sash that have been painted black.

### **Thomas Wolfe Memorial Visitor Center, 48 North Market Street, 1996**

**NC-B**

Built on the site of the old Blomberg Garage (see #27 above), the Thomas Wolfe Memorial Visitor Center is a one-story administrative and exhibit facility for the Old Kentucky Home, a state-owned historic site associated with the childhood of Asheville native and nationally prominent author Thomas Wolfe. The historic home, which stands to the east, was the boarding house owned by Wolfe's mother Julia. The visitor center is a frame building with a tall, central gable-roof atrium lit by a glass curtain wall, gable-roof side wing, and hip-roof wraparound porch. The building exterior is composed of weatherboards over brick knee walls, corner boards, and decorative sunbursts in the gable ends. The main building roof is asphalt shingle, but the porch roof is standing-seam metal. The square porch posts display solid brackets. The visitor center contains an exhibit hall, small theater, restrooms, gift shop, and offices. A serpentine brick retaining wall separates the visitor center and sidewalks from the yard of the Wolfe House Memorial.

### **Condos, 60 North Market Street, 2008**

**NC-B**

Designed by Cooper Carry Architects of Atlanta, 60 North Market Street is a nine-story mixed-use building of brick and glass on a two-story stone-veneer base. The L-shape building attempts to mediate between the adjacent eight-story Altamont Apartments, which it wraps around, to the northwest and the twelve-story Renaissance Hotel to the east. The exterior is enriched with projecting vertical window bays, cantilevered balconies, recessed upper-story terraces, and plate-glass windows on the end elevations. The building contains sixty-nine residential units, four commercial spaces, and a 100-space parking deck at the base of the building.

### **Akzona Building, 1 North Pack Square, 1982**

**NC-B**

Formed from the American Enka Corporation, Akzona planned, in 1977, for new corporate offices to be designed by the renowned architectural firm of I. M. Pei and built on Pack Square. The announcement

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appeared to be a much needed boost for downtown. A full block of early twentieth century commercial buildings were razed for the construction of the Akzona Building, which the company put up for sale soon after its completion. The Biltmore Company purchased the structure 1986.

The Akzona Building is a monolithic six-story concrete and glass building with a tall concrete tower at the west end and a penthouse level with a curving exterior wall opening onto a rooftop terrace. The building was constructed over a subterranean parking garage that extends to the south beneath Pack Square. The building's south and east elevations—the public face of the building—overlook landscaped portions of Pack Square, but the College Street (north) elevation is more austere.

**Pack Place, 2 S. Pack Square, 1992**

**NC-B**

Built on the site of the Plaza Theater (see #51 above), Pack Place is a multi-purpose education, arts, and science center that includes the Diana Wortham Theater, Colburn Earth Science Museum, and The Health Adventure within this facility completed in 1992; the Asheville Art Museum is also part of Pack Place and is housed in the adjacent former Pack Library Building, which was renovated for interior connection to the new facility. Designed by Spaceplan Architecture of Asheville, the two-story brick entrance block is the visible portion of the structure on Pack Square. It is composed of a central projecting pavilion with a tall arched window, recessed entrance, marble veneer base and belt course, multi-color brickwork, and stone accents. The pavilion is capped by a metal-clad pyramidal roof. The remainder of the facility is located on the interior of the block.

**Commercial Building, 11 Rankin Avenue, ca. 1927**

**C-B**

Now connected internally to the building at 27 N. Lexington Avenue (see #131 above), the building at 11 Rankin Avenue appears to have been built as a separate structure at the rear. The two-story brick commercial building features two storefronts flanking a central single-leaf entry to the second story, rowlock string courses, decorative brick panels, twin peaked parapets, and a corbelled cornice. The storefronts are composed of metal-frame display windows on stone-veneer bulkhead walls and recessed entrances. The central entrance contains a replacement door set within a segmental arch opening with an articulated keystone. The second-story windows are groups of three one-over-one double-hung sash with rowlock sills and surrounds and soldier-course lintels. A vertical rectangular panel is positioned between the two window groups and the peaked parapets have diamond-shaped panels. The window openings on the exposed south elevation are plain with rowlock sills and have been boarded over.

**Rankin Avenue Parking Deck, 12 Rankin Avenue, 1988**

**NC-S**

A six-level parking deck built by the city in 1988 and designed Enwright Associates Inc. of Greenville, South Carolina. The parking levels are staggered to create the impression that the structure is no more than two-stories tall on the exterior. A three-story brick stair tower is located at the southeast corner and features a tall arched window running the full height of the stairwell and a cross-gable concrete roof



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structure clad with metal roofing. A similar stair and elevator tower is located on the west side of the parking deck adjoining the city-owned arcade through 31 Haywood Street. The concrete exterior of the structure is enlivened with angled corners, rectangular openings on the lower level, peaked openings on the upper level, and decorative metal railings.

### Wall Street Parking Deck, 43 Wall Street, 1988

NC-S

A four-level parking deck built by the city in 1988 and designed by Enwright Associates Inc. of Greenville, South Carolina. The parking levels are arranged in a double-helix pattern with a continuous circulation pattern from the entrance on Otis Street to the exit on Battery Park Avenue. A three-story elevator tower of patterned concrete block is located at the southeast corner and set at a forty-five degree angle. The tower is capped by a cross-gable roof and displays clock faces set in glass-block panels on three sides. A partially enclosed stair tower located at the northwest corner is set within the exterior skin of the parking deck. The concrete exterior is enlivened by rectangular openings, recessed vertical panels, and round metal bar railings. A row of glass-enclosed offices are located on the lowest level of the structure facing south onto Wall Street.

### INVENTORY LIST – UPDATES TO BOUNDARY INCREASE I

1. **Burlington Hotel, 60 Biltmore Avenue, 1925, ca. 1989**

C-B

The building was being rehabilitated at the time it was listed. The project uncovered the second-story window openings and replaced or repaired the three altered storefronts. The second-story windows are replacement one-over-one double-hung sash with five-light transoms. Local architect Jim Samsel, whose office is located in the building, designed the rehabilitation project.

2. **Commercial Building, 64 Biltmore Avenue, 1925, ca. 1989**

C-B

The building was being rehabilitated at the time it was listed. The second-story windows are replacement one-over-one double-hung sash to replicate the originals, which had deteriorated. The storefront was restored, but the original double-leaf glazed wood entry doors were replaced with a similar single-leaf door. Local architect Jim Samsel designed the rehabilitation project.

### INVENTORY LIST – UPDATES TO BOUNDARY INCREASE II

259. **Commercial Building, 88 Church Street, 1984, ca. 2000**

NC-B

The building was extensively remodeled ca. 2000 and converted to offices. The front doors and windows have been replaced, including a group of three glazed doors in the place of an original overhead garage door.

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**262. E. C. Merrill House, 77 Church Street, 1915, ca. 2005 NC-B**

The Merrill House was extensively rehabilitated ca. 2005, including replacement nine-over-one double-hung sash, decorative filigree bargeboard in the porch gable end, a north side porch addition, and a substantial one-and-a-half-story rear addition with a hip-roof upper story. The changes to the house alter the original scale and materials, rendering it non-contributing.

**264. Sinclair-Robinson House, 89 Church Street, 1914, ca. 2000 C-B**

The house has been rehabilitated and a new wood porch balustrade has replaced the non-historic metal railing present at the time of the nomination.

**Garage, 1914**

**Demolished**

The garage, which was substantially deteriorated at the time of the nomination, was removed from the site ca. 2000.

**268. Linnie Davis House, 16 Ravenscroft Drive, ca. 1916, ca 1990 NC-B**

The house was rehabilitated in the early 1990s with the removal of rolled asphalt siding to reveal the original wood shingles, removal of the interior brick chimney, and new windows and doors on the enclosed porch. The enclosed porch remains an unsympathetic alteration to the house and the house is a non-contributing resource.

**269. Mrs. Emma Wanstrom House, 20 Ravenscroft Drive, 1916, ca. 2000 C-B**

The house has been extensively rehabilitated with the installation of vinyl siding on the façade and front eave, replacement one-over-one windows, replacement porch balustrade and handicap-accessible ramp extending to the front of the property, and partial enclosure of the north side of the porch. The material changes, including interior changes noted in the earlier nomination, render the property non-contributing.

**INVENTORY LIST – BOUNDARY INCREASE III**

*Biltmore Avenue, east side*

**Vacant parcel #1** – paved parking lot.

**Ledford & Shoemaker Esso Service Station, 76 Biltmore Avenue, ca. 1954 C-B**

This one-story Art Moderne service station was built on the site of the Colonial Lodge, a boarding house that offered furnished rooms and stood here through the 1940s. Although originally opened by Mssrs. Ledford and Shoemaker, the station was operated by Fred Mutton during the 1960s.

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The building features a prominent rounded corner office and waiting room with three service bays located on the north side of the building. The masonry building is covered with thin metal panels and some replacement wood sheathing. The three service bays are enclosed with a replacement metal overhead door in the north end bay and single-leaf entries and frame walls in the other two bays. The corner office is sheltered by a cantilevered flat canopy and the curving windows have been partially covered. A single-leaf glazed door topped by a transom provides access to the office. A dividing wall with three pierced openings screens a projecting block that likely contained restrooms, which displays glass block and metal-frame sash windows. The two exterior doorways have been enclosed. The building was rehabilitated in the 2000s and converted to a small business office. The building sits at the rear of its lot with an open paved parking area directly in front. The building retains sufficient integrity to be contributing within the boundary increase despite the enclosed service bays. The bays still clearly read as service bays with the new walls setback into the openings.

**(former) Coca-Cola Bottling Plant, 90 Biltmore Avenue, ca. 1905****C-B**

The Coca-Cola Bottling Plant was erected in the early 1900s at a prominent curve in Biltmore Avenue as it extends south from Pack Square. The two-story brick building is plainly finished and features a four-bay storefront with cast-iron columns. Each of the large storefront windows and the double-leaf entry and sidelights are topped by tall transoms. Corner piers are embellished with recessed vertical panels, although the first-story panels are filled with decorative tile. A stringcourse of clinker brick carries across the façade and sills of the four second-story one-over-one double-hung sash windows, which are topped by flat brick arches. A decorative band in the upper façade also makes use of the clinker brick for contrast. A recessed single-leaf glazed-and-paneled entry door with a transom at the south end of the façade opens onto stairs to the second story. First-story windows on the south elevation are metal-frame casements and industrial sash, while the second-story windows are one-over-one sash. A one-story shed-roof wing projects at the rear; a tall square chimney rises against the rear of the wing and the painted words "Coca-Cola" remain visible on each face of the chimney. Lower shed-roof additions extend in both directions from the rear wing, with a frame section on a brick foundation stretching to the south. This section displays corrugated metal siding over wood planks, exposed rafter tails, and six-over-six double-hung sash. The block to the north extends beyond the north wall of the building and is finished with stucco siding, exposed rafter tails, and a horizontal band of paired eight-light wood-sash windows and rowlock brick sills. This section appears to have been added in the 1940s along with the one-story gable-roof wing on the north elevation. The gable-roof wing may have originally been an open (or partially enclosed) canopy that was later enclosed with wood frame walls and paneled sheathing.

**Storage Building, ca. 1922****C-B**

Built as storage for the bottling plant, the brick building presents a one-story façade from Biltmore Avenue, but it extends to three stories on the east side overlooking South Market Street.

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The one-story façade is relatively plain with a single garage bay entered through a replacement metal overhead door and adjoining single-leaf door, replacement plate-glass window, and corbelled panels in the upper façade. A one-story concrete block addition projects to the south and is supported on steel I-beam posts. The addition, built in the 1940s, contains metal-frame industrial sash windows with rowlock brick sills. The three-story rear section consists of a reinforced-concrete frame structure, brick infill panels, and metal-frame industrial sash. A single garage bay with a replacement metal overhead door is located in the center bay on South Market Street. A large painted Coca-Cola sign depicting a bottle set against a red oval field remains visible on the south side of the building, where a stair tower rises above the parapet.

**Flora Sorrell Boarding House, 100 Biltmore Avenue, ca. 1911**

**C-B**

This imposing two-story Colonial Revival-style brick house has served as a boarding house, tourist home, and apartments. The building rests on an ashlar foundation with stone extending onto the porch, porch posts, and façade while the main body of the house is brick laid in American bond. The house features three interior brick chimneys, hip- and shed-roof dormers, deep eaves with modillions, and an attached one-story flat-roof porch that wraps around the south side of the house; the porch is now enclosed with brick on the south side. The porch is carried by chamfered stone posts on stone piers with a metal balustrade, and a metal balustrade surrounds the porch roof balcony. The central entrance is composed of a single-leaf glazed-and-paneled door flanked by wide sidelights over two wood panels. The first-story windows are three-part tracery-over-one double-hung sash. A second-story front entrance opens onto the porch roof balcony and is framed by tracery sidelights and an arched opening with a solid demi-lune panel. The second-story entrance is flanked by paired tracery-over-one windows. Windows on the side and rear elevations are typically one-over-one double-hung sash under flat brick arches. An array of solar panels is mounted on a steel frame atop the enclosed south side of the porch. A one-story rear ell was added probably in the 1960s and rests on a tall concrete-block foundation. The ell displays stepped side parapets and one-over-one windows.

Flora McD. Sorrell, widow of Marcellus Sorrell, operated a boarding house here after its construction. It later became known as the Deluxe Tourist Home and operated as such through the middle of the twentieth century. Nick Poulos managed the tourist home through the 1960s while also working at the Carolina Grill. It is currently used as apartments.

**Vacant parcel #2** – paved parking lot.

*Biltmore Avenue, west side*

**Gulf Pride Service Station, 91 Biltmore Avenue, ca. 1941, 2007**

**C-B**

This one-story Art Moderne service station features gently rounded corners and edges, projecting central pavilion, and a three-part molded band on the upper façade. Originally opened by Horace N. Ellis, the

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building sits back from the street with paved parking located directly in front. The façade of the stucco-over-masonry building was clad in enameled steel panels at some point, probably in the 1960s, but during a 2007 rehabilitation project, the deteriorated panels were removed. The original stucco needed only spot repairs. A single-leaf central entry located in the pavilion is framed by angled glass-block sidelights. A flat polygonal canopy shelters the entry. Two service bays are located on the north side of the entrance and have been fitted with metal-frame glass walls emulating the appearance of the original overhead service bay doors. A similar metal-frame multi-light window is positioned on the south side of the entrance. Two metal-frame industrial-sash windows on the north elevation were removed and filled with stucco panels, which flank a garage entrance with a metal overhead door. Metal-frame industrial sash on the rear elevation remain intact. In the 1950s, Howard Stines owned and operated a separate body shop, which was located in the basement of the building and accessed from South Lexington Avenue.

**Skateland Rollerdomes 101 Biltmore Avenue, ca. 1949, 2002****C-B**

Built in the late 1940s, the one-story, 20,000-square-foot brick building served from 1950 until 1962 as the Skateland Rollerdomes, a roller skating rink. After a couple of years as the Biltmore Lanes bowling alley, the first night club—Jade Smith Cabaret Club—opened in the building in 1967. The Orange Peel followed in 1973-74, becoming Asheville's premier soul and R&B night spot and one of the region's top African American music venues. The original Orange Peel hosted the most popular R&B and funk musicians of the time, as well as local disc jockeys from one of the country's few black-owned radio stations, WBMU-FM, in the mid-1970s. The club closed in the early 1980s and served a number for many years as storage for auto parts. The building was extensively rehabilitated in 2002 and reopened as the Orange Peel Social Aid & Pleasure Club, returning to its original recreation and entertainment function.

The building is an imposing masonry structure with a brick façade and tall stepped parapet, concrete block side and rear elevations, and an irregularly-coursed stone foundation. The façade is ten bays wide with a recessed entrance and display window occupying the two bays at the north end of the façade. The remaining eight bays contain six-over-six double-hung sash windows with rowlock sills and cast concrete lintels. The ten bays are surmounted by recessed vertical panels that are corbelled at the top with the exception of four central bays, which contain louvered vents set within openings framed by rowlock sills and cast concrete lintels. An attached shed-roof porch has been built on the north elevation of the building. On the south elevation, a flat-roof projecting bay supported on a stone foundation and containing an office is original to the building. A second projecting bay clad in rusted corrugated metal siding and resting on a poured concrete base was added ca. 2010. A two-tiered exterior metal stair and side entrances sheltered by a tall shed-roof addition supported on steel I-beam posts were added during the rehabilitation in 2002.

**O'Kelley's Amoco Service Station, 111 Biltmore Avenue, ca. 1944****C-B**

This one-story Art Deco-style filling station with a stucco exterior and service wing has been converted to a small business office. The main block containing the office features a single-leaf entrance

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framed by pilasters rising to form a central frontispiece with vertical banding. Plate-glass display windows with thin metal frames flank the entrance and wrap around the northeast corner of the building. An attached aluminum awning shelters the windows. The upper façade is accented by horizontal bands. The attached service wing contains two bays on the south side of the office and one bay to the rear; the two front bays have been enclosed with wood panel siding, small rectangular single-pane windows, and a low concrete block wall extending across the bay. The rear bay is accessed through a replacement metal roll-up door. A large window opening flanking the rear service garage bay and secondary entrance has been covered with plywood sheathing. The rear (west) and south elevations are painted brick with large metal-frame industrial sash windows. The window at the north end of the rear elevation has also been covered with plywood sheathing. The building is set back from the street with parking located in front of and on the north side of the building.

Fannie McCoy's boarding house stood on the site until the early 1940s, when it was replaced by this Amoco station. James O'Kelley operated the station, which was built around 1944. In the 1950s, the Parker Motor Company operated an auto repair business in the rear of the building. By the 1960s, One-Hour Martinizing, a dry cleaner, occupied the building.

**Snider-Sawyer-Leonard House, 123 Biltmore Avenue, ca. 1890, ca. 1905, ca. 1940, 2003****C-B**

Built in the early 1890s, the house is a fashionable two-story hip-roof brick dwelling set on an elevated site above Biltmore Avenue. The three-bay, double-pile residence features interior brick chimneys with corbelled caps, decorative gables and hip-roof dormers with wood shingles, and nine-over-nine double-hung sash. A wraparound porch that had been added to the house in the first decade of the twentieth century was removed many years ago. The single-leaf glazed-and-paneled entry door displays a slight segmental arch opening and is framed by timber pilasters with visible adze marks, arched dentil cornice, and a projecting architrave supported by brackets. Two-story hip-roof flanking wings project at the rear corners. A one-story polygonal bay on the north elevation was added around 1910. At the rear, a one-story porch that is now enclosed with wood shingles connects to a one-story hip-roof brick addition built around 1905; the rear block was enlarged to the south in the late-twentieth century and includes a single garage bay in the basement. A small hip-roof brick addition was built on the southwest wing. An attached shed-roof addition on the south side of the house is covered with wood shingles and lit by six-light wood-frame windows. Beginning around the 1940s, the house was used by Dr. Milton Leonard as an animal hospital through the 1960s. The building sat vacant and deteriorating from the 1970s until 2003, when it was rehabilitated. The rehabilitation project was designed by local architect Michael McDonough.

**Carmichael-Leonard House, 129 Biltmore Avenue, ca. 1890****C-B**

Built around 1890 for Whitfield C. Carmichael, the house is a fashionable two-story Italianate brick dwelling set on an elevated site above Biltmore Avenue. The house has an irregular plan with projecting front pavilions and a round two-story side bay. An attached one-story wraparound porch was removed many

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years ago and replaced by two hip-roof porches on either side of the front pavilion and situated in the interior angles created by the various projecting bays. The asphalt-shingle hip roof displays an interior brick chimney and bracketed eaves. The front gable end contains a small diamond vent. The windows are one-over-one double-hung sash topped by flat brick arches. At the rear a second-story shed-roof frame bay covered with asbestos shingles was added above a one-story corner porch, which is accessible from a late-twentieth-century handicap ramp with wood railings. A one-story gable-roof brick ell projects to the rear from the southwest corner. The interior features exposed floors, moldings, wainscot, and staircase and remains intact.

W. C. Carmichael acquired the property from Reuben Rawls in 1888, and likely built the house soon thereafter. It had a succession of owners through the first half of the twentieth century before it was purchased by Dr. Milton M. and Pearl Leonard in 1944. Dr. Leonard founded the Leonard Animal Hospital next door at 123 Biltmore Avenue. By the 1960s, the house had been subdivided for apartments. It was rehabilitated for use as offices in the mid-1990s.

**Servants' and Coach House, ca. 1890****C-B**

The servants' and coach (or carriage) house consists of a one-story triple-A-roof brick dwelling that is two stories at the rear. It appears that the lower story was originally used as the coach house. The building features a standing-seam metal roof, weatherboards in the gable ends, a nine-light window in the front gable, eight-over-eight double-hung sash on the façade, and six-over-six double-hung sash on the sides and rear. The single-leaf front entrance consists of a replacement door framed by a wide surround of pilasters and a projecting flat architrave supported on carved brackets. A similar surround frames the rear lower-story entrance and single-leaf six-light-over-two-panel door. The entrance surrounds may not be original, although they bear some similarity to the entrance surround on the adjacent house at 123 Biltmore Avenue.

*Carter Street, east side***Citizen Express Building, 64 Carter Street, 1950****C-B**

(*N.B. The address of the building historically has been 38 N. French Broad Avenue, but the building extends the full block between North French Broad Avenue and Carter Street. It currently houses multiple businesses with addresses on both streets, and the parcel identification number for the building is associated with the 64 Carter Street address.*)

The two-story, flat-roof concrete block building was erected in 1950 as the offices and transfer station for Citizen Express Inc., a local trucking company formed by newspaper publishers Charles A. Webb of the *Asheville Citizen* and Don Elias of the *Asheville Times*. Any official relationship with the newspaper operations and its distribution remains unclear. The company later added air freight transfer to its services. Citizen Express remained active into the 1960s with Benjamin Humphries, former corporate secretary, taking over the business from the two founding officers. The building presents a continuous elevation on its south

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side, but it is composed of three stepped-back sections as evidenced on the north side. The original building consisted of the two sections at the west, with the third (east) block likely added in the 1960s. The structure is steel frame with a concrete block exterior and a flat parapet topped by a terra cotta tile coping. The western block contained three truck bays and an office section with first- and second-story windows. The center block held three loading bays on its north elevation and one on its east side that were accessed by a raised concrete platform and sheltered by a flat-roof canopy. The loading platform on the north side has been enclosed. Construction of the last section of the building obscured the east loading bay, but this two-story block included a one-story rear section with four loading bays. Some original metal-frame industrial sash remain visible, but most of the windows have been covered. The building is currently used as a nightclub and entertainment venue, which has resulted in the addition of exterior wood stairs and elevated wood decks (both covered and uncovered) on the south side of the building.

*North French Broad Avenue, west side***French Broad Avenue Methodist Church, 14 N. French Broad Avenue, 1928, 2006****C-B**

Asheville architect Charles N. Parker designed the Tudoresque red brick church trimmed with limestone in 1928 to replace an earlier frame building that burned the previous year. L. L. Merchant served as the contractor. The building presents a tall one-story front-gable nave with a hip-roof wing to the north and a square corner tower with angle buttresses at the southeast corner. The south and east faces of the tower display vertical stone panels containing a peaked vent on the east side and a window on the south elevation. A cast stone panel on the east parapet features a relief cross. The gabled façade contains a large Tudor Gothic arch window with tracery and opalescent glass. A small, projecting, offset front-gable bay on the façade contains an entrance. Two shed-roof side wings with half-timbered gable ends project from the rear corners of the building; the north wing is slightly larger than the south wing. Limestone window trim is keyed into brick walls, and the windows are typically multi-light casements and, on the sides of the sanctuary, peaked stained glass windows. On the side wings and rear of the building, the windows are typically six-over-one double-hung sash. The building features a limestone watertable, interior brick chimneys, a stucco gable end on the rear elevation, leaded-glass windows, and a full basement exposed at the rear of the building. The church building was converted for use as a recording studio in 2006.

**Pioneer Building, 40-44 N. French Broad Avenue, 1956****C-B**

The Pioneer Building (now known as Asheville Broad Center) is a two-story T-shape office building constructed in 1956. The two-story nine-bay façade is composed of a vertical members and, on the second-story, triple metal-frame windows over paneled lower walls with a split-level entrance in the north end bay. The façade wall is recessed slightly and a metal-clad pent roof shelters the first-story double windows. The two bays at the south end of the façade project over a driveway to parking at the rear with square posts



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supporting the overhanging structure. The stem of the "T," which stretches to the west, is three stories in height with a lower level exposed at the rear. The building is constructed of brick with thin concrete panels covering the façade and side elevations except for the basement level. An exterior metal fire stair is located on the blind rear wall of the building. A one-story flat-roof wing is attached to the top of the "T" at the north end. This wing is partially clad with Perma-stone veneer and features an angled entrance framed by square windows and concrete paneled walls.

The U.S. Social Security Administration and U.S. Forest Service were among the first tenants of the building. Other occupants included the Life Insurance Company of Virginia, Life and Casualty of Tennessee, and several accountants.

**Vacant parcel #3** – two paved parking lots for Buncombe County Sheriff's Office and impound lot.

*South French Broad Avenue, east side*

**Christian & Missionary Alliance Church, 12-16 S. French Broad Avenue, 1929-30, ca. 1944, 1968 C-B**

Simple one-story front-gable Rustic Revival-style stone church building built in 1929-1930 for the Christian & Missionary Alliance Church congregation, which had organized a few years earlier during a tent revival on Coxe Avenue. The large rectangular-plan building is constructed of irregularly-course stone and rests on a full basement exposed at the rear of the building. The façade is composed of seven round-arch bays containing the central double-leaf wood entry doors and fanlight and flanking metal-frame opalescent colored-glass windows. Two small, arched windows are located at the ends of the façade. The plain entrance is accessed by concrete steps with stone cheek walls and concrete caps. The side elevation is six bays with metal-frame multi-light hopper windows, a single-leaf entrance with transom accessed by a concrete ramp in the first bay, and exterior metal stairs at the rear of the north elevation. A simple steeple on a square base was likely added in the 1960s. The interior of the sanctuary was extensively renovated in 1968.

A flat-roof covered walkway supported on stone posts extends to the south and connects the main sanctuary with the education building, which was completed around 1944. The two-story, front-gable stone structure features a central full-height window bay framed by vertical cast concrete accents; the metal-frame sash hold translucent glass. The pediment contains a circular vent with a decorative metal grille. Windows on the south elevation are metal-frame hopper windows with steel lintels and concrete sills. A lower, L-shaped block wraps around the north and east sides of the education wing, although it appears to have been constructed as part of the building.<sup>2</sup>

<sup>2</sup> Asheville Citizen (March 7, 1968).

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*South French Broad Avenue, west side*

**Vacant parcel #4** – paved parking lot.

**House, 19 S. French Broad Avenue, ca. 1905**

**C-B**

A large two-story, hip-roof Queen Anne-style house with projecting two-story front- and side-gabled bays, narrow German siding, wood shingles in the gable ends, interior brick chimneys, and one-over-one double-hung sash. The house rests on an irregularly-coursed stone foundation that has been painted. The attached one-story wraparound porch is carried on turned and paneled posts with a balustrade of turned balusters. A full basement is revealed at the rear of the house due to the sloping site. A concrete barrier wall is located along the sidewalk in front of the house. Originally used as a boarding house, the building has been converted to law offices.

**House, 25 S. French Broad Avenue, ca. 1924**

**C-B**

A boxy two-story, hip-roof Craftsman-influenced dwelling with decorative front and north side gables, interior and exterior brick chimneys, and four-over-one double-hung sash. The house has been covered with vinyl siding. An attached full-width hip-roof porch is carried on tapered wood posts and brick piers with a metal balustrade. The porch shelters a replacement single-leaf entry door. The house, which is currently used for apartments, was originally built as a multi-family dwelling, probably a duplex.

*Grove Street, west side*

**(former) YWCA and Moorhead House, 11-23 Grove Street, 1924, 1934**

**C-B**

The former YWCA complex consists of the original structure designed in 1924 by local architect William H. Lord and an annex, known as Moorhead House, which was built in 1934 by New York architect Clinton MacKenzie. The main building is a well-composed two-story-plus-basement Georgian Revival-style building with pedimented pavilions flanking a gabled entrance with a fanlight and pilastered surround. A modillion and dentil cornice embellishes the exterior and the pediments contain distinctive demi-lune windows. The symmetrical façade displays paired six-over-one double-hung wood sash windows, brick quoins, soldier-course belt course above the basement, and rowlock brick sills and soldier-course lintels framing the windows. The single-leaf entry door is a modern replacement and is flanked on either side by narrow six-light windows; a cloth awning shelters the fanlight. Concrete steps with metal balustrades lead to the entrance. The basement is visible at the front of the building due to a gap between the sidewalk and the structure. A brick retaining wall with simple metal fencing supports the rear of the sidewalk. An attached wood-shingle shed-roof canopy shelters the basement at the north end of the building. Exterior metal fire stairs are present on the south elevation. A tall rear wing set into the slope of the site features a modified

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gambrel roof, steel roof trusses, metal-frame industrial sash windows, and contained a gymnasium. A flat-roof brick wing on the south side of the gymnasium contained a swimming pool and was illuminated by glass-block windows.

An enclosed two-story breezeway connects the main building to the adjacent Moorhead House, a residence hall for girls funded by a \$100,000 bequest from Samuel E. Moorhead of New York. Moorhead House is a three-story-plus basement, hip-roof Neo-Georgian-style brick building with an off-center three-bay front-gable entrance pavilion. A two-story flat-roof portico on monumental Tuscan columns and pilasters shelters the single-leaf entry door, which is framed by sidelights with diamond- and circle-shaped lights, paired fluted pilasters, and a plain entablature. Three marble steps lead to the front entrance. The three windows positioned above the portico feature solid stone lintels. The building exhibits a modillion cornice, cornice returns, lunette window in the front gable end, stone belt courses, first-story front and rear bay windows, and a setback three-story wing at the south end with an interior end chimney. Windows throughout are typically replacement six-over-six sash although a few original eight-over-eight double-hung sash and metal-frame casement windows remain in place. A five-bay arcade at the basement level on the rear has been enclosed with brick infill panels and replacement windows. A two-story ell projects to the rear from the north end of the building and sits on an arcaded base.

The annex could accommodate forty-six residents, including thirty-two permanent and fourteen transient girls. In addition to bedrooms and bathrooms, the building contained a library, lounge, dining hall, kitchen, radio room, trunk room, house servants' locker rooms, offices, and storage. The open terrace porch, which is now enclosed, was touted as an attractive feature of the building. Chauncey Beadle, head gardener at Biltmore, designed the terrace landscape, but the lower level has been paved for parking.<sup>3</sup>

*Patton Avenue, north side*

**Nu-Way Cleaners, 167 Patton Avenue, 1961**

**C-B**

A one-story, rectangular-plan brick building occupies a corner lot and is set back from the street to allow for on-site parking in front of and on the east side of the building. The building is finished with a decorative ashlar-face brick, header-course string courses, and a concrete coping on the flat parapet. The off-center double-leaf entrance contains metal-frame glazed doors with a three-light window to the west. The windows on the façade and east elevation are large three-light windows set within metal frames with horizontal muntins, except for the north window on the east elevation, which is a replacement. A single garage bay with a replacement metal overhead door is located at the northeast corner of the building, and a brick flue rises at the rear of the building. The building opened in 1961 as Nu-Way Cleaners with Carroll Rice as manager.

<sup>3</sup> Asheville Citizen-Times (November 11, 1934).

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Asheville, Buncombe County, NCSection number 7 Page 51**Salvation Army Building, 175 Patton Avenue, 1926, 2008****C-B**

Designed by local architect Charles N. Parker, the Salvation Army Building is an interesting two-story-plus-basement Neo-Federal-style brick hall and offices with limestone trim. The façade detailing wraps around on the first bay of the west side elevation. The basement level is rusticated on the facade, and a limestone stringcourse separates it from the brick diaperwork pattern of colored header bricks on the first and second stories of the facade. A limestone architrave supports the flat brick parapet with stone piers topped by urns and stone coping. The recessed entrance is accessed through a limestone screen composed of Tuscan columns supporting an entablature and solid demi-lune panel incised with "Salvation Army 1926." Round-arched first-story windows with demi-lune limestone panels flank the entrance on the façade. A recessed second-story porch, added in 2008, is located above the entrance. The second-story center bay originally featured a three-part window above a shallow projecting balcony, which was a decorative element with a solid brick balustrade, limestone corner piers, and modillion blocks. A new metal and tensile steel railing has been added to the balcony. L. L. Merchant served as contractor for the construction of the new "Citadel," as it was called in the organization's parlance, which reportedly cost \$75,000.<sup>4</sup> The organization outgrew the building by the 1970s and a new facility opened on Haywood Road in West Asheville in 1975.

The building was rehabilitated in 2008 and converted to a recording studio. As a result the opalescent purple auditorium windows on the side elevation were replaced with opaque art glass, basement windows were replaced with glass blocks, and the remaining windows were replaced with six-over-one double-hung sash. In the second bay of the west elevation, the basement-level entrance opening has been partially filled with brick and a replacement single-leaf door. An enclosed, original second-story window opening now contains a lunette window. A center section of the roof appears to have been adapted for use as a terrace.

*Patton Avenue, south side***Public Service Company of NC Office, 168 Patton Avenue, 1961****C-B**

The distinctive Modernist building was designed for the local office of the Public Service Company of North Carolina, the natural gas utility company. The one-story flat-roof trapezoidal-shape building, which is wider at the façade than the rear, features a metal-frame glass curtain wall façade and feathered panels along the side elevations composed of cast concrete "Y" columns and brick infill. The Y-shape columns support inverted pyramidal roof springers that create diamond-shape windows within their openings and extend the full length of the side elevation above the brick wall panels. A double-leaf glazed entrance in façade is no longer used for access. An entrance on the west side of the building is accessed by concrete steps with a decorative metal balustrade that reflects the structural geometry of the building. A thin concrete slab roof on square posts emulates the rise of the exterior stairs.

<sup>4</sup> Original drawings, North Carolina Collection, Pack Memorial Library, Asheville, NC. *Asheville Citizen* (July 17, 1960).

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The 4,300-square-foot office building officially opened in December 1961. Designed by the Six Associates firm, it was constructed by Robinson Brothers Construction Company at a cost of \$100,000.<sup>5</sup>

**Vacant parcel #5** – paved parking lot.

**Campbell Motor Company Building, 180-184 Patton Avenue, ca. 1950**

**C-B**

Modest one-story, front-gable commercial building served for many years as the home of Campbell Motor Company, a used car dealer. The main block of the building is a long rectangular structure extending perpendicular to the street with a projecting polygonal storefront and multiple garage bays on the long east elevation. The wood-frame storefront windows tilt outward slightly as they rise from their brick bulkhead base. The concrete block building is stuccoed on the east elevation while the rear (south) and west elevations are exposed block. The front gable end is covered by plywood with battens and the rear gable end is clad with asphalt shingles. Five garage bays are located on the east side and the four rear bays are accessed through paneled wood overhead doors. The bay closest to the front of the building contains triple-leaf nine-light-over-two-panel doors. Two other single-leaf doors on the east elevation are replacements. The asphalt shingle roof has exposed rafter tails and the metal-frame industrial sash windows are almost all partially covered with plywood. A one-story concrete-block wing projects to the west in line with the façade. The wing exhibits a stucco façade, terra cotta coping, large display window, boarded-up single-leaf entry, and loading platforms at the rear. A projecting flat awning shelters the display window.

The building first appears in city directories around 1950 as the George White Motor Company, which sold used cars. After a couple of years, the building housed the Campbell Motor Company, also a used car dealer, owned by John H. Campbell. The Campbell dealership occupied this location until 1968, and the building stood vacant into the early 1970s. The paved lot (Vacant parcel #5) on the east side of the building was associated with the business.

**INVENTORY LIST – BOUNDARY DECREASE**

**209. Pisgah Building, 129 Patton Avenue, 1926**

**Demolished**

The building was demolished around 1990 for construction of the Veach-Bailey Federal Complex, a six-story office building completed in 1994 that lies mostly outside the district boundary. Most of the Pisgah Building site was redesigned as an entrance plaza to the new federal building and contains a thirty-seven-foot-tall core-ten steel sculpture by American artist Albert Paley entitled "Passage." The Federal Complex occupies most of the block face, outside of the district to the west, except for a very small portion of its east end that extends into the Pisgah Building site.

<sup>5</sup> *Asheville Citizen* (December 7, 1961).

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### Statement of Significance

#### *Summary*

The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation enlarges the existing historic district composed of the central business district in Asheville, North Carolina, and removes one parcel from the original district listed in 1979. It extends the period of significance from ca. 1940 to 1961 for the original historic district and two subsequent boundary increases, which cover approximately thirty-three blocks of the downtown commercial core and closely associated residential areas. The original district and first two boundary increases were listed with a period of significance from the 1840s to ca. 1940. Boundary Increase III includes a range of early and mid-twentieth century architectural styles and the work of prominent local architects William Lord, Charles Parker, and Six Associates. The mix of architecture in the areas of this boundary increase areas represents Asheville's boom period in the first decades of the twentieth century and more modern buildings as the city recovered from the Depression. Beginning in the late 1950s and early 1960s, the emergence of Modernism and the combined pressures of suburbanization, automobile reliance, and urban renewal initiated two decades of significant changes to the fabric of downtown. This expansion of the Downtown Asheville Historic District augments the original district by reflecting the continuity of development in the commercial heart of Asheville through the mid-twentieth century. A small boundary decrease is necessitated by the demolition of the Pisgah Building at the northwest corner of Patton Avenue and Otis Street on the west side of the original district and the subsequent construction of a large federal office building in 1994 that is mostly outside the district but occupies a portion of this corner lot.

The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation meets National Register of Historic Places Criterion C for architecture. The two areas added to the locally-significant district contain a mix of commercial buildings in popular architectural styles common to twentieth-century towns in western North Carolina and several residences dating from the late nineteenth or early twentieth century. Most of the new increase areas comprise commercial buildings constructed between ca. 1900 and 1961. The substantial number of resources from the 1940s and 1950s demonstrate the growing importance of automobile travel at mid-century and the significant influence of auto-related tourism in Asheville. The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation also meets Criterion A in the area of commerce. The physical appearance of downtown Asheville reflects the economic impact of the Depression on the city and the changing patterns of commerce in the post-World War II period. Greater dependence on automobile transportation not only brought a new type of visitor to Asheville and its environs, but also encouraged suburban shopping centers that depleted downtown of crucial retail establishments over time.

The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation extends the end of the period of significance for the original district and first two boundary

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increase from ca. 1940 to 1961. Good examples of Commercial Style and Modernist-influenced commercial buildings in the original district that were previously outside the period of significance are now contributing resources within the district. The period of significance for the Boundary Increase III areas begins ca. 1890, with the construction of the Carmichael-Leonard House at 129 Biltmore Avenue, and continues through 1961 to include a number of mid-twentieth century resources. Similarly, the period of significance for the original district and first two boundary increases is extended through 1961 to recognize numerous mid-twentieth-century resources. Although development continued after 1961, this development does not meet Criteria Consideration G for exceptional significance.

The historic contexts and significance for the Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation for the period up to 1940 may be found in "Asheville Historic and Architectural Multiple Resources Area" (NR, 1979). Additional context information specific to the development of Asheville in the period from 1940 through 1961 and architectural contexts for modern commercial buildings of this period are provided below in Section 8. The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation increases the number of historic architectural resources in the central business district and documents the development of the city through the mid-twentieth century.

### *Historical Background and Contexts, ca. 1940-1961*

The Downtown Asheville Historic District nomination notes the significant residential structures that were built on Biltmore Avenue, which had been one of the city's early fashionable residential sections in the nineteenth century. Given its close proximity to downtown, however, commercial development and increased traffic eventually made it less desirable as a residential area and the large houses were abandoned or converted to other uses. The Carmichael-Leonard House at 129 Biltmore Avenue, built around 1890, is the earliest surviving structure in this boundary increase. The two-story hip-roof brick dwelling features simple Victorian elements, bracketed eaves, and irregular massing. The brick servants' quarters and carriage house remains standing at the rear of the property. The neighboring Snider-Sawyer-Leonard House, built around 1890 at 123 Biltmore Avenue, is a two-story, three-bay, double-pile brick dwelling with a series of additions and accretions through the twentieth century. By the 1940s, the Carmichael-Leonard House was rented as apartments and the Snider-Sawyer-Leonard House was used for Dr. Leonard's animal hospital. Both houses are part of a small group of nineteenth-century residences and early-twentieth-century apartments that reflect the residential history of busy Biltmore Avenue. A short distance north, Flora Sorrell built a large Colonial Revival-style dwelling around 1911 at 100 Biltmore Avenue and opened it to boarders, which became increasingly common in the early twentieth century as the numbers of visitors and convalescents coming to Asheville continued to rise. Ms. Sorrell's house features a stone-veneer façade, hip roof and dormers, tracery-style window sash, and a partially enclosed wraparound porch.

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On South French Broad Avenue, southwest of the city center, two frame houses in this boundary increase survive from another early residential section of downtown. The residential character of South French Broad Avenue, unlike Grove Street and Asheland Avenue to its east, has not been completely eroded. Built around 1905, the house at 19 S. French Broad Avenue is a two-story hip-roof Queen Anne-style house with German wood siding, wood shingles in the gable ends, two-story gabled bays, interior brick chimneys, and an attached wraparound porch on turned and paneled posts. The adjacent house, a boxy two-story hip-roof dwelling, was built around 1924. It features Craftsman-style elements including four-over-one double-hung sash and an attached full-width porch supported by tapered posts on brick piers. The dwelling, which has been altered with vinyl siding and a replacement entrance door, has been used for multi-family housing since its construction.

While Asheville's growth between 1880 and 1920 was steady and occasionally spectacular, the decade of the 1920s was the most turbulent in the city's history. Asheville was on its way to nearly doubling in population during the 1920s—from 28,504 in 1920 to 50,193 in 1930. Building permits, which were issued in 1919 at a value of \$800,000, climbed to \$4.2 million in 1924 and passed \$9 million in 1926. Permits were issued for more than \$1.3 million in March of 1925 alone.<sup>6</sup> A group of prominent local architects who had established themselves in Asheville after the turn of the century remained active and were joined by a second generation—Douglas Ellington, Henry Gaines, Anthony Lord, William Dodge, William East, and Ronald Greene—who were instrumental in defining the architectural character of the city. Working with clients from all over the country, these architects helped to create a sophisticated architectural palette in Asheville, more so than many other similar-sized towns. William H. Lord, who came to Asheville from Syracuse, New York, in the 1890s, designed the former YWCA at 11 Grove Street, built 1924-1925, which consists of a two-story, hip-roof Georgian Revival-style main block with a gymnasium wing located to the rear. Two pedimented pavilions frame the façade, which also features a soldier-course belt course and lintels, dentil cornice, demi-lune windows in the pavilion pediments, classical entrance surround, and an elliptical fanlight over the single-leaf entry.

Architect Charles Parker, who opened his own practice in Asheville in 1913, concentrated on Asheville's lucrative residential market during his career but became best known as the architect of the Grove Arcade (NR, 1976), a monumental Tudor Gothic-style commercial building constructed in the late 1920s on the site of the old Battery Park Hotel. Parker was also responsible for two other non-residential structures in downtown Asheville. In 1925 he designed a new citadel for the Salvation Army on Patton Avenue. The two-story-plus-basement brick structure was constructed in 1926 and trimmed in limestone with a rusticated base, arched first-story windows, recessed entrance behind a classically-influenced frontispiece, and a brick and stone parapet topped with urns. Around the corner on North French Broad

<sup>6</sup> *Asheville: A Guide to the City in the Mountains* (Federal Writers Project, 1941), n.p. Catherine W. Bishir, Michael T. Southern, and Jennifer F. Martin, *A Guide to the Historic Architecture of Western North Carolina* (Chapel Hill, NC: University of North Carolina Press, 1999), 263. Doug Reed, "Broad Plan Devised in '25 To Guide City's Growth," *Asheville Citizen-Times Bond-Burning Edition* (June 28, 1976).



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Avenue, Parker designed the Tudoresque brick French Broad Avenue Methodist Church in 1928, after the congregation's frame structure burned the previous year. The neatly-detailed building is trimmed with sandstone and features a front-gable sanctuary with a prominent square corner tower and hip-roof wing to the north. With a sanctuary designed to accommodate 250 worshipers, church leaders felt that their new building was well equipped to handle a growing congregation that had begun with just fourteen members in 1913.<sup>7</sup>

Following a tremendous period of growth and building in the first decades of the twentieth century, Asheville entered the 1930s crippled by bank failures and unyielding municipal debt. Building projects, with a lack of capital and tourism dollars, virtually ceased until the latter part of the decade when the effects of the nationwide economic depression began to wane. The region benefitted from President Franklin D. Roosevelt's New Deal programs, including the completion of a new civic auditorium in 1940, designed by local architect Lindsey Gudger and funded in part by the Public Works Administration. On a larger scale the completion of the Great Smoky Mountains National Park along the border of western North Carolina and eastern Tennessee helped to initiate a gradual return of tourists to Asheville and the region. Recreational facilities constructed by local Civilian Conservation Corps in the Pisgah and Nantahala National Forests drew many visitors from around the region. Construction began in 1935 on the Blue Ridge Parkway, with local officials strenuously endorsing a route that passed close to Asheville. The popular scenic parkway presaged the new auto-related tourism that would bring about significant changes to Asheville's built environment.<sup>8</sup>

As a profession, architects were especially hard hit by the lack of building projects during the Depression. Among Asheville's local designers, Douglas Ellington left to work for the federal government on the planned community of Greenbelt, Maryland; Anthony Lord made iron hardware; and William Dodge opened a silver shop.<sup>9</sup> Henry Gaines declined a position teaching architecture at the University of Idaho to remain in Asheville and paid the bills selling a concentrated apple juice extract called "Kings Maelum" for twelve months. "I hated every minute of it," he said later.<sup>10</sup> The number of architects listed in city directories had dropped from a peak of eighteen in 1928 to only three in 1935. That number gradually climbed back to

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<sup>7</sup> "Charles N. Parker, Architect, Dies Here," *Asheville Citizen* (July 31, 1961). Bishir 1999, 273-274. "First Methodist Church Opens Formally Today," *Asheville Citizen* (November 4, 1928).

<sup>8</sup> Lou Harshaw, *Asheville: Mountain Majesty* (Fairview, NC: Bright Mountain Books, Inc., 2007), 273-276. Richard D. Starnes, *Creating the Land of the Sky: Tourism and Society in Western North Carolina* (Tuscaloosa, AL: University of Alabama Press, 2005), 117-124.

<sup>9</sup> Federal Writers Project. James L. Brandt, "A Half Century of North Carolina Architecture." *North Carolina Architect* (December 1964), 19.

<sup>10</sup> Henry I. Gaines, *King's Maelum* (New York: Vantage Press, 1972), 48-53.

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an average of around eight from the 1940s through the 1960s.<sup>11</sup>

A few of the old guard, who stayed in Asheville through the 1930s, found it difficult to compete for defense industry work during World War II due the small size of their offices and the military's need for rapid design and production. Over lunch at the downtown S&W Cafeteria, architects Henry Gaines, William Dodge, Anthony Lord, Erle Stillwell, and Stewart Rogers, along with engineer Charles Waddell, decided to pool their operations in pursuit of defense work. With their combined organization of about forty people, this new firm, called Six Associates for its six original members, won numerous military contracts for large-scale projects across the southeast. Following the war, the firm successfully continued its collaborative work pursuing new projects for commercial, industrial, medical, and educational facilities and evolved into the city's predominant architectural design firm.<sup>12</sup>

While it is easy to paint a dark picture of Asheville during the Depression and in the decades immediately following, it creates an unfair impression of the city. Life was indeed difficult for most residents during the Depression, but the simple fact is that Asheville's development for much of twentieth century after 1930 followed patterns of recovery similar to the rest of the state and country during the same period. The city's increased suburbanization, post-World War II housing boom, expanded manufacturing facilities, and improved transportation networks reflect broader trends that affected the whole nation. It only pales when compared to the incredible growth it experienced in the years prior to 1930.

At the end of the 1930s, as the effects of the Depression waned, Downtown Asheville experienced a steady swell of business activity that continued in the post-war period. During World War II, federal government and military operations brought new life to the city. The Grove Arcade was purchased by the federal government in 1942, a branch of the Army Air Corps took over the City Building (NR, 1976), the Grove Park Inn (NR, 1973) served as an internment center, Kenilworth Inn (NR, 2001) was converted to a naval convalescent hospital, and the Battery Park (NR, 1977), George Vanderbilt, and Asheville-Biltmore hotels were used as a troop distribution centers. After the war, downtown businesses began remodeling and expanding their stores as shoppers once again filled the streets. In 1944, the Belk chain announced the opening of a new budget store on North Lexington Avenue. Pearlman's Railroad Salvage built a 40,000-square-foot addition to its store on Page Avenue in 1941. A block-long Sears department store opened on Coxe Avenue in 1948. An estimated 29,000 people attended the opening of Bon Marche's new 18,000-square-foot Bon Marche Store for Homes in downtown. J. C. Penney began construction in 1954 on its new 51,000-square-foot store on Battery Park Avenue designed by Six Associates. Belk's main store on Patton Avenue was enlarged in 1961. In addition to new construction, long-time downtown businesses, including the Plaza Theater, F. W. Woolworth's, and S. H. Kress and Company, renovated their facilities through the

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<sup>11</sup> Asheville City Directories, 1926-1965.

<sup>12</sup> Gaines, 79-86. Bishir 1999, 264.

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early 1960s as business in downtown Asheville remained brisk.<sup>13</sup>

Capitalizing on Asheville's unique assets to attract tourism, however, eventually helped resurrect the city. Although the city saw a population increase of only 3,000 residents between 1930 and 1950, less than ten percent of the growth in the preceding two decades, tourism returned as a major component of the local economy following World War II, but a growing emphasis on automobile travel brought new changes in accommodations and related businesses across the region.<sup>14</sup>

As visitors increasingly traveled to the mountains in their own cars, their visits became shorter and the area visited became larger. This new kind of tourist typically favored low-cost lodging and services and convenient auto-oriented tourist courts, motels, and restaurants built along the highways, contributing to the demise of numerous inns and boarding houses that had once served the traveling public. The tourist court became hugely popular in the early 1950s, with more than forty motor courts built in Asheville between 1950 and 1954. Not surprisingly the number of city directory listings for hotels began declining during the same time, contracting by half from 31 in 1948 to 16 in 1965.<sup>15</sup>

In addition to new lodgings, automobile travel required other services such as filling stations, repair shops, and parts dealers. In the post-war period these services began pushing inward toward the city center as the fashionable residences were increasingly abandoned in favor of newer suburban neighborhoods. Three service stations were built on Biltmore Avenue in an area once filled with nineteenth-century dwellings. The three stations were each rendered in an Art Deco or Art Moderne-inspired style with stylized geometric forms, smooth surfaces, rounded corners, decorative banding or "speed lines," and modern materials. The ca. 1941 Gulf Pride Service Station at 91 Biltmore Avenue features a recently restored smooth stucco exterior, glazed garage bay doors, glass-block entrance sidelights, and smooth rounded corners and parapet. O'Kelley's Amoco Service Station at 111 Biltmore Avenue, erected around 1944, features a stuccoed exterior with decorative banding and includes a brick rear wing that housed an independently run repair shop. At the time of their construction, both O'Kelley's Amoco and the ca. 1954 Ledford & Shoemaker Esso Station at 76 Biltmore Avenue were built on the site of recently demolished boarding houses. John Campbell opened a used car dealership at 180 Patton Avenue in the early 1950s. The long rectangular building is punctuated by a series of garage bays on its east elevation.

Increased dependence on automobiles as a primary mode of transportation necessitated other design elements that began appearing with greater frequency in the post-war period. The need for parking was manifest in building sites and the creation of both surface lots and parking structures. Built in 1961 Nu-Way

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<sup>13</sup> Asheville MRA. *Asheville Citizen* (July 23, 1941 and November 1, 1969). Chase, 163-165.

<sup>14</sup> Harshaw, 280-288.

<sup>15</sup> Starnes, 135-136. Asheville City Directories, 1935-1965. The first "motor courts" are listed in the 1953 city directory, but the 1952 directory is not available in the otherwise complete collection at Pack Memorial Library.

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Cleaners at 167 Patton Avenue offered convenient parking in front of and along the east side of the building by locating the structure to the rear corner of the site. Parking became such an issue in downtown Asheville, as in many other cities, in the late-twentieth century that the city erected its own parking structures to ease on-street congestion, attract merchants and visitors to downtown, and potentially generate revenue.

Commercial architecture developed in new ways following the Depression due, in part, to economic considerations, new stylistic influences, and functional changes in retail shopping. Through the 1930s and 1940s, commercial buildings continued the traditions of the Commercial Style with primarily one- and two-story brick structures with some accent material or decorative brickwork to enliven the façade. With the tightened economy and material shortages during World War II, much of the embellishment was either toned down significantly or removed altogether. Even commercial structures influenced by the vibrant Art Deco style, which enjoyed surprising popularity in Asheville, took on a more streamlined and stylized appearance in the post-war period.<sup>16</sup>

Modernist design, particularly the International Style and its stripped planar surfaces, exerted an increasing influence beginning in the 1940s. Architects in western North Carolina experienced the new movement directly as leading practitioners Walter Gropius and Marcel Breuer came to the experimental Black Mountain College in the Swannanoa Valley in the late 1930s. Through Black Mountain College, Dr. Sprinza Wiezenblatt engaged Breuer to design an International Style house for her near Beaver Lake in north Asheville. Catherine Bishir describes the resulting stone and glass dwelling as “an early statement of the modernist regionalism that gained wider use after World War II.”<sup>17</sup> Anthony Lord served as supervising architect for the Wiezenblatt House.<sup>18</sup>

Commercial architecture in Asheville, however, generally reduced the tenets of the International Style to its most basic form with a lack of ornament, geometric volumes and forms, windows that are continuations of the wall surface (as opposed to a hole in the wall), and cantilevered projections. Local architects similarly adapted other modern design ideals to better fit the mountainous climate and topography of Asheville. The firm of Six Associates designed an expressive modern office building for the Public Service Company of North Carolina at 168 Patton Avenue in 1961. The façade is a full-height glass curtain wall but the side elevations feature Y-shaped concrete posts supporting inverted pyramidal roof springers and brick wall panels. The structural geometry creates diamond-shaped and triangular windows within their openings and extends the full length of the side elevation above the brick wall panels. The Pioneer Building at 40-44 N. French Broad Avenue, built in 1956, is composed of intersecting blocks forming a “T” with

<sup>16</sup> Swaim, 96. Clay Griffith, *Douglas D. Ellington: Art Deco In Asheville, 1925-1931*. (MA Thesis, University of Virginia, 1993). 30-42.

<sup>17</sup> Bishir 1999, 284.

<sup>18</sup> Ibid., 304-305. “Roundtable: Today’s Asheville,” *North Carolina Architect* (July/August 1978), 34-35.

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vertical structural members forming the bays, banded windows over smooth panels, and slightly recessed planes. Two bays of the front block at the south end of the building extend over an entrance driveway, which runs alongside the stem of the “T” to a rear parking area.<sup>19</sup>

The increasing reliance on personal automobiles for transportation that ultimately generated the need for drive-thru windows began in the mid-twentieth century. Among the automobile’s many repercussions in Asheville, decentralization of retail shopping had a tremendous impact on both downtown Asheville and the surrounding areas of the city. Local entrepreneur George Coggins built the first modern shopping center, Westgate, on the west side of the French Broad River in 1956. The shopping center was designed by Six Associates. Accessed by the recently completed Smoky Park Bridge, which carried Patton Avenue westward over the river, Westgate Regional Shopping Center, as it was formally known, was anchored by a full-sized department store and included a cafeteria, branch bank, drug store, and barber shop—thirty stores in all. Perhaps most importantly, Westgate Regional Shopping Center offered “excellent parking facilities,” that consisted of a vast surface parking lot.<sup>20</sup>

The construction of Westgate signaled the beginning of downtown flight in the second half of the twentieth century as other shopping centers were built along the main arteries into the city—Hendersonville Road, Merrimon Avenue, and Tunnel Road. The commercial exodus from downtown, especially among the large department stores that drew large numbers of people to downtown for shopping, culminated in 1973 with the opening of Asheville Mall on a 62-acre site on Tunnel Road east of downtown. Both the Belk and Ivey’s department stores opened new stores at the mall with no decision about the future of their downtown locations; both stores closed soon after the mall opened. Sears moved to the mall from its downtown Coxe Avenue location. Woolworth’s relocated from Haywood Street. The extension of commercial development outward from Asheville left a lasting imprint on the city and unintentionally paved the way for large-scale redevelopment at the end of the twentieth century.<sup>21</sup>

On July 1, 1976, the City of Asheville held a bond burning ceremony at Thomas Wolfe Auditorium to recognize the decades-long effort to retire its 1920s-era municipal debt, which had stifled public building projects and economic development since the Great Depression. In relation to the physical fabric of Asheville, the city’s severe debt spared much of its unique architectural heritage from the widespread urban renewal that adversely affected so many other cities across the country. On the other hand, the city was experiencing a long, slow decline of its public facilities and infrastructure, with numerous abandoned buildings, shuttered downtown businesses, and vagrancy due to a lack of investment, especially downtown.

<sup>19</sup> Catherine W. Bishir, *North Carolina Architecture* (Chapel Hill, NC: University of North Carolina Press, 1988), 451-454. Marcus Whiffen, *American Architecture Since 1870: A Guide To The Styles* (Cambridge, MA: MIT Press, 1988), 241-246.

<sup>20</sup> Nan K. Chase, *Asheville: A History* (Jefferson, NC: McFarland & Company, Inc., 2007), 165-167. Harshaw, 315-317.

<sup>21</sup> Ibid. Chase, 166-170.

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Among the areas of the city experiencing the greatest impacts of urban renewal programs, the east end of downtown had large swaths of historic buildings cleared in the late 1960s and early 1970s. The cross-town expressway, which was constructed on the north side of downtown in the late 1950s, terminated at Charlotte Street and funneled traffic along College Street to the tunnel through Beaucatcher Mountain. The North Carolina Department of Transportation's proposal to extend the expressway through the mountain by way of an open cut brought further physical changes to the east side of town. Even with its crippling municipal debt repaid, Asheville's decline reached its nadir in the early 1980s due to the effects of a nationwide economic recession and high unemployment.<sup>22</sup>

The Downtown Asheville Historic District was listed in the National Register around this time. Business and civic leaders, property owners, and a motivated group of nascent preservationists sought solutions to the plight of downtown and historic resources. The transformation from a largely abandoned, boarded-up downtown in the late 1970s and early 1980s to a popular, nationally recognized destination by the mid-1990s began slowly but quickly gathered steam. The revitalization of downtown Asheville since the historic district was listed has resulted in numerous changes to the historic fabric of the city—both positive and negative. Of the 257 resources included in the Downtown Asheville Historic District, more than eighty buildings have been substantially rehabilitated since 1979, representing a \$90 million investment the downtown area. Asheville ranks second among North Carolina cities for the number of completed certified rehabilitation projects and the amount of qualifying rehabilitation expenditures. Given its position as the economic, cultural, and social center of western North Carolina, downtown Asheville plays a critical role in the regional economy and sets an example for other communities to follow.<sup>23</sup>

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<sup>22</sup> Reed, *Asheville Citizen-Times Bond-Burning Edition* (June 28, 1976). Meacham, *Asheville Citizen* (July 2, 1976). Chase, 177-182. Harshaw, 316-317.

<sup>23</sup> Rebecca Holton, "A Profitable Past, A Priceless Future: The Economic Impact of North Carolina's Historic Tax Credit," (Report, University of North Carolina at Chapel Hill, 2008), 7-8. The major aspects of Asheville's late twentieth century resurgence are nicely recounted in chapters 9 and 10 of Chase. The chapters are tellingly titled "Lumbering Phoenix" and "Hoppin' and Poppin'."

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### Geographical Data

### Verbal Boundary Description

The Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation consists of two separate increase sections that are delineated by a heavy black dashed line on the accompanying map at a scale of one inch equals approximately 160 feet. The Boundary Increase extends the district from the south boundary of the Biltmore Avenue Amendment (Boundary Increase I) further south on both sides of Biltmore Avenue. It also extends the original district from its west boundary along portions of French Broad Avenue, Grove Street, and Patton Avenue. The Boundary Increase contains approximately 9.35 acres total in the two separate areas. The Boundary Decrease removes one parcel of the demolished building at 129 Patton Avenue.

### Boundary Justification

The nominated boundary for the Downtown Asheville Historic District Boundary Increase III, Boundary Decrease and Additional Documentation includes all of the historic resources contiguous with the existing historic district and associated with downtown's continuing development in the early- and mid-twentieth century. The boundary increase encompasses two areas of additional resources that are similar in scale, form, and materials and represent the evolution of popular architectural styles through the district's period of significance. The Boundary Decrease removes one parcel of a demolished building that now contains an entrance plaza and small portion of a large federal office building, constructed in 1994, that is situated mostly outside the district.

The extent of the boundary increase areas was largely dictated by changes in character of the development around downtown and the presence of modern construction or open, surface parking lots. To the northeast and east of the historic district and boundary increase are large swaths cleared by urban renewal in the late 1960s and 1970s and modern changes to the street patterns. To the south of the district and boundary increase is a greater presence of modern construction comingled with the scattered surviving historic resources. Remnants of turn-of-the-twentieth-century residential development lie beyond the boundary increase on the west side of the district and are mixed with late-twentieth-century commercial buildings along the Patton Avenue corridor. To the north, Interstate 240 forms a clear physical and visual border between downtown to the south and the residential neighborhoods and commercial corridors that lie to the north.

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National Park Service

**National Register of Historic Places  
Continuation Sheet**

Downtown Asheville Historic District Boundary Increase III,  
Boundary Decrease and Additional Documentation  
Asheville, Buncombe County, NC

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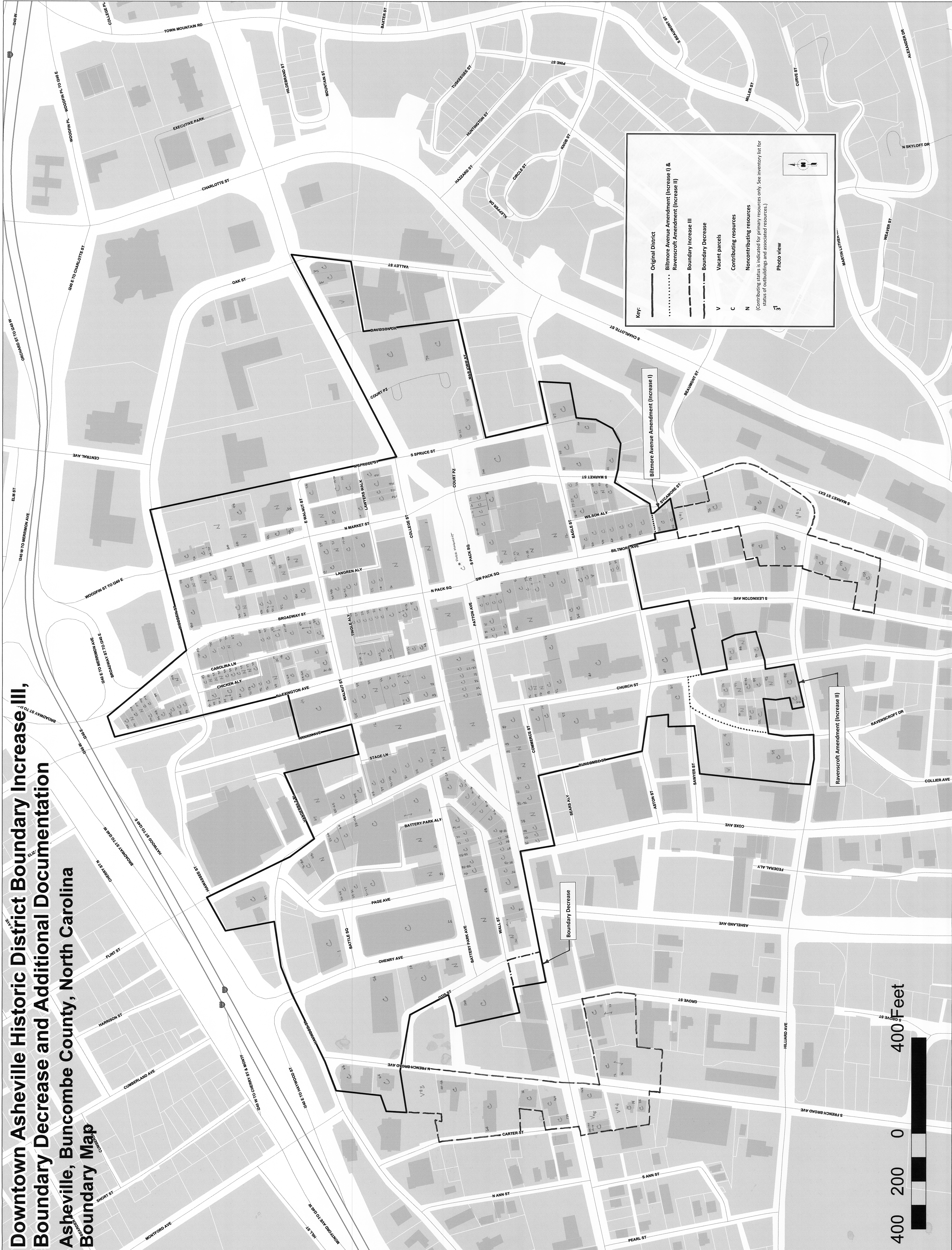
**Photograph Index**

All photographs of the Downtown Asheville Historic District Boundary Increase III by Clay Griffith of Acme Preservation Services in October and November 2010. Digital images kept at the Survey and Planning Branch of North Carolina State Historic Preservation Office in Raleigh, North Carolina.

1. Carmichael-Leonard House, 129 Biltmore Avenue – view to west
2. (former) Coca-Cola Bottling Plant, 90 Biltmore Avenue – view to east
3. Gulf Pride Service Station, 91 Biltmore Avenue – view to west
4. Skateland Rollerdom, 101 Biltmore Avenue – oblique front view to west
5. Biltmore Avenue, streetscape view to northwest
6. (former) YWCA, 11 Grove Street – oblique front view to southwest
7. Pioneer Building, 40-44 N. French Broad Avenue – oblique front view to northwest
8. French Broad Avenue Methodist Church, 14 N. French Broad Avenue – view to west
9. House, 19 S. French Broad Avenue – oblique front view to west
10. Christian & Missionary Alliance Church, 12-6 S. French Broad Avenue – view to east
11. (former) Salvation Army Building, 175 Patton Avenue – view to north
12. Public Service Co. of NC Office, 168 Patton Avenue – oblique front view to southwest



Downtown Asheville Historic District Boundary Increase III,  
Boundary Decrease and Additional Documentation  
Asheville, Buncombe County, North Carolina  
Boundary Map



Key:

Original District

Biltmore Avenue Amendment (Increase I) &  
Ravenscroft Amendment (Increase II)

Boundary Increase III

Boundary Decrease

V

Vacant parcels

C

Contributing resources

N

Noncontributing resources  
(Contributing status is indicated for primary resources only. See inventory list for status of outbuildings and associated resources.)

Photo view

400 200 0 400 Feet



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NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC Downtown Asheville Historic District

AND/OR COMMON

**2 LOCATION**

STREET &amp; NUMBER Thirty blocks of the central business district

CITY, TOWN

Asheville

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

11th

STATE

North Carolina

CODE

37

COUNTY

Buncombe

CODE

021

**3 CLASSIFICATION**

## CATEGORY

☒ DISTRICT☐ BUILDING(S)☐ STRUCTURE☐ SITE☐ OBJECT

## OWNERSHIP

☐ PUBLIC☐ PRIVATE☒ BOTH

## PUBLIC ACQUISITION

☐ IN PROCESS☐ BEING CONSIDERED

## STATUS

☒ OCCUPIED☒ UNOCCUPIED☒ WORK IN PROGRESS

## ACCESSIBLE

☒ YES: RESTRICTED☒ YES: UNRESTRICTED☒ NO

## PRESENT USE

☐ AGRICULTURE☐ MUSEUM☒ COMMERCIAL☐ PARK☒ EDUCATIONAL☒ PRIVATE RESIDENCE☒ ENTERTAINMENT☒ RELIGIOUS☒ GOVERNMENT☒ SCIENTIFIC☐ INDUSTRIAL☐ TRANSPORTATION☐ MILITARY☒ OTHER: City**4 OWNER OF PROPERTY**

NAME

Multiple Ownership

STREET &amp; NUMBER

CITY, TOWN

STATE

VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Buncombe County Courthouse

STREET &amp; NUMBER

CITY, TOWN

Asheville

STATE

North Carolina

**6 REPRESENTATION IN EXISTING SURVEYS**TITLE Survey of Historic Architectural Resources of Downtown Asheville conducted by  
staff of the Archeology & Historic Preservation Section, N. C. Division of

DATE Archives and History

1977-1978

☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR  
SURVEY RECORDSSurvey and Planning Branch, Archeology and Historic  
Preservation Section

CITY, TOWN

Raleigh

STATE

North Carolina

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The downtown Asheville district is composed of the core of the central business district and associated governmental and institutional areas. Included within this core are primarily commercial structures dating from the end of the nineteenth century to World War Two, together with a number of churches from the same period and 1920s governmental buildings. These structures cover the scale from small, one-story stores to modest-sized skyscrapers, and incorporate representative examples of Romanesque Revival, eclectic Victorian, Neo-Gothic, Neo-Georgian, Commercial Classical Neo-Romanesque, Art Deco and other styles. Also within the district are three public spaces: Pack Square, City-County Plaza and Pritchard Park.

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INVENTORY

- A. Key Buildings
- B. Contributing Buildings
- C. Linking Buildings-appropriate scale and materials, although later or altered.
- D. Intrusions-out of scale and of inappropriate materials

COURT PLAZA, EAST AND SOUTH SIDE, MOVING NORTH TO WEST

College Street

- ✓ A 1. 60 Court Plaza. Buncombe County Courthouse. 1928. Seventeen-story steel frame structure with a tan brick and limestone classical skin. One of North Carolina's largest county courthouses. Has an opulent lobby ornamented with gilded classical plaster work and marble balustrades, well-detailed courtrooms that are largely intact. Polished granite columns at the top of the building ornament the jail section. Designed by Milburn and Heister of Washington, DC. NR
- ✓ A <sup>BN<sup>1</sup></sup> 2. 70 Court Plaza. Asheville City Hall. 1926-1928. Squat, 8-story, Art Deco style brick-clad office building set on a creamy pink Georgia marble base and topped by a pink and green-tiled octagonal ziggurat roof. Main entrance to the building is through a loggia of pink marble with multi-colored mosaic groin vaults. City Council chamber has handsome, stylized classical panelling and chandeliers, as well as murals by Clifford Addams. Mayor's office is similarly decorated and has custom-designed Art Deco furnishings. Douglas Ellington, architect. NR

South Spruce Street

- B 3. 100 Court Plaza. Municipal Building. 1925-1926. 2-story brick-faced building, with limestone trim and a rusticated first floor. Contains the police and fire departments, originally also contained an elaborate city market, one of the finest in the South, according to local reports. As designed by Ronald Greene, the spare lines of the building were relieved by carved panels and urns, but only a few of these [on the side elevations] were executed.

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PACK SQUARE

- A 4. Intersection of Patton Avenue, Biltmore Avenue and Broadway. Vance Monument. 1896. 75-foot granite obelisk erected in memory of Zebulon B. Vance, an Asheville attorney who was twice Governor of North Carolina and a U. S. Senator. Two-thirds of the \$3,000 cost was paid by George W. Pack. Architect R. S. Smith donated his services.

PACK SQUARE SOUTH, MOVING WEST TO EAST

Biltmore Avenue

- A 5. Southwest corner of Biltmore Avenue and Pack Square South. 1925-1926. Pack Memorial Library. Four-story Second Renaissance Revival style public building. Symmetrically-arranged elevations with 3-story entrance arch. Faced in white Georgia marble and ornamented with a low-relief classical cornice. Designed by New York library architect Edward L. Tilton. Replaced castellated library on the same site, soon to be superseded by a new library on Haywood Street.
- A 6. 10-14 South Pack Square. Legal Building. 1909. Five-story office building of reinforced concrete faced with stucco. Massive overhanging sheetmetal cornice with paired brackets, angled corner. Detailed by architect Richard Sharp Smith in the eclectic Renaissance Palazzo mode that he favored. Originally the home of the Central Bank and Trust Company.
- B 7. 16-18½ South Pack Square. Commerce Building. 1904. 3-story office/commercial building faced in tan/grey brick. Patterned brick frieze, sheetmetal classical cornice. Originally had a balustraded parapet, only a chunk of which remains. First floor shop-fronts and central windows altered early in this century.
- A 8. 20 South Pack Square. Westall Building. 1925. Narrow, 8-story Neo-Spanish Romanesque style office building. Steel frame faced with mottled orange brick trimmed with orange glazed terra cotta picked out in green and blue. Upper six stories have a U-shaped plan around a central airshaft open to the west. Designed by Ronald Greene for W. H. Westall as part of the Jackson Building Complex.
- A 9. 22 South Pack Square. Jackson Building. 1923-1924. Striking 13-story steel frame office building clad in a Neo-Gothic coat of tan brick and cream glazed terra cotta. Sits on the diminutive 27 by 60 foot lot that once contained Thomas Wolfe's father's monument shop. Built by L. B. Jackson when he was only 27 and designed by Ronald Greene. First skyscraper in Western North Carolina. Linked to the Jackson Building Annex on South Market Street and

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the Westall Building next to it. A non-compatible tile, metal and glass sign has been superimposed on the first floor.

PACK SQUARE SOUTHWEST, MOVING FROM NORTH TO SOUTH

Patton Avenue

- B 10. 1-3 Pack Square Southwest. 1920s. Plain, 1-story brick commercial building fronting on Pack Square and Patton Avenue. Shopfronts largely unaltered.
- B 11. 5 Pack Square Southwest. 1890s. 3-story brick Romanesque Revival commercial building. Round-arched upper windows with hoodmoldings, corbelled cornice, and terra cotta string courses and inserts. Storefront altered about 1910. Painted.
- B 12. 7 Pack Square Southwest. 1890s. Handsome 4-story brick Romanesque Revival commercial building. Rock-faced round-arched windows and corbelled brick and rock-faced stone string courses. Shopfront modernized about 1910. Painted.
- B 13. 9 Pack Square Southwest. Western Hotel. 1880s. 3-story brick commercial structure with eclectic Victorian bracketted sheetmetal cornice and elaborate metal decorative window lintels. Modern shopfront on high first floor. Probably an 1890s reworking of an earlier building. The upper two floors were occupied by the hotel. Painted.

PACK SQUARE NORTHWEST, MOVING SOUTH TO NORTH

Patton Avenue

- D 14. 1 Pack Square Northwest. Northwestern Bank Building. Ca. 1970. 17-story steel-frame skyscraper clad in bronze-colored anodized aluminum and glass. Set back from the street on all sides.

NORTH SPRUCE STREET, WEST SIDE, MOVING SOUTH TO NORTH

College Street

- C 15. 10 N. Spruce Street. ca. 1930. Plain, 1-story stuccoed garage converted to shops with the addition of display windows.
- B 16. 18-20 N. Spruce Street. ca. 1920s. 2-story painted brick office/commercial building. Ornamented with string courses and Neo-Georgian doors and display window.



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- B 17. 28 N. Spruce Street. Ca. 1920s. High 1-story tapestry brick commercial building with corbelled brick cornice. Painted, modern display windows inserted.

Walnut Street

- C 18. 35 N. Spruce Street. 1970s. Asheville Community Theater. 1-and 2-story brick-faced theater with hexagonal auditorium. Set back from the corner on Thomas Wolfe Plaza.
- A 19. 48 N. Spruce Street. Ca. 1883. Thomas Wolfe House. 2-story frame Queen Anne style house with decoratively-shingled slate roof, colored glass window inserts and bracketted cornice. Childhood home of North Carolina's most illustrious author. Purchased in 1906 by Wolfe's mother, it was operated by her as a boarding house and appears as Dixieland in his novel Look Homeward Angel. One of the oldest surviving residences in downtown, now a State Historic Site. NHL

SOUTH SPRUCE STREET, EAST SIDE, MOVING NORTH TO SOUTH

Court Square

- B 20. 20-22 S. Spruce Street. Ca. 1905, ca. 1920. Two, 2-story brick commercial structures built for W. H. Westall's building supplies company. North building dates from about 1905 and has rock-faced stone lintels, an arched window in the center of the second story, and its original storefront with cast-iron piers. South building is simpler, but intact. Both have greenhouse-like expanses of glass on their rear elevations for maximum natural lighting.
- B 21. 40 S. Spruce Street. Woodworking Shop, Asheville Supply and Foundry Co. Ca. 1920. 3-story brick industrial building. Elevations divided into bays by brick piers. I-beam lintels and stepped gables. Served as the wood-working shop for the foundry.
- B 22. Southeast corner of Spruce and South Market Streets. Machine Shop. Asheville Supply and Foundry Co. Ca. 1920. 3-story brick industrial building with stepped roof ends. Served as the machine shop of the foundry.

NORTH MARKET STREET, EAST SIDE, MOVING SOUTH TO NORTH

College Street

- B 23. 10-12 North Market Street. Ca. 1915. Attractive 3-story brick commercial building with 2-story glazed shopfront with flanking entrances. Shopfront

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and lintels of side windows have been ornamented recently with handsome polychrome stencilling. Originally the shop of the Inland Printing Company. Now a restaurant.

- B 24. 20-22 North Market Street. Ca. 1920. Double 2-story brick commercial building. Parapets have arched ornaments with limestone trim and there are limestone pendant inserts between windows. Intact shopfronts.
- B 25. 24 North Market Street. Ca. 1920s. Small, 1-story stuccoed brick shop with wooden dentil stringcourses.

Walnut Street

- B 26. 38 North Market Street. Ca. 1920s. Long, 1-story brick industrial building with side garage entrances.
- C 27. 48 North Market Street. Ca. 1940. Large, structural clay tile industrial building with stuccoed facade, double-arched roof.
- B 28. 66-70 North Market Street. Ca. 1925. Row of three, 2-story brick commercial buildings. All have low, limestone-trimmed gabled parapets with blue/green/peach terra cotta arrow inserts.
- B 29. 76 North Market Street. 1926. 8-story Hotel Classical style structure of red brick with limestone trim. First floor is clad in rusticated limestone and has Roman-arched windows. Terra cotta modillion cornice. Built by the Asheville-Biltmore Company and originally known as the Asheville-Biltmore Hotel. Converted to elderly housing in 1970, including two concrete fire stairs in the rear.

NORTH MARKET STREET, WEST SIDE, MOVING SOUTH TO NORTH

College Street

- B 30. 11 North Market Street. 1920s. 4-story stuccoed industrial/commercial building. Factory windows on upper floors, sheetmetal cornice over first floor display windows.
- B 31. 17-19 North Market Street. 1920s. Plain, two-story brick commercial building with modern plate glass windows and doors at street level.
- D 32. 21 North Market Street. 1920s? 2-story brick commercial building with modern metal front superimposed.

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- B 33. 29 North Market Street. New Medical Building. 1925. Seven-story classically-detailed steel frame office building faced in red brick. Ashlar limestone first floor has round-arched windows and entrance, garland inserts. Cornice has been removed, limestone frieze of fluted panels and bosses remains. Originally the home of the Bankers Trust Company.

Walnut Street

- D 34. 35 North Market Street. Ca. 1970. 1-story professional building of wood and stone set back from the corner.
- C 35. 37 North Market Street. Ca. 1950s. One-story cinderblock commercial building.
- B 36. 47 North Market Street. Ca. 1920s. 2-story brick commercial building with a modern vertical board and glass 2-story insert.
- B 37. 53-55 North Market Street. Ca. 1925. 2-story brick commercial building with a handsome glazed terra cotta facade ornamented with strapwork. Second floor of shopfront has interesting stylized suspension bars. Originally the shop of Suggs and Britt Plumbers. Interior burned.
- C 38. 65 North Market Street. Ca. 1940. Plain, 1-story brick commercial building.
- B 39. 69 North Market Street. Ca. 1930. 1-story brick commercial building with stepped gable.
- C 40. 71 North Market Street. Ca. 1950. Plain, 2-story brick commercial building.
- B 41. 73 North Market Street. Ca. 1930. Plain, 1-story brick commercial building.
- B 42. 75 North Market Street. Ca. 1926. Woodfin Apartments. Five-story brick apartment building with limestone trim, casement windows. Blind balustrade and inscribed panel inserts in parapet. Shopfront on first floor altered.

SOUTH MARKET STREET, EAST SIDE, MOVING FROM NORTH TO SOUTH

Eagle Street

- A 43. Southeast corner of South Market and Eagle Streets. Young Men's Institute. 2½-story brick institutional/commercial building. Designed by Richard Sharp Smith in a simplified English cottage style with pebble-dash surfaced walls and brick trim under a tin hipped roof. Built by George Vanderbilt to serve

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as the equivalent of the YMCA for black men and boys. Sold to the YMI in 1906, closed in 1976. Contained professional offices and the colored public library. Unoccupied now; plans are underway for its restoration. NR

**SOUTH MARKET STREET, WEST SIDE, MOVING FROM NORTH TO SOUTH**

Pack Square South

- B 44. 8 South Market Street. Jackson Building Annex. 1925. 5-story tan brick Neo-Gothic office building with limestone trim. Constructed as an addition to the Jackson Building and joined to it by a bridge at the second floor level.
- D 45. 12 South Market Street. 1970s. 1-story stone-faced commercial building set back from the street.
- C 46. Northwest corner of South Market and Eagle Streets. 1970s. 1-story gable-roofed brick commercial building.
- B 47. 38 South Market Street. 1920s. Campbell Building. Handsome, 3-story brick commercial building, angled at the corner, with round-arched, full-length vertical window bays and a rusticated second floor. Originally a black office building.
- B 48. 44 South Market Street. 1926. 3-story brick commercial building with recessed central panel and an inscribed circular limestone panel in the parapet. Once contained the black Masonic temple.
- C 49. 46 South Market Street. Ca. 1970. 1-story brick modern colonial style office building with metal pent cornice.
- B 50. 48 South Market Street. 1920s. 2-story brick commercial building with faceted facade, garage door and upper-floor factory windows.

**BILTMORE AVENUE, EAST SIDE, MOVING NORTH TO SOUTH**

Pack Square South

- B 51. 2 Biltmore Avenue. 1922 on. Plaza Theater. Movie theater outer lobby and two levels of offices, all stuccoed in an Art Deco pattern. In the center of the block is the brick hall. Hall was built in 1922 as part of the Pack Theater. In 1924 the outer lobby and offices were erected in a Mission style design by R. S. Smith. Renamed the Plaza. Art Deco exterior applied in 1934, lobby, marquee and interior redecorated in 1965. City's oldest surviving movie house.

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- B 52. 4-6 Biltmore Avenue. 1920s. 1-story stuccoed commercial building with recessed shopfront.
- B 53. 6½-8½ Biltmore Avenue. Ca. 1934. 2-story brick commercial building with low, gabled parapet trimmed in limestone. Shopfronts altered. When Biltmore Avenue was widened in 1934, 6½-8 Biltmore Avenue were refaced as a row. 10-14 have been destroyed recently.
- B 54. 16-18 Biltmore Avenue. Ca. 1934. 2-story brick commercial buildings with low gabled parapets trimmed in limestone, arched windows on the second level.

Eagle Street

- C 55. Southeast corner of Biltmore Avenue and Eagle Street. 1950s. 1-story brick commercial building with shops on both streets.
- B 56. 36 Biltmore Avenue. Fine Arts Theater. Ca. 1940. 2-story theater with a plain, Art Deco stucco and glass block facade containing a stepped central section.
- B 57. 38-48 Biltmore Avenue. 1923. Row of four two-story tan brick commercial buildings with granite-grey glazed terra cotta trim. Two end buildings and two center buildings are identical. Richly-ornamented with abstracted classical elements. Two shopfronts altered. Built for E. D. Latta.
- B 58. 52 Biltmore Avenue. 1891. 4-story brick commercial building with front trimmed in tan and red brick with stuccoed panels. Erected as the Asheville Hotel. Facade rebuilt about 1920 and a half-story added.

BILTMORE AVENUE, WEST SIDE, MOVING NORTH TO SOUTH

Pack Square South

- A 59. 1 Biltmore Avenue. Ca. 1887. 3-story brick commercial building at the corner of Pack Square and Biltmore Avenue. Projecting corbelled brick cornice that once sported gabled parapets over the entrance on the corner and east side. Windows have stone spring blocks, sills and lintels. First floor piers are rockfaced sandstone. Corner entrance has terra cotta Romanesque Revival door surround. Painted.
- D 60. 5-7 Biltmore Avenue. 1920s. 1-story brick commercial building with stepped gable. Modern corrugated metal storefronts.

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- D 61. 7½ Biltmore Avenue. Small, 1-story brick store with modern metal front.
- B 62. 9-13 Biltmore Avenue. 1920s. 1-story brick commercial building with well-composed facade containing decorative brick and terra cotta inserts. Cast-concrete trim. Arched central bay. One shopfront altered.
- C 63. 15-17 Biltmore Avenue. 1950s. 1-story department store with plain, stuccoed upper floor, metal marquee.
- D 64. 19 Biltmore Avenue. Ca. 1890s. 3-story brick commercial building. Corrugated metal modern storefront, hanging marquee.
- B 65. 27 Biltmore Avenue. 1920s. Plain, 2-story brick commercial building. Aluminum awning over shopfront.
- B 66. 29 Biltmore Avenue. 1920s. 2-story brick commercial building. Altered shopfront.
- B 67. 31 Biltmore Avenue. 1920s. 3-story brick commercial building. Upper windows boarded up.
- B 68. 35 Biltmore Avenue. Ca. 1880. 2-story brick commercial building. Second floor has three tall, round-arched windows outlined by a brick string course. Corbelled brick cornice with deep panels. First floor shopfront redone about 1920 in Mission style.
- B 69. 37 Biltmore Avenue. Ca. 1890. 3-story brick commercial building. Facade heavily altered, stuccoed. Modern aluminum shopfronts.
- B 70. 39 Biltmore Avenue. Ca 1885. 2-story brick commercial building. Second story has segmentally-arched windows with stone keystones and spring blocks. Corbelled brick cornice. Altered shopfront.
- B 71. 41 Biltmore Avenue. Ca. 1885. 2-story brick commercial building with segmentally-arched second floor windows. Corbelled string course and recessed panels at cornice line. Shopfront dates from about 1900, south elevation rebuilt.

BROADWAY, EAST SIDE, MOVING SOUTH TO NORTH

College Street

- B 72. 18 Broadway. 1912. One of a row of 2-story brick commercial structures refaced following a street widening. Facade has four-part segmentally-arched window on second level, gabled parapet trimmed with limestone. Altered shopfront.

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- D 73. 20 Broadway. 1950s. 2-story commercial building with high corrugated metal facade, glass and aluminum shopfront.
- B 74. 24 Broadway. 1912. One of a row of 2-story brick commercial structures. Upper floor has energetically-detailed facade of segmentally-arched windows, limestone string course, central shouldered gable, and cast concrete parapet consoles. Shopfront altered.
- B 75. 28-28½ Broadway. 1912. One of a row of 2-story brick commercial structures. Narrow facade has segmentally-arched window on second floor, gabled parapet with limestone string course.
- B 76. 30-32 Broadway. 1912. 3-story red brick commercial building with panelled facade ornamented by molded concrete string courses, lintels, sills, and parapet panels. Built for grocer John Jenkins after a design by T. E. Davis. Shopfronts altered.
- B 77. 34-38 Broadway. Ca. 1910. 3-story brick commercial building and hotel. Corbelled brick cornice and string courses. Shopfronts altered. Painted.

Walnut Street

- B 78. 50 Broadway. 1920s. 1-story brick Tudor Cottage style former filling station. Tall gable roofs covered with blue glazed tile, imitation half-timbered gable ends. Copper bow windows. Skylight over rear bay. Converted to shops.
- B 79. 52 Broadway. Ca. 1913. 3-story brick commercial building, originally a garage and auto showroom. Brick pilasters on the first two floors with stone capitals. Brick string courses and a stepped parapet. 12/1 sash. Display windows altered.
- B 80. 54-56 Broadway. 1920s. Two, 2-story commercial buildings with ashlar limestone facades. Low-relief panelled ornament, flat cornice. Shopfronts altered.
- B 81. 58 Broadway. Plain, 2-story brick commercial building with panelled parapet, altered shopfront.
- B 82. 62 Broadway. 1920s. Plain, 1-story brick auto service station. Garages set back from street. Painted.
- B 83. 66 Broadway. 1920s. Simple, 2-story brick commercial building with brick string courses, 16/1 sash. Shopfront altered. Painted.

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- A 84. 80 Broadway. 1913. Scottish Rite Cathedral and Masonic Temple. Majestic 4-story pressed brick temple trimmed in limestone and grey brick and with a granite foundation. First floor is rusticated. Bracketted, hipped red tile roof covers the front portion, gable roof the hall. 2-story limestone portico with paired Ionic columns embellishes the Broadway elevation. Woodfin elevation has a graceful 3-story blind thermal window. Designed by Smith and Carrier.

BROADWAY, WEST SIDE, MOVING SOUTH TO NORTH

College Street

- B 85. 9-13½ Broadway. Ca. 1915. 2-story brick commercial building with recessed panels over the second story, shallow corbelled brick cornice on a stepped parapet. Shopfronts altered.
- D 86. 15 Broadway. Ca. 1915. 4-story brick warehouse. Modern mesh metal facade, brick and aluminum shopfront. Now a furniture store.
- B 87. 19 Broadway. Ca. 1905. 2-story brick commercial building with panelled parapet, corbelled cornice. Shopfront greatly altered.
- B 88. 21 Broadway. Ca. 1890. 2-story brick commercial building. Segmentally-arched windows on the second floor, corbelled and panelled brick cornice with angled courses. Shopfront and sash altered, building painted.
- B 89. 23 Broadway. Ca. 1890. 2-story brick commercial building. Segmentally-arched windows on the second floor, corbelled and panelled brick cornice with angled courses. Retains original shopfront with recessed entrance.
- B 90. 25 Broadway. 1920s. 2-story brick commercial building with painted terra cotta classical facade. Second floor has full width studio window. Shopfront some altered.
- B 91. 27 Broadway. J. L. Smathers Building. 1927. 3-story brick commercial building with a handsome white glazed terra cotta classical facade. Shopfront filled in with brick modern entrance. Built for the J. L. Smathers and Sons furniture store.
- C 92. 29 Broadway. 1920s. Small, 1-and 2-story brick commercial building with modern cedar-shingled front.
- B 93. 33-37 Broadway. Asheville Club. 1916. 3-story brick commercial building



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covered with stucco. Low, hipped roof, narrow veranda across the second level front and 9/1 upper sash. Top two floors were originally the home of the Asheville Club. Now a hotel.

Walnut Street

- B 94. 39-39½ Broadway. Ca. 1910. 3-story brick commercial building with corbelled brick cornice. First floor entrance is recessed at an angle behind an iron column.
- B 95. 41-45 Broadway. Ca. 1915. Row of 2-story brick commercial buildings with decorative recessed panels above the second story. Stone sills, lintels and copings. Painted and shopfronts altered.
- B 96. 47-49 Broadway. Ca. 1915. 3-story version of 41-45 Broadway with recessed panels between the upper two floor. First floor painted and shopfront altered.
- B 97. 53-53½ Broadway. 1920s. 2-story brick commercial building with later stuccoed front. Shop windows and doors intact.
- B 98. 55 Broadway. 1920s. Pair of 3-story brick commercial buildings with decorative panelled brickwork. North building has studio window on second floor and painted brick window arches. Shopfronts altered.
- B 99. 67-71 Broadway. Enterprise Machine Company Building. 1912. Well-composed 3-story brick garage/commercial building. Facade rusticated with bands of tan brick and trimmed in limestone. Broad, 3-story basket-arched opening in front elevation filled with trabeated panels of windows. First story shopfront altered. Erected by J. B. Rumbough as a fireproof garage and machine shop for his Enterprise Machine Company.
- C 100. 73 Broadway. 1940s. Narrow, 2-story brick warehouse with garage door.
- B 101. 75 Broadway. Ca. 1915. Attractive 3-story brick commercial building with brick capitals, pendants and panels, and limestone keystones and spring blocks. Shopfront altered.
- A 102. 77 Broadway. Eagles Home. 1914. Pleasing 3-story brick structure erected in 1913-1914 by the Asheville aerie of the Fraternal Order of Eagles. 2-story, low-relief pedimented limestone portico ornaments the upper two stories. First floor is altered, but basically intact. Unusual, cylindrical classical vent ornaments the roof ridge. Smith and Carrier, architects.

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- B 103. 79-83 Broadway. 1920. Interesting 2-story brick industrial building with facade bowed to follow the street line. Front elevation is a grid of brick piers with a stepped parapet. Second story has large, industrial windows. First floor altered. Originally the home of Poole and Company, Inc.

Woodfin Street

- C 104. 91 Broadway. 1950s. 1-story, gable-roofed Neo-Georgian brick commercial building.
- B 105. 93 Broadway. 1920s. 1-story brick commercial building with stepped gable..
- C 106. 99 Broadway. 1950s. 1-story cinderblock commercial building.
- B 107. 103 Broadway. 1920s. Plain, 2-story brick commercial building. Painted-on sign, aluminum awning, some alterations to shopfront.
- B 108. 105 Broadway. 1920s. 2-story brick commercial building with limestone trimmed gabled parapet. Aluminum window awnings added.
- B 109. 107 Broadway. 1920s. 1-story brick commercial building with corbelled cornice. Intact storefront.
- B 110. 109 Broadway. Meadows Building. 1926. Plain, 2-story orange brick commercial building with decorative glazed tile insert over the second story. Shopfront original.

NORTH LEXINGTON AVENUE, EAST SIDE, MOVING SOUTH TO NORTH

College Street

- B 111. 18-22 N. Lexington Ave. 1920s. Intact, one-story brick commercial building.
- C 112. No number. Ca. 1930. 2-story stuccoed commercial building attached to the rear of the store next to it.
- B 113. 30 N. Lexington. 1920s. Unaltered 2-story brick commercial building with panelled brick cornice.
- B 114. 34-40 N. Lexington Ave. 1920s. Unaltered 3-story brick commercial building with corbelled and panelled cornice.

Walnut Street

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- B 115. 60 N. Lexington Ave. 1920s. Plain, 2-story brick commercial building with remodelled shopfront.
- B 116. 62 N. Lexington Ave. 1920s. Plain, 2-story brick commercial building with remodelled shopfront.
- B 117. 68 N. Lexington Ave. 1920s. 2-story, brick-faced commercial building with altered shopfront and upper windows.
- B 118. 70 N. Lexington Ave. 1920s. 1-story brick commercial building with stepped gable, garage entrance. Substantially intact.
- B 119. 72 N. Lexington Ave. 1920s. Plain, 2-story brick commercial building.
- B 120. 74-78 N. Lexington Ave. 1920s. Largely unaltered 2-story brick commercial building with pilastered and panelled facade.
- B 121. 80-82 N. Lexington Ave. 1920s. Unaltered 2-story brick commercial building with pilastered and panelled facade.
- B 122. 84 N. Lexington Ave. 1920s. 3-story brick commercial building with stuccoed panels between the floors. Large strips of factory windows.
- B 123. 86-90 N. Lexington Ave. 1920s. 2-story brick commercial building with facade divided by pilasters.

Woodfin Street

- B 124. 92-94 N. Lexington Ave. Ca. 1920s. Plain, 2-story brick commercial building.
- B 125. 98 N. Lexington Ave. Ca. 1930. Plain, 2-story brick commercial building.
- B 126. 100 N. Lexington Ave. Ca. 1930. Plain, 2-story brick warehouse building. Shopfronts altered.
- B 127. 106-108½ N. Lexington Ave. 1920s. Intact, 1-story brick commercial building with panelled parapet.
- B 128. 110 N. Lexington Ave. 1920s. 1-story brick workshop with garage door.
- B 129. 112 N. Lexington Ave. 1920s. 2-story brick commercial building with garage door.

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C 130. 120 N. Lexington Ave. Ca. 1970. 1-story cinderblock shop.

NORTH LEXINGTON AVENUE, WEST SIDE, MOVING SOUTH TO NORTH

College Street

B 131. 23-27 N. Lexington Ave. 1926. 2-story brick commercial building with stone classical cornice and trim around upper windows. Modern display bays added to south side.

B 132. 29 N. Lexington Ave. Ca. 1930. 2-story brick commercial building with factory windows. Shopfronts altered.

B 133. 31-33 N. Lexington Ave. Ca. 1930. 2-story brick commercial building with factory windows and light-colored brick panels. Shopfronts altered.

B 134. 35 N. Lexington Ave. ca. 1930. 2-story brick commercial building with factory windows. Shopfront altered.

B 135. 39-41 N. Lexington Ave. Ca. 1910. 3-story orange brick structure with stuccoed first floor (ca. 1920s), segmentally-arched upper floor windows. First floor originally a stable, upper floors an armory.

Walnut Street

B 136. Northwest corner of Lexington and Walnut Streets. Tyler Building. 1928. 3-story reinforced concrete and steel garage/office building faced with tan brick and trimmed with limestone. Originally had auto entrances to all three floors. Built for W. W. Bernard and E. J. Tyler, designed by Henry I. Gaines.

SOUTH LEXINGTON AVENUE, EAST SIDE, MOVING NORTH TO SOUTH

Patton Avenue

B 137. 2 S. Lexington Ave. 1920s. 3-story brick commercial building with stepped parapet, large factory window inserts.

B 138. 32 S. Lexington Ave. 1920s. 2-story brick bus garages with factory windows, large wooden garage doors.

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SOUTH LEXINGTON AVENUE, WEST SIDE, MOVING NORTH TO SOUTH

Patton Avenue

- B 139. 15 S. Lexington Ave. 1920s. High, 1-story brick garage with stepped gables, large entrance.
- B 140. 23 S. Lexington Ave. 1920s. 3-story brick industrial building with low-relief corbelled string courses and cornice. Factory windows.

CHURCH STREET, EAST SIDE, MOVING NORTH TO SOUTH

patton Avenue

- B 141. 10 Church Street. Ca. 1895. 3-story brick commercial building with corbelled cornice ornamented with diaperwork panels. Sheetmetal first floor cornice. Shopfront altered.
- B 142. 12-12½ Church Street. Ca. 1905. Fanciful 2-story brick Tudoresque commercial building with metal pilasters on the first story and a half-timbered, gabled bay window on the second. Altered shopfronts.
- B 143. 14 Church Street. Ca. 1900. 2-story brick commercial building with a corbelled cornice. Handsome and complementary modern shopfront and upper sash.
- B 144. 16 Church Street. 1930s?. 2-story brick commercial building with plain, stuccoed facade. Modern fenestration and doors added recently.
- B 145. 18 Church Street. Ca. 1895. Handsome 3-story brick commercial building with an energetic facade of brick piers and panels and horizontal sandstone string courses. Attractively-adapted for office space use with a well-designed modern first floor front and new fenestration.
- B 146. 22 Church Street. Swannanoa Laundry. Ca. 1844. 2-story brick laundry plant with a Federal Revival front added about 1940. Enclosed within the laundry's walls is a cruciform Christian church whose tin-shingled roof is visible from the street.
- A 147. 40 Church Street. First Presbyterian Church 1884-1885 on. Brick Gothic Revival style church. Nave and steeple were constructed in 1884-1885 and feature deep, corbelled cornices, hoodmolded windows and blind arcading at the eaves. Transepts and Sunday School added in 1902 and 1915, sanctuary expanded and remodelled and spire rebuilt in 1951. North chapel and south building added in 1968. Home of one of the city's oldest congregations and one of its oldest surviving church buildings.

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Aston Street

- A 148. Southeast corner of Church Street and Aston. Trinity Episcopal Church. 1912, 1961. Tudor Gothic Revival style brick church with a simple, gable-roofed sanctuary with transepts and a short, gable-roofed spire. Attractive interior with hammerbeamed ceiling. Designed by Bertram Goodhue. South porch was rebuilt in 1956, harmonious parish house and hall added around a quadrangle south of the church in 1961.

CHURCH STREET, WEST SIDE, MOVING NORTH TO SOUTH

Patton Avenue

- B 149. 11-15 Church St. Asheville Federal Savings and Loan Association Building. Ca. 1910, 1950s. Originally a stone-faced Neo-Classical Revival bank building. Now faced with an interesting pink and black glazed metal casing with glass block windows. Three stories.
- A 150. 27 Church St. Central Methodist Church. 1902-1905, 1924, 1968. Large rock-faced limestone church complex with Romanesque Revival massing, Gothic Revival details. Gable-roofed auditorium is fronted by a loggia between pinnacled towers, one tall, one squat. Handsome stained and art glass windows. In 1924 the church was extended 30 feet at the rear and a Sunday School wing added. R. H. Hunt of Chattanooga, Tennessee was the architect for the original church and these additions. Additional Sunday School building erected in 1968.

Aston Street

- B 151. 61 Church St. Aston Apartments. 1928. 4-story brick Tudoresque apartment building trimmed in limestone. Erected in 1928 for Mrs. Fergus Stikeleather as the first wing of a great apartment complex that was never constructed. Designed by R. L. Cane. Church Street entrance has fine half-hemispherical shell overdoor.

RAVENSCROFT DRIVE, WEST SIDE, MOVING NORTH TO SOUTH

Sawyer Street

- B 152. 5 Ravenscroft Dr. I.O.O.F. Hall. 1928. 2-story brick meeting hall, the front portion of which is covered with orange brick trimmed in white and polychrome terra cotta. Windows are elaborate and eclectic in detailing. Built for Asheville's three Odd Fellows Lodges, designed by William J. East.

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- Enlo* A 153. 29 Ravenscroft Dr. Ravenscroft School. 1840s. 2 and 3-story brick Greek Revival style residence with an Italianate plan. Has well-detailed triglyph and modillioned cornice, central tower. Operated as the Ravenscroft School for Boys by the Episcopal Diocese from 1856 to the Civil War and from the 1880s to about 1900. NR.

RANKIN AVENUE, EAST SIDE, MOVING SOUTH TO NORTH

College Street

- B 154. 25 Rankin Ave. Ca. 1903. Asheville Telephone and Telegraph Company Building. 2-story brick structure with granite basement, wooden bracketed cornice and hipped tin roof. Rear wing of tan brick trimmed with limestone was added in 1920s after phone company was acquired by Southern Bell.

HAYWOOD STREET, EAST SIDE, MOVING SOUTH TO NORTH

Patton Avenue

- C 155. 1 Haywood St. Wachovia Bank Building. Ca. 1975. Modern, medium-rise bank and office building. Elevations broken up into sections the size of surrounding structures. Faced in white, exposed aggregate panels with bronzetone glass windows.

College Street

- C 156. 15 Haywood St. Ca. 1960. One story commercial building with exposed aggregate and marble storefront.
- D 157. 19-21 Haywood St. Ca. 1920s. 2-story brick commercial building. Remodelled with modern corrugated metal storefront.
- B 158. 25 Haywood St. Woolworth Store. 1939. 2-story brick department store with cream and orange glazed terra cotta Art Deco facade. Designed by Henry I. Gaines.
- D 159. 27 Haywood St. Ca. 1950. 1-story commercial building with glazed metal-panelled storefront.
- C 160. 29 Haywood St. Ca. 1950. 1-story commercial building with panelled concrete facade.

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- D 161. 33 Haywood St. Bon Marche Department Store. 1937. 2-story brick commercial building designed by Ronald Greene. Original Art Deco brick facade covered with patterned metal front ca. 1970.
- A 162. Southeast corner of Haywood and Walnut Sts. Loughran Building. 1923. 6-story steel-frame commercial building with restrained white glazed terra cotta classical facade. Designed by Smith and Carrier for Frank Loughran. First occupant was Denton's Department Store. Entrance altered in 1930s.

Walnut Street

- B 163. 53-55 Haywood St. 1914. 4-story brick-clad reinforced concrete commercial building. Facade of building now screened with a suspended metal front. Originally the Elks Home, designed by R. S. Smith. Behind screen is a recessed veranda on the second floor under low arches, a gabled parapet and corbelled cornice.
- A 164. 55½-65 Haywood St. Castanea Building. 1921. Well-detailed 3-story orange/brown brick commercial building with deeply-recessed horizontal strips of windows with piers between them. Facade curves to follow Haywood Street. Built for Julian Woodcock, designed by W. J. East.
- C 165. Southeast corner of Haywood St. and Vanderbilt Pl. New Pack Memorial Library. 3-story library building under construction as a replacement for the public library on Pack Square. Steel frame with limestone panel facades.
- A 166. 97 Haywood St. Church of St. Lawrence. 1909. Spanish Baroque Revival Roman Catholic Church. Built of red brick with polychrome glazed terra cotta inserts and limestone trim. Designed by world-famous architect/engineer Rafael Guastavino, the church employs his "cohesive construction" techniques in its large, oval, tile dome and Catalan-style vaulting in its two towers. Attached by an arcade at the west side is the 1929 Neo-Tuscan Renaissance brick 2-story rectory designed by Father Michael of Belmont Abbey. NR

HAYWOOD STREET, WEST SIDE, MOVING SOUTH TO NORTH

College Street

- A 167. 14-20 Haywood St. Miles Building. Ca. 1925. 3-story brick commercial building with a pentagonal plan that provides facades on College Street, Haywood Street, Battery Park Avenue and Wall Street. Vigorously embellished with white glazed terra cotta Baroque classical trim. Present appearance is the result of a 1920s rebuilding of the ca. 1900 Asheville Club by owner Herbert Miles.



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Battery Park Avenue

- A 168. 30 Haywood St. Former Bon Marche Department Store. 1923. Severely classical 4-story commercial building with ashlar limestone facade and sheetmetal cornice. Erected by E. W. Grove for Solomon Lipinsky's department store, designed by W. L. Stoddart of New York. Two bays nearest the Haywood Building were added in the 1930s. Current display windows added ca. 1950s.
- B 169. 38-58 Haywood St. Haywood Building. 1917. 3-story reinforced concrete commercial building with stuccoed facade. Originally a Mission Style garage and commercial structure with tile roof strip. First major commercial building on Haywood Street, built for Paul Roebling and designed by R. S. Smith. Ca. 1950s shopfronts of glazed panels.
- B 170. 60 Haywood Street. Ca. 1928. 4-story cream brick office/commercial building with pink glazed terra cotta trim. Gabled parapet has exotic terra cotta inserts. Designed by W. H. Lord for the Haverty Furniture Company. Shopfront altered ca. 1975.
- B 171. 62-66½ Haywood St. Ca. 1930s. Plain, 3-story brick commercial building. Shopfronts altered ca. 1950s.
- B 172. 68-68½ Haywood St. Ca. 1930s. 2-story garage building faced in brick. Dynamic two-bay, framed horizontal window strips on second level.
- B 173. 76-80 Haywood St. Ca. 1940s. 1-story commercial building with crisp limestone and granite modern classical facade.
- C 174. Southwest corner of Haywood St. and Page Avenue. Ca. 1970. 1-story stuccoed booth for corner parking lot.

PAGE AVENUE, EAST SIDE, MOVING SOUTH TO NORTH

Battery Park Avenue

- B 175. 21-27 Page Avenue. Ca. 1940. 3-story yellow brick-faced Art Moderne commercial building. Dynamic combination of brick, glass block and metal sash. Circular black glass and stainless steel panels in projecting central bay. Shopfronts altered.
- C 176. 29-31 Page Avenue. Ca. 1950s. Plain, 2-story tan brick office building.
- C 177. 33-35 Page Avenue. Ca. 1950s. Plain, 2-story red brick office building.

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PAGE AVENUE, WEST SIDE, MOVING SOUTH TO NORTH

Battle Square

- B 178. 52 Page Ave. Ca. 1920. Triangular 2-story brick commercial building at the intersection of Page Avenue and Haywood Street. Corner entrance, panelled construction on Haywood Street elevation. Painted.

BATTLE SQUARE, NORTH SIDE, MOVING EAST TO WEST

Page Avenue

- A 179. 1 Battle Square. Battery Park Hotel. 1923-1924. Massive 14-story T-plan Neo-Georgian hotel erected by E. W. Grove as the capstone of his levelling of Battery Porter. Replaced a Queen Anne style hotel of the same name. Hotel is faced in brick with limestone and terra cotta trim and has a mission tile roof. Designed by hotel architect W. L. Stoddard of New York. Unoccupied. NR

O. HENRY AVENUE, WEST SIDE, MOVING SOUTH TO NORTH

Battery Park Avenue

- C 180. 8 O. Henry Ave. Carolina Power and Light Company Building. Ca. 1960s. 2-story concrete-panelled office building.
- A 181. 14 O. Henry Ave. Asheville Citizen and Times Building. 1938-1939. Elegant Art Moderne style 3-story reinforced concrete structure. Elevations are a chaste interplay of horizontal glass block window strips and limestone bands with the vertical emphasis of the off-center stair hall. Served as the newsroom and production plant for the two newspapers and radio station WWNC. Designed by Anthony Lord with Lockwood Greene of New York as consulting architects. South wing added late 1960s.
- C 182. 24 O. Henry Ave. Southern Bell Telephone Building. 1940s. Large, 5-story brick Neo-Georgian style building with limestone trim and a limestone front on the first floor entrance. Raised one story.

WALNUT STREET, SOUTH SIDE, MOVING EAST TO WEST

N. Spruce Street

- B 183. 16 Walnut Street. 1920s. 2-story brick commercial building with panelled, stuccoed facade and garage entrances.

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OTIS STREET, WEST SIDE, MOVING SOUTH TO NORTH

Wall Street

- A 184. 100 Otis Street. U. S. Post Office and Courthouse. 1929-1930. Art Deco-influenced 3-story post office, courthouse and office structure arranged in a roughly trapezoidal plan. Presents a limestone-faced symmetrical facade to Otis Street culminating in a majestically-massed central entrance. Ornamented with low-relief carving and embellished metal spandrels, doors and balconies. Designed by the (federal) Supervising Architect's Office under James A. Wetmore.

NORTH FRENCH BROAD AVENUE, WEST SIDE, MOVING SOUTH TO NORTH

Otis Street

- A 185. 64 N. French Broad Ave. First Church of Christ Scientist. 1908-1912. Refined Jeffersonian Neo-Classical Revival style orange brick church with a central, pedimented Doric portico and a hipped-roofed auditorium. Exterior designed by the firm of S. S. Beman of Chicago, interiors by William H. Lord of Asheville.
- B 186. 68 N. French Broad Ave. The Carolina Apartments. 1918. 3-story Neo-Federal style brick apartment building with a U-plan. Interior court has 3-story verandas, a stair tower with tin shed roof, and a Neo-Federal portico. Built by Asheville Apartment Company, inaugurating the modern apartment house in Asheville.

EAGLE STREET, SOUTH SIDE, MOVING WEST TO EAST

Biltmore Avenue

- B 187. 13 Eagle St. J. A. Wilson Building. 1924. Intact 2-story brick office/commercial building with panelled parapet, limestone window lintels and trim blocks. Metal letters in parapet.
- B 188. 15-27 Eagle St. 1920s. Row of 1-story brick shops. Some shopfronts altered.

South Market Street

- B 189. 35 Eagle St. Asheville Supply and Foundry Company Building. ca. 1915. 4-story orange brick industrial building with three recessed bays of segmentally-arched three-part windows. The Asheville Supply and Foundry Company, incorporated in 1895, produced structural steel for a number of Asheville buildings, including the Jackson Building. Now vacant.

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South Spruce Street

- A 190. 47 Eagle Street. Mount Zion Missionary Baptist Church. 1919. Large and handsome red brick Late Victorian Gothic church with tin-shingled roof, three towers topped by ornamental sheetmetal finials. Home of the major black congregation in Asheville, organized by Reverend Rumley in 1880.

EAGLE STREET, NORTH SIDE, MOVING WEST TO EAST

Biltmore Avenue

- B 191. 14 Eagle Street. 1920s. Plain, 1-story brick commercial building with altered shopfront.
- B 192. 14½ Eagle Street. 1920s. Deteriorated 2-story brick commercial building at rear of 14 Eagle Street.
- B 193. 16 Eagle Street. Ca. 1915. 2-story brick commercial building with stuccoed facade. Boarded up.

PATTON AVENUE, NORTH SIDE, MOVING EAST TO WEST

Lexington Avenue.

- A 194. 21 Patton Avenue. Kress Building. 1926-1927. 4-story commercial building faced with tan brick and cream glazed terra cotta. One of the downtown's finest commercial structures, a classical design preceeding the many Art Deco Kress stores. Front three bays of terra cotta have orange and blue rosette borders, terra cotta frieze, cornice and parapet containing urns and the company name. Granite basement. Patton Avenue entrance altered. Designed by E. J. T. Hoffman.
- C 195. 27 Patton Avenue. Ca. 1900. 2-story brick commercial building with modern perforated sheetmetal front, marquee.
- C 196. 31 Patton Avenue. Ca. 1900. 2-story brick commercial building with modern corrugated sheetmetal front, marquee.
- C 197. 33 Patton Avenue. Ca. 1890. 3-story brick commercial building shorn of its large, sheetmetal cornice, window trim and sash. Retains corbelled courses, insert panels. First floor shopfronts heavily altered.

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- C 198. 35 Patton Avenue. Ca. 1900. 4-story brick commercial building with stuccoed front. Original front rebuilt Ca. 1940 with metal sash, tiled shopfronts.
- C 199. 37 Patton Avenue. Ca. 1920s? 3-story brick commercial building with tan brick front trimmed with orange brick. Third floor windows filled in and first two floors covered with glazed metal panels. Shopfronts also altered.

College Street

- B 200. 77-81 Patton Avenue. Ca. 1905. 3-story brick commercial building. Originally housed the Dreamland Theatre, one of Asheville's first moving picture and vaudeville showplaces. Refaced in tan brick and a  $\frac{1}{2}$  story added in the 1920s. Shopfronts altered.
- B 201. 83 Patton Avenue. 1920s. 2-story brick commercial building with raised-panelled brick cornice. Shopfront altered.
- B 202. 85 Patton Avenue. 1920s. 2-story tan brick commercial building. Receding brick cornice, modern imitation colonial shopfront.
- B 203. 87 Patton Avenue. 1920s. Plain, 2-story brick commercial building with metal sash, altered shopfront.
- A 204. 89-93 Patton Avenue. Public Service Building. 1929. 8-story Neo-Spanish Romanesque style steel frame office building clad in red brick and glazed terra cotta. One of North Carolina's most attractive 1920s skyscrapers. First two floors are lavishly ornamented with polychrome terra cotta, including whimsical mythological details. Rear and side elevations similarly detailed. 89 Patton Avenue is a 2-story commercial building, the only executed one of a row planned to be refaced to match the Public Service Building. Built by the Coxe Estate with the Carolina Power and Light Company as original tenant. Beacham and LeGrand architects.
- B 205. 95-97 Patton Avenue. Ca. 1930. 2-story tan brick commercial building with altered shopfronts.
- B 206. 101 Patton Avenue. Ca. 1920. 2-story painted brick commercial structure with pilastered front, corbelled brick cornice. Shopfronts altered.
- B 207. 109-111 Patton Avenue. Ca. 1930s. Plain, 2-story painted brick commercial building.

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- A 208. 121 Patton Avenue. Ca. 1928. Pleasing and intact Art Deco filling station at the corner of Patton Avenue and Otis Street. Cubical central block with flanking double garage bays. Main block has concave fluted corners, reeded chimney, ornamental panels. Originally faced with cream glazed terra cotta, now painted. Only surviving one of several designed by Stewart Rogers of Greene and Rogers for W. C. Shuey's Shell distributorship.

Otis Street

- B 209. 129 Patton Avenue. Pisgah Building. 1926. 3-story brick commercial building with low, crenellated parapet and casement windows with fixed panes, Painted.

PATTON AVENUE, SOUTH SIDE, MOVING EAST TO WEST

Pack Square West

- B 210. 6 Patton Avenue. 1920s. Plain, 2-story brick commercial building with shopfront covered by glazed metal panels.
- B 211. 12 Patton Avenue. The Leader Department Store. Ca. 1890. 2-story brick commercial building with elaborate corbelled cornice, segmentally-arched second story windows, projecting string course. Opalescent glass-embellished storefront and second-story picture window added about 1914, largely intact.
- B 212. 14 Patton Avenue. Ca. 1930. Plain, 2-story brick commercial building with stuccoed front.
- B 213. 16 Patton Avenue. Ca. 1910. 3-story brick commercial building with large concrete keystoned lintels. Sheetmetal cornice removed, shopfront altered.

South Lexington Avenue

- A 214. 22 Patton Avenue. Grand Central Hotel Annex. Ca. 1886. 3½-story Second Empire style brick commercial building with slate-shingled mansard roof. Segmentally-arched windows with iron hoodmoldings, round-arched dormers and bracketted iron cornice. A truncated pyramidal tower originally adorned the corner of the roof. First floor shopfront altered. Painted. Built as an annex to S. R. Chedester's Grand Central Hotel, which sat on the lot now containing the Kress building.
- C 215. 28 Patton Avenue. Ca. 1890. 3-story brick commercial building with painted and stuccoed front. Original elaborate eclectic front was stripped off ca. 1940s, fenestration altered. Has aluminum and black glass shopfront installed for Efirds Department Store.

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- B 216. 32 Patton Avenue. Imperial Theater. Ca. 1895. 3-story commercial building with sheetmetal cornice, hoodmolded windows. Contains the entrance to the Imperial Theater, located behind the building, which opened in 1922 as a movie palace. Shopfront next to the theater and outer lobby and marquee ca. 1960s.
- C 217. 38 Patton Avenue. Ca. 1890. Two brick commercial structures joined, one 2-story, one 4-story. Original eclectic fronts replaced ca. 1950s with stucco and glazed metal panel facades. Large marquee.
- A 218. 44 Patton Avenue. Sondley Building. 1891. Handsome 6-story brick office building trimmed in limestone. First four floors built for Foster A. Sondley, designed by A. L. Melton. Upper two floors added about 1900. Round-arched bays on both elevations have iron mullions and rich terra cotta panels. Shopfronts altered.

Church Street

- A 219. 48 Patton Avenue. Drhumor Building. 1895. Splendid 4-story brick Romanesque Revival commercial building trimmed with rock-faced limestone. A crenellated turret originally topped the rounded corner. Luxuriant first floor sculpted limestone frieze by Fred Miles, pilasters with Byzantine foliate capitals. Complementary limestone frontispiece added to the north side in 1920s by Wachovia Bank. Designed by A. L. Melton for Will J. Cocke.
- A 220. 56 Patton Avenue. S. & W. Cafeteria. 1929. One of the state's finest examples of the Art Deco style. 2-story restaurant faced in polychrome cream, blue, green, black and gilt glazed terra cotta. Facade employs geometrically-stylized Indian and classical motifs. Interior is divided into several dining rooms and mezzanines with intact Art Deco ornament.
- C 221. 60 Patton Avenue. Ca. 1960s. Narrow, 3-story brick commercial building with a panelled facade of orange brick.
- C 222. 68 Patton Avenue. The Bank of Asheville. 1970s. 3-story concrete, slate and glass-faced modern bank building set back from the street with a landscaped forecourt.
- B 223. 72 Patton Avenue. 1921. Attractive 2-story brick commercial building with a limestone classical cornice and pattern brickwork. Date plaque in parapet. First floor entrance and windows sensitively altered. Once housed the Western Union offices.

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- B 224. 76-78½ Patton Avenue. 1909. 2-story brick commercial building with handsome classical facade. Sheetmetal cornice, large keystones over upper windows, shouldered architrave door surround. First floor shopfronts altered, building colorfully painted.
- D 225. 82 Patton Avenue. First Union Bank. 1960s. 7-story bank and office building faced with white marble and vertical window strips.
- B 226. 86 Patton Avenue. Piedmont Building. 1925. 3-story brick commercial building faced on the first two floors with limestone ashlar and with a limestone cornice and trim. Parapet topped by urns. Erected for the Piedmont Electric Company. First floor shopfronts altered.
- B 227. 90 Patton Avenue. 1920s. 3-story brick commercial building. Classical limestone trim on upper window strip, stepped gable. Shopfront altered.
- B 228. 100 Patton Avenue. Ca. 1915. 2-story brick commercial structure with decoratively-panelled facade. Bracketted gable roof between stepped parapets. Shopfront altered.

COLLEGE STREET, SOUTH SIDE, MOVING EAST TO WEST

Valley Street

- B 229. 205 College St. 1923. 3-story brick commercial building with attractive corbelled gables and parapets. Opened as the showroom and offices for Asheville Overland-Knight, Inc., an auto dealership. Facade is broken into four facets to follow the curve of the corner.
- D 230. 199 College St. Ca. 1970. 1-story commercial building with corrugated metal front and overhanging roof.
- B 231. 189 College St. Ca. 1922. 2-story trapezoid-plan brick office building with a red, shingle-tile hipped roof, molded concrete trim and cooper awnings over the entrances on either side elevation. Originally the Lewis Funeral Home. Designed by Smith and Carrier.



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COLLEGE STREET, NORTH SIDE, MOVING EAST TO WEST

North Spruce Street

- C 232. 130 College St. Ca. 1930. One and two-story brick garage set back from the corner of College and North Spruce.
- B 233. 126 College St. Ca. 1920s. 3-story brick commercial building used as a business college. Panelled brick facade. First floor shopfronts filled in with orange brick.
- B 234. 122 College St. Ca. 1920s. 3-story brick commercial building with gabled parapet, third floor Tudor window strip. First two floors have ca. 1950 infill front.
- B 235. 120 College St. Ca. 1920s. 3-story brick commercial building with gabled parapet, third floor Tudor window strip. First two floors have ca. 1970 infill front.

North Market Street

- B 236. 108 College St. Ca. 1910. 3-story reinforced concrete office/commercial building covered with stucco. Has wide, bracketted wooden cornice. College Street facade covered by a modern front, entrance and ground floor windows altered. Originally called the Technical Building. Designed by R. S. Smith.
- C 237. Northeast corner of College Street and Broadway. Ca. 1975. Three-level concrete parking structure.

Broadway

- B 237a. 80, 86 College and 3, 7 Broadway, 1920s. 1-story brick commercial building stepped up to the corner. Scooped-out dentil cornice.

Lexington Avenue

- B 238. 52-62 College St. Ca. 1900. 3-story brick commercial building whose elevations are a gridwork of brick piers. A few original shopfronts survive. The east end of the building was rebuilt following a street widening in the 1920s.
- B 239. 50 College St. 1925. 3-story brick office building with white glazed terra cotta classical shopfronts and cornice. Built for the Imperial Life Insurance Company.

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Haywood Street

- B 240. 20-24 College St. Tench and Francis Coxe Building. Ca. 1900, 1930s. 2-story cream glazed terra cotta Art Deco facade added to the Coxe Estate offices. Front includes relief ziggurats, fountains and pyramids.
- B 241. 16-18 College St. Medical Building. 2-story brick Georgian Revival office/commercial building with deck roof, pedimented gable. Built for the Coxe Estate, designed by R. S. Smith. Originally had a 1-story portico at the front. Tinwork of entrance ceiling survives.
- C 242. 12 College St. Ca. 1910. 3-story brick commercial building with cast concrete trim. Originally topped by a Neo-Baroque sheetmetal cornice and clocktower. First floor front replaced by 1950s wood infill.
- C 243. 8-10 College St. Ca. 1910. Plain, 2-story brick commercial building with all ornament removed.
- B 244. 4-6 College St. Ca. 1905. 3-story brick commercial building with a low, bracketted, hipped roof. Triple windows on the second level, low windows under the eaves. Original basket-arched shopfronts altered.

WALNUT STREET, NORTH SIDE, MOVING EAST TO WEST

Broadway

- B 245. 1 Walnut St. Ca. 1910. 3-story brick commercial and tenement building with segmentally-arched windows, corbelled cornice.
- B 246. 9 Walnut St. Ca. 1910. 2-story orange brick commercial building with corbelled cornice. High first floor with large display windows.
- B 247. 13-15 Walnut St. J. M. Westall Building. 1923. Attractive 2-story stuccoed commercial building with stepped parapets. The Walnut Street entrance has a classical door surround and a circular plaque with the Westall initials. Includes a semi-detached building on N. Lexington and an interior courtyard. Erected for the Westall Construction and Building Supplies Company. Currently being adapted as a shopping arcade.

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BATTERY PARK AVENUE, SOUTH SIDE, MOVING EAST TO WEST

Haywood Street

- A 248. 10-20 Battery Park Avenue. Flatiron Building. 1925-1926. 8-story classically detailed tan brick office building with a "flatiron" plan. First two floors on Battery Park Ave. and the corner are faced with limestone ashlar. Mutule cornice of limestone with copper parapet. Designed by Albert C. Wirth.
- B 249. 22 Battery Park Avenue. ca. 1925. 2-story commercial building faced with limestone ashlar, including a low-relief cornice and decorated parapet. Shopfront altered.
- B 250. 26-26½ Battery Park Avenue. Ca. 1940. 3-story reinforced concrete commercial building faced with veined marble and limestone and with a marble spandrel. Elliptical pattern cutouts ornament the upper windows. Shopfronts altered.
- B 251. 28-32 Battery Park Avenue. Ca. 1940s. 2-story commercial building with sleek Art Moderne facade of black corrugated iron and reeded natural aluminum. Shopfronts intact.
- C 252. 36-38 Battery Park Avenue. Ca. 1940. 2-story office/commercial building with factory windows.
- B 253. 40-42½ Battery Park Avenue. Crane Plumbing Building. Ca. 1930. Distinctively-composed 2-story brick commercial building with limestone ashlar front. Low-relief limestone and bronze metal detailing.
- C 254. 48 Battery Park Avenue. Ca. 1950. Plain, 2-story brick office building.

BATTERY PARK AVENUE, NORTH SIDE, MOVING EAST TO WEST

Haywood Street

- C 255. 21 Battery Park Avenue. J. C. Penny Department Store. Ca. 1950. Large 2-story brick and glazed tile-faced department store building.
- C 256. Northeast corner of Battery Park Avenue and Page Avenue. Ca. 1970. 1-story brick department store building.

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Page Avenue

- A 257. 37 Battery Park Avenue. Grove Arcade. 1926-1929. Grand, 3-and 4-story arcade building faced with cream glazed terra cotta in a Neo-Tudor Gothic style. Begun by E. W. Grove as a commercial mall to be topped by an office skyscraper. Completed after Grove's death minus the skyscraper. At the north end are a pair of double ramps leading to a roof terrace. Original shopfronts have been filled in with brick, interior is intact. Occupied by the Federal government since 1942. Charles N. Parker, architect. NR

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input checked="" type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-1940	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION		Real Estate development	

SPECIFIC DATES

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Downtown Asheville Historic District includes the finest collection of late nineteenth and early twentieth century urban architecture in North Carolina, including excellent examples of commercial and institutional architecture of the 1920s boom period (see the Multiple Resource Area Description and Significance). The lines of the district are drawn to include as much pre-1930 fabric as possible, while excluding later structures which are not either surrounded by period fabric or part of an important space-defining edge which makes them integral to the district, such as the Southern Bell Telephone Building at 24 O. Henry Avenue or the new Pack Memorial Library on Haywood Street.

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The first Europeans to see the mountain area of present day North Carolina were probably members of an expedition of Spanish soldiers, led by Fernando DeSoto, who visited the region in search of gold in 1540. DeSoto's expedition was followed in 1567 by a similar gold seeking excursion led by Juan Pardo. The amount of gold found in the area was insignificant compared to what the Spanish could mine elsewhere, and future mining efforts in the area were sporadic. No attempt at colonization was made.<sup>1</sup>

The Spanish found the mountain area inhabited by the Cherokee Indians, one of the most advanced tribes east of the Mississippi. Although sparsely populated by European standards, the Cherokee territory covered approximately 40,000 square miles, mostly in the mountain regions of present day North Carolina, Tennessee, South Carolina, and Georgia.<sup>2</sup> Until the early eighteenth century there was little contact between the Cherokees and the English settlers to the east. Most visitors to the mountains were traders seeking furs. The relationship between the traders and the Indians began to deteriorate in the 1740's as the traders became increasingly more numerous and aggressive.<sup>3</sup> The Cherokees exacerbrated their tenuous position by supporting the French in the French-Indian war, and the British in the American revolution. By the early 1780's white settlers were beginning to violate treaties by settling in Cherokee hunting grounds. The Cherokees continued to retreat before the onslaught, until their forced removal to Oklahoma in 1838 and 1839.<sup>4</sup>

The first settler to obtain land in the area of present day Asheville was William Davidson, who was granted 640 acres by the state in 1787. Buncombe County was formed in 1792, and Davidson played host to the first meeting of the Buncombe County court, prior to the building of a crude courthouse in 1793.<sup>5</sup> John Burton, who obtained 200 acres of land in 1794 next to Davidson, laid out a street following an old Indian path, first known as North and South Main Street, and later Biltmore Avenue and Broadway. Burton measured off and sold forty-two lots along this street, thereby earning the title of "Father of Asheville," and the honor of being the town's first promoter.<sup>6</sup>

Asheville was incorporated in 1797. The town was called Morristown for several years before becoming Asheville. It had its first store in 1793 when Zebulon and Bedent Baird opened a general store with supplies hauled over Saluda Mountain. By 1800 it had been joined by a tailoring shop, a forge, at least two grist mills, and even a school.<sup>7</sup>

Asheville is located at the confluence of the French Broad and Swannanoa rivers at an elevation of 2250 feet. The valley formed by these two rivers runs eighteen miles north and south, and is known as the Asheville plateau. This makes Asheville a natural trading center for the mountain communities that surround it.<sup>8</sup> Its early designation as the county seat of Buncombe County placed it as the focal point

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for a huge area facetiously called "the State of Buncombe" that encompassed much of western North Carolina.<sup>9</sup> Nonetheless, the early progress of Asheville was slow. John Brown, an agent for a group of Pennsylvania investors, visited Asheville in the 1790's and reported that "the settlement is very thin and they live but very indifferently."<sup>10</sup>

Asheville's problem in the early nineteenth century was its inaccessibility. Francis Asbury, the noted Methodist leader, left this account of the difficulty involved in traveling to and from Asheville in 1806:

Now I know what Mills Gap is, between Buncombe and Rutherford:  
of the descents is like the roof of a house, for nearly a mile:  
I rode, I walked, I sweated, I trembled, and my old knees failed:  
here are gullies, and rocks, and precipices; nevertheless, the way  
is as good as the path over the Table mountain - bad is the best.<sup>11</sup>

Asheville's growth was gradual in the years before the Civil War. A post office was created in 1801 and a public square was built in 1815, the present site of Pack Square. In 1806, Asheville was made the distribution point for mail going west - an indicating of the town's regional importance. Travel to Asheville increased to such an extent that the town's first luxury hotel, the three-story Eagle, built by James Patton, was opened in 1814 on the southeast corner of present day Eagle Street and Biltmore Avenue.<sup>13</sup> Antebellum Asheville became particularly popular with well-to-do visitors from South Carolina who built homes in the vicinity, mostly at Flat Rock. Although these visitors to the mountain region had little social contact with the citizenry, there was a gradual effect: "a new way of life had come to the hills, and a fairly extensive strip of accessible territory was now the home of people who...had for several generations been removed from pioneer life."<sup>13</sup> These visitors began to give the area a taste of the cosmopolitan. One visitor from Georgia in 1824, Louisa H. Rogers, wrote her daughters that the attractiveness of Asheville was strictly in its scenery:

Asheville is not so handsome a village as I expected, there are four pretty good brick buildings, the Jail and three dwelling houses, the foundation of the courthouse is laid which will also be of brick. When that is finished the village will look much better, it being bounded on all sides by mountains gives it all the beauty and that is enough for sometimes I am so (illegible) to see them that I hardly know whether there is a house in town or not.<sup>14</sup>

Asheville received a major boost in 1828 when the Buncombe Turnpike was completed. The turnpike linking Asheville with South Carolina and Tennessee increased wagon traffic, enabled farmers to get produce to eastern markets,

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led to the initiation of regular stagecoach service into the community, and provided an easy route for visitors and settlers to come into the mountains.<sup>15</sup> By 1850 Asheville had schools, newspapers, and churches; the village of 520 people was described as "a little hamlet of white, wooden buildings, and a few brick structures."<sup>16</sup>

Asheville emerged from the Civil War physically undamaged but poverty stricken. The war had driven people into the city to such an extent that the population had increased to 1,400. Much of Asheville's postwar prosperity was based on the tobacco trade that blossomed in the 1870's and 1880's. From a crop of almost no importance before 1868, tobacco became Buncombe County's dominant crop by the early 1870's. The tobacco industry declined quickly, however, since flue cured tobacco exhausted the limited supply of available land. Asheville's capital was soon turned to other uses; by 1897 the last tobacco market in the city had closed. In recent years burley tobacco has been introduced, and is now sold in large quantities, with Asheville playing an important role in its distribution.<sup>17</sup> Asheville suffered a major setback in the 1870's as the western Tennessee regions serviced by the Buncombe Turnpike obtained rail connections with Atlanta and Mobile. The loss of these important markets dramatized the critical need for a railroad in the area.<sup>18</sup>

North Carolina, a latecomer to the idea of internal development, had, by the 1850's, formulated an ambitious plan to build a railroad through Asheville and across the mountains. When the Civil war interrupted, the Western North Carolina Railroad had been completed as far as Morganton. Progress immediately after the war was paralyzingly slow as Reconstruction politics dominated railroad legislation. The state losses of 13 million dollars left the projected railroad in ruins.<sup>19</sup>

In the mid-1870's, however, a coalition of eastern and western Democrats worked out arrangements to insure support for the western railroad. Construction was resumed in 1877, with the road quickly reaching Henry Station, at the foot of the Blue Ridge.<sup>20</sup> The railroad finally reached Asheville in October, 1880. The cost was staggering. The final eleven miles of track, from Old Fort to Asheville cost \$2 million and the loss of four hundred lives, almost all of whom were convicts used in the construction.

Yet the benefits to Asheville were enormous and immediate. The history of the city entered a new stage. The first decade after the completion of the railroad saw the city's population skyrocket from 2,616 to 10,325.<sup>21</sup> The coming of the railroad made Asheville, almost overnight, one of the most prosperous resort communities in the United States. The trickle of summer visitors that had journeyed to Asheville for half a century turned into a torrent with the coming of the rails. By 1886 an estimated 30,000 "summer people" were visiting Asheville annually.<sup>22</sup>



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Several of these visitors were of uncommon importance to the development of Asheville. One was Colonel Frank Coxe. A native North Carolinian, Coxe was a Pennsylvania coal entrepreneur, civil engineer, bank president, and the man largely responsible for the building of the railroad to Asheville. Legend has it that shortly after the completion of the railroad, Coxe was miffed by the loss of a hotel reservation in Asheville, and vowed to build a first class hotel in the city. Coxe's Battery Park Hotel, opened in July of 1886, was one of the finest luxury hotels of its time, offering modern bathrooms with hot and cold water, elevators, ballrooms, dining rooms, a bowling alley, and separate billiard rooms for ladies and gentlemen. The grounds of the 475 foot hotel covered twenty five acres atop the hill called Battery Porter. Coxe recognized sooner than most the dual nature of Asheville's climatic appeal. During the summer Asheville's cool mountain air offered a respite from the humid sultriness of the south and much of the larger eastern metropolitan areas. Yet during the winter season the city's climate was more moderate than that of the north. As a result Coxe could fill his Battery Park year round with "winter people" joining the "traditional" summer people.<sup>23</sup>

The Eagle Hotel continued to serve Asheville, but its position as the town's luxury hotel was challenged even before the building of the Battery Park. The Grand Central Hotel, of which the 1880's annex survives, was erected at Patton and Lexington Avenues in 1878 by S. R. Chedester, while the Swannanoa Hotel on the west side of South Main opened in 1880. It was a four story brick building that contained Asheville's first bathroom which was walled in and lined with zinc.

Col. Coxe also began development of the foot of Battery Porter with a row of commercial buildings along what was then called Government Street (now College Street), erecting a retaining wall from which Wall Street takes its name. Coxe's sons, Frank and Tench, were involved in a variety of real estate ventures, perhaps the most important of which was the purchase of a ravine stretching southward from Patton Avenue. It was this ravine which E. T. Grove later filled with the remains of Battery Porter, creating Coxe Avenue and prime real estate on which Tench Coxe placed several major garages and auto showrooms. After Tench Coxe's death in 1926, the Coxe estate financed the building of the Public Service Building in 1929 on Patton Avenue.<sup>24</sup>

A distinguished visitor to Asheville was George Vanderbilt, member of one of the nation's wealthiest industrial families. Vanderbilt visited the city several times in 1887 and 1888, and was so entranced that he decided to stay. Allegedly it was the view from the Battery Park that convinced Vanderbilt that Asheville was the place where he could fulfill his boast that he would build the most beautiful house in the world in the most beautiful location in the world. In 1889 he began purchasing land through agents, eventually accumulating nearly 125,000 acres,

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including the entire village of Best, which became the model hamlet of Biltmore Village. Biltmore's house, the palatial 250 room Biltmore mansion was finished in time for a gala Christmas opening in 1895. Vanderbilt's presence in Asheville gave the city enormous publicity and spread its growing reputation for luxurious living world wide.<sup>25</sup>

Another important effect of the building of Biltmore House was the drawing together of a sizable group of skilled craftsmen, many imported from abroad, as well as two accomplished architects, Rafael Guastavino and Richard Sharp Smith. A number of these men elected to stay in Asheville once the house was finished, contributing considerably to the quality of construction in the area. For instance, the sculptor responsible for the elegant frieze on the Drhumor Building and the figures atop St. Lawrence Church was an Englishman named Fred Miles who had worked on Biltmore.<sup>26</sup>

Spanish Architect Rafael Guastavino, renowned for his tile work done in a manner he called "cohesive construction," which he had used in the New York City subways and the Church of St. John the Divine, as well as at Biltmore House, made his home in Black Forest and designed the Church of St. Lawrence (NR) on Haywood Street with its extraordinary elliptical tile dome.

Richard Sharp Smith, an English-born architect sent by the firm of Richard M. Hunt to act as resident architect in the building of Biltmore, remained in Asheville and designed an enormous number of private residences and commercial buildings, as well as much of Biltmore Village.<sup>27</sup> So considerable were his commissions in the downtown, including virtually every major structure from 1900-1920, that it might be said that he introduced modern architecture to Asheville and shaped the appearance of the central business district in his time.

Also vital in Asheville's rapid development was George Willis Pack, a New Yorker who had made his fortune in lumber in Michigan. Pack came to Asheville in 1884 seeking a healthful climate for his ailing wife and soon built a home in Asheville, where he lived until 1900. Unlike others who came to Asheville to make or increase their fortune, Pack came to Asheville to dispense his fortune. He donated land and a building for the Asheville library that bears his name, sites for Aston Park and Montford Park, and land for the new courthouse. He contributed much of the money for the construction of the monument Asheville built in memory of its favorite son, Zebulon Vance, a monument that dominates Pack Square. Pack was a tireless and enthusiastic promoter of Asheville in his travels throughout the country.<sup>28</sup>

Pack and his wife were among many who came to Asheville attracted by its climate which was widely promoted as being one of the best in the country for

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treatment of tuberculosis and other lung diseases. An 1892 brochure entitled Health Resorts of the South maintained:

Asheville stands today at the head of southern health resorts and the testimony of nearly everyone who visits the mountain city is unanimous in its praise. Celebrated physicians who have made climatology a study, name Asheville as pre-eminent in possessing the cool, dry bracing air necessary to health.<sup>27</sup>

One of these "celebrated physicians" was Dr. Karl von Ruch, an associate of Dr. Robert Koch, who discovered the cause of tuberculosis. Ruch opened the Winyah Sanitarium in Asheville in 1888 to treat patients. Also important was the Mountain Sanitarium for Pulmonary Diseases, established by Dr. J. W. Gleitsmann, a Baltimore physician. Soon the town was inundated with consumptives, many of whom stayed in hotels or boarding homes, convinced that nothing more than proximity to the mountain air would cure them. Eventually, Asheville's promoters--like E. M. Grove (see below)--were staying away from Asheville, fearing that they would catch something, and the extravagant claims stopped. The opening of the state sanitarium at Black Mountain in 1937 eliminated this business.<sup>30</sup>

The rapid influx of people and money into Asheville in the last quarter of the nineteenth century enabled the city to undergo dramatic changes, as it changed from village to city almost overnight. The 1870's saw street lighting and telegraph service come into town. The first telegraph line reached the city in July of 1877. In 1879 the main street was macadamized. The Board of Trade, the precursor of the Modern Chamber of Commerce, was organized in 1882 to promote tourism and trade. The first public hospital was opened in 1883, the first telephone lines were installed in 1885, and a public school system was established in the 1880's.<sup>31</sup> Surpassing Main Street, Patton Avenue grew in the 1890's to be the commercial hub of downtown, lined with multi-story stores and office buildings of considerable quality.

The year 1900 saw Asheville with a population of nearly 15,000 and an estimated 50,000 annual visitors.<sup>32</sup> The economic difficulties of the 1890's slowed development but could not stop it completely. An 1899 brochure designed to attract industry to Asheville indicates the extent to which the town had expanded its scope beyond tourism. The brochure credits Asheville with one large tobacco factory, two ice factories, three planing mills, twenty-six carriage and wagon makers, the largest cotton factory in the South, two laundries, the largest tannery in western North Carolina, two daily and four weekly newspapers, two literary clubs, four tobacco warehouses, and several golf clubs.<sup>33</sup>

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Asheville's growth in the first two decades of the century was steady. Much of it was influenced by E. W. Grove, a wealthy St. Louis medicine manufacturer who moved to Asheville in 1900, seeking relief from his bronchial difficulties. In 1913 he built the Grove Park Inn, an elegant hotel that quickly challenged the Battery Park as Asheville's most luxurious hotel.<sup>34</sup> By 1916 Asheville was attracting an estimated 250,000 annual visitors. The 1920 population numbered in excess of 28,000. The social focus of Asheville during this period was still Pack square, a collection of retail stores, office buildings, commercial buildings, the city hall, and the Pack Library around a largely paved square.<sup>35</sup> The Asheville of the period immediately preceding the First World War was the Asheville vividly described by Thomas Wolfe in his 1929 classic Look Homeward, Angel.<sup>36</sup>

Two new areas of the downtown were developing at this time, Broadway north of Walnut street as the result of auctions of land in the area, and Haywood Street as a shopping district in competition with Patton Avenue. The north end of Broadway was anchored by the construction of a handsome Scottish Rite Cathedral and Masonic Temple in 1913-1914 on the southwest corner of Broadway and Woodfin, joined in 1914 by the Eagles Home across the street. Haywood Street, which had long been a street of residences and a few small shops at the foot of Battery Porter, was transformed by the erection of the Haywood Building in 1917 by Paul Roebling, a New Yorker and grandson of the builder of the Brooklyn Bridge.<sup>37</sup> Although the structure was called "Roebling's Folly" because of its distance from the established shopping district on Patton Avenue, it was joined by the Castanea Building in 1921, the new Bon Marche built by E. W. Grove for Solomon Lipinsky in 1923, the Loughran Building in 1923, and the George Vanderbilt Hotel in 1924.<sup>38</sup>

Until the third decade of the twentieth century Asheville's growth had been steady, sometimes spectacular, but always orderly. Much of this changed during the 1920's, the most turbulent decade of Asheville's history. The Asheville Citizen of January 31, 1922 vividly describes the atmosphere of excitement that was engulfing Asheville:

Why, Asheville public affairs make a regular moving picture show, with the city hall as the chief stage set and the calcium lights blaze at frequent intervals as the stage villains and heroes and slapstick comedians...come and go with the plot. Tragedy and comedy offer a pleasing variety - sometimes combined - and again there is grand opera. More genuine interest shows come to the city hall than to the auditorium.<sup>39</sup>

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Asheville was seized with a mania for buying and selling land. Much of this was due to an influx of land speculators and real estate promoters called "the binder boys" many of whom received experience in the Florida land boom of a few years earlier. They moved into the area and created enormous enthusiasm for the sale of Asheville real estate. In some cases this enthusiasm turned into hysteria, as the entire town was caught up in a land boom that it was convinced would make them all rich. Thomas Wolfe, writing in You Can't Go Home Again, records this phenomenon:

On all sides he heard talk, talk, talk - terrific and incessant. And the tumult of voices was united in variations of a single chorus - speculation and real estate. People were gathered in earnestly chattering groups before the drug stores, before the post office, before the Court House and City Hall. They hurried along the pavements talking together with passionate absorption, bestowing half-abstracted nods of greeting from time to time on passing acquaintances.

The real estate men were everywhere. Their motors and buses roared through the streets of the town and out into the country, carrying crowds of prospective clients. One could see them on the porches of houses unfolding blueprints and prospectuses as they shouted enticements and promises of sudden wealth into the ears of deaf old women. Everyone was fair game for them - the lame, the halt, and the blind, Civil War veterans or their decrepit pensioned widows, as well as high school boys and girls, Negro truck drivers, soda jerkers, elevator boys, and bootblacks.

Everyone bought real estate; and everyone was "a real estate man" either in name or in practice. The barbers, the lawyers, the grocers, the butchers, the builders, the clothiers - all were engaged now in this single interest and obsession. And there seemed to be only one rule, universal and infallible - to buy, always to buy, to pay whatever price was asked, and to sell again within two days at any price one chose to fix. It was fantastic. Along all the streets in town the ownership of the land was constantly changing; and when the supply of streets was exhausted, new streets were feverishly created in the surrounding wilderness; and even before these streets were paved or a house had been built upon them, the land was being sold, and then resold, by the acre, by the lot, by the foot, for hundreds of thousands of dollars.<sup>40</sup>

Wolfe, of course, had the benefit of fifteen years hindsight when he wrote the passage. For most Ashevilleans in the early 1920's it appeared that their city had an unlimited future. A pivotal figure in this period was E. W. Grove. His decision

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to level Battery Porter and raze the old Battery Park Hotel created enormous controversy, and was the catalyst for massive change in the nature of Asheville. Grove announced his plans in a St. Louis press conference on November 27, 1922. The next day he responded to criticism with this statement: "While Mr. Grove appreciates the sentiment that has existed for many years on the part of patrons of the Battery Park Hotel and the residents of Asheville, the hotel is rapidly outgrowing its usefulness."<sup>41</sup> The Asheville Citizen supported Grove, maintaining that Asheville's "advancement largely depends upon adequate hotel facilities."<sup>42</sup>

Grove felt that the Hotel's spacious grounds took up too much valuable real estate, land that could be better utilized by the expanding community. He also felt that Asheville had enough luxury hotels, especially his Grove Park Inn, but needed a good commercial hotel, catering to businessmen and tourists of modest means. His plan was to use the dirt removed from the hill to fill a ravine and create new property. Shortly after Grove announced his plans another Asheville entrepreneur, L. B. Jackson, announced his plan of building a multi-purpose skyscraper, the first in Asheville.<sup>43</sup> These two announcements were largely responsible for touching off the real estate boom.

The leveling of Battery Park Hill was completed by 1924 at great expense. The recovered dirt was used to fill south of Patton Avenue, forming Coxe Avenue. A new Battery Park Hotel, designed by prominent New York hotel architect William Stoddart, opened in September of 1924. Although the 12 story hotel was less elegant than the old Battery Park, it did fill Asheville's need for a commercial hotel. The Southern Tourist hailed the hotel as "graceful, yet imposing. It ... vies with the majesty of the distant mountain peaks it overlooks."<sup>44</sup> The remainder of the created property was filled by a new Post Office building, the Asheville Citizen-Times building, the Bell Telephone Building, and numerous department stores, offices, and other buildings.<sup>45</sup> In 1926 Grove started building the Grove Arcade, an ambitious project which would occupy an entire city block of the property formed from the Battery Park hill. Grove envisioned the Arcade as the centerpiece of downtown Asheville. It would serve three functions. It would be a tourist center, it would "enhance the value of the surrounding property by the large number of business establishments expected to be houses in this central point," and it would create a "uniform...treatment of the plaza."<sup>46</sup> The project was halted in January of 1927 by Grove's death, but was completed, with some compromises (the planned skyscraper was not built) in 1929 by Walter P. Taylor.<sup>47</sup>

L. B. Jackson's project also met with success. Fully rented before it was built, the 13 story Jackson Building was completed in 1924, and opened on July 1st of that year. It contained a variety of professional establishments, including

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legal firms, realtors, insurance agencies, engineering firms, accountants, finance companies, and even a commercial artist. The first floor was completely occupied by Jackson's highly successful real estate concern.<sup>48</sup> The young realtor, twenty-seven when he began the Jackson Building, was a dynamo in the 1920's speculation. All across western North Carolina were signs reading "See L.B.", and Jackson had a piece of many projects in the downtown, from the promotion of North Market Street to the levelling of Buxton Hill at the foot of Church Street.<sup>49</sup>

Both the Jackson Building and the Grove complex were oriented towards the professionals and commerce, and were somewhat successful in balancing Asheville's tourist oriented economy. Nonetheless, tourism remained the bulwark of the mountain community in this period. The nature of this tourism had been modified somewhat since the turn of the century, however, shifting from the tubercular and the elite to tourists from the broad middle class. In the 1920's Asheville undertook a massive advertising campaign on behalf of itself, a Chamber of Commerce project funded by a special city property tax.<sup>50</sup> A progress report in 1924 detailed the progress of the program:

The national advertising campaign was inaugurated on January 1 of the current year 1924 ... Asheville advertising has appeared in 342 magazines, newspapers and trade journals. Publicity, convention and information bureaus have been organized and are operating efficiently. One hundred and twenty-eight members of the Chamber of Commerce participated in the first annual Goodwill Tour, visiting important cities of the Carolinas, Georgia and Florida on a chartered train of Pullmans equipped with every modern convenience for traveling. The Chamber of Commerce conducted an exhibit of products and resources which filled 1600 feet of space on the main floor of the Southern Exposition in New York. Representatives are now conducting exhibits in the travel and resort departments of the Canadian National Exposition at Toronto and the Western Ontario Fair at London. Exhibits are planned for other important fairs and expositions. An information service car has just completed a tour of the North, East, and Middle West, posting direction signs on 6300 miles of national highways, distributing literature and making personal calls upon prospects who have responded to other advertising.<sup>51</sup>

The report described bustling activities -- fifty-eight conventions, direct mail queries averaging 5000 inquiries per month, and 80,000 pieces of literature distributed nationwide in a six month period. 600,000 visitors were expected to come to western North Carolina in the spring and summer of 1925.<sup>52</sup> Asheville offered tourists and conventioners a wide choice of hotels -- the Battery Park;

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the George Vanderbilt, opened in 1924 and designed by William L. Stoddart;<sup>53</sup> the Asheville-Biltmore Hotel, opened in 1926 under the ownership of L. B. Jackson and others;<sup>54</sup> and the Langren Hotel opened in 1912.<sup>55</sup>

Asheville dedicated an impressive new city hall in 1928, designed by Douglas Ellington, a prominent Asheville architect.<sup>56</sup> Adjacent to the city hall, the present Buncombe County Courthouse, designed by William Milburn and Heister of Washington, D.C., was also completed in 1928.<sup>57</sup> These two contrasting buildings dwarfed their predecessors and indicated the extent to which government had grown in Asheville and Buncombe County. The old city hall and county courthouse were demolished, opening a grand vista.

Another civic improvement of great importance to the downtown, a tunnel through Beaucatcher Mountain that greatly reduced the difficulty of getting to the city, was also completed in the 1920's. The quantity and quality of new construction in the downtown in the 1920's are remarkable. The quality may in large part be attributed to the city's corps of architects, most of whom had been attracted to Asheville from some other place, either before or during the boom. Perhaps the most accomplished of these was Douglas D. Ellington, a Clayton, North Carolina, native who had spent part of his architectural education at the Ecole des Beaux-Arts in Paris, and who had taught at Drexel Institute, Columbia University and the Carnegie Institute of Technology. Coming to Asheville in the early 1920's, he managed to garner many of the major architectural commissions of that decade, including the City Hall, First Baptist Church, Lee Edwards High School, and S and W Cafeteria.<sup>58</sup> It is almost entirely to the work of Ellington that Asheville owes its reputation as an "Art Deco" city, his work in that style being nationally significant. Other architects drawn to the city by the boom include Henry I. Gaines, formerly of Greenville, S. C., Ronald Greene of Coldwater, Michigan, later associated with W. Stewart Rogers, and James D. Beacham of Beacham and Le Grand of Greenville. They joined native and earlier immigrant architects William and Anthony Lord (the former from Syracuse, New York), Charles N. Parker from Hillsboro, Ohio, W. J. East, Victor Breeze,<sup>59</sup> R. S. Smith and his partners Ralph and A. Heath Carrier, William Dodge and others.

While the peak of Asheville's land boom was in the mid-1920's, large scale development continued until the end of the decade. Population grew from 28,504 in 1920 to 50,193 in 1930. Great fortunes were made in this decade, but most existed only on paper. On November 20, 1930, Asheville's largest financial institution, the Central Bank and Trust Company, with combined assets of over 52 million dollars, closed its doors. Five other Asheville banks closed almost immediately, with about two dozen other western North Carolina banks following suit. Buncombe County, the city of Asheville, and the public school system lost almost eight



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million dollars. John Mitchell, Chief State Bank Examiner of North Carolina, placed the blame for the collapse squarely on the banks themselves for lending huge amounts of money at inflated values with insufficient security, thereby making themselves unable to meet the demands of their depositors.<sup>60</sup>

The bank collapse nearly paralyzed Asheville. Within months the city commissioners resigned, the president of the Central Bank and Trust Company was sentenced to prison, and Asheville's mayor committed suicide. Building virtually ceased as the turbulent decade came to an end.<sup>61</sup>

The decade from 1920 to 1930 had been a controversial period in Asheville history. Many people agree with Thomas Wolfe that the era was marked by greed and tawdry excess. Jonathan Daniels blamed the boom and its subsequent collapse on George Vanderbilt and E. W. Grove, accusing them of raising false hopes in the people of Asheville and corrupting their values.<sup>62</sup> D. H. Ramsey, longtime editor of the Asheville Citizen-Times, charged that "Dr. Grove, with his vast development on Battery Park Hill did much to wrench the city's growth out of its normal bounds."<sup>63</sup> Others, however, argue that Grove was the father of modern Asheville. Historians Ina and John Van Noppen argue that critics of Vanderbilt and Grove ignore the genuine affection the two men had for the mountain community.<sup>64</sup> Fred Seely, Jr., grandson of Grove and son of the man who was Grove's partner in the building of the Grove Park Inn, claims that had Grove not come to Asheville "it would have remained a small mountain town" without the benefits of tourism and industrialization.<sup>65</sup> If the decade was marked by excess and greed, it was also marked by a progressive spirit that resulted in the building of many of Asheville's finest structures, and the growth of Asheville as one of the country's most popular tourist cities.

The absence of capital and a dearth of tourists made the 1930's a bleak decade for much of Asheville, with only occasional boosts. Agriculture improved, particularly tobacco, when the Carolina Tobacco Warehouse opened in 1931. The Public Works Administration put unemployed men to work on projects like tearing down the old city auditorium and building a new Municipal Auditorium, which opened in 1937. It wasn't until the late 1930's, however, that construction and tourism increased to significant levels.<sup>66</sup>

This recovery was followed by World War II which brought great change to Asheville. The biggest change occurred in 1942 when the Federal government took over the Grove Arcade building. The government purchased the building for \$275,000 and located the General Accounting Office's Postal Accounts Division in it.<sup>67</sup> The Weather and Communications Wings of the Army Air Corps took over City Hall. The Grove Park Inn was used as an internment center for Axis nations and later as a

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rest center for U. S. naval officers. The Kennilworth Inn became a naval convalescent center, while both the Battery Park and George Vanderbilt hotels were used as distribution centers. An airport, the Asheville-Hendersonville Airport, was built to handle the increased traffic created by Asheville's wartime importance. After the war the airport added a new dimension to Asheville, giving it greater accessibility to the rest of the country. The Grove Arcade remained in the hands of the government, eventually housing Environmental Data Service Branch of the U. S. Weather Bureau, while the city's hotels returned to their pre-war status in 1945.<sup>68</sup>

The two decades after the bust of 1930 were ones of limited growth for Asheville. The population of the city increased by only about 3,000 from 1930 to 1950, less than 10% of the growth of the preceding 20 year period.

After the war tourism re-established itself as the staple of Asheville's economy, with some modifications. Road improvement in the mountain area has continued the shift of focus of the mountain tourist industry to the middle class. Hotels, which had their heyday in the 1920's, have declined, with both the Battery Park and the George Vanderbilt closing. Although Asheville is still central to the area's tourist industry, the tourist dollar has increasingly been spread around into a number of mountain communities.<sup>69</sup>

Asheville has responded to this by diversifying its economy, agriculture continues its significance in Buncombe County, with Asheville an important distribution point.<sup>70</sup> A primary recent focus has been the expansion of Asheville's industrial base to counteract out migration of young people who could not be absorbed into the city's economic life.<sup>71</sup> Asheville has had success in attracting industries to the city. The largest industrial concern in the area is the Enka Corporation, a producer of fibers, founded in Asheville in 1928.<sup>72</sup> Other have followed, attracted by western North Carolina's large labor pool.

In the 1960's and early 1970's Asheville began to redevelop its downtown through public means, including an urban renewal effort east of N. Spruce Street that involved considerable clearance. Today the city is embarked on a redevelopment movement for downtown that aims to build on the existing fabric through rehabilitation and the addition of compatible new structures.

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FOOTNOTES

<sup>1</sup>Ora Blackmun, Western North Carolina: Its Mountains and Its People to 1880 (Boone: Appalachian Consortium Press, 1977), 43-48, hereinafter cited as Blackmun, Western North Carolina.

<sup>2</sup>Blackmun, Western North Carolina, 30-31.

<sup>3</sup>Blackmun, Western North Carolina, 56-64.

<sup>4</sup>John Preston Arthur, Western North Carolina: A History (Raleigh: Buncombe Chapter of the Daughters of the American Revolution, 1914, 68, hereinafter cited as Arthur, Western North Carolina: A History; Blackmun, Western North Carolina, 80-81, 257-260.

<sup>5</sup>Arthur, Western North Carolina: A History, 144-45; Joan and Wright Langley, Yesterday's Asheville (Miami: E. A. Seeman Publishing Company, 1975), 15, hereinafter cited as Langley, Yesterday's Asheville.

<sup>6</sup>Langley, Yesterday's Asheville, 17; Martha Norburn Allen, Asheville and Land of the Sky (Charlotte, Heritage House, 1960), 51, hereinafter cited as Allen, Asheville.

<sup>7</sup>Langley, Yesterday's Asheville, 17.

<sup>8</sup>Ina W. Van Noppen and John J. Van Noppen, Western North Carolina Since the Civil War (Boone: Appalachian Consortium Press, 1973), 378-379, hereinafter cited as Van Noppen, Western North Carolina Since the Civil War.

<sup>9</sup>Haywood County was created from Buncombe County in 1808, Yancey County in 1833, Henderson County in 1838, and Madison County in 1851. The newer counties also spawned other counties. Allen, Asheville, 50.

<sup>10</sup>A. R. Newsome (ed.), "John Brown's Journal of Travel in Western North Carolina in 1795," North Carolina Historical Review, XI (October, 1934), 304.

<sup>11</sup>Grady L. E. Carroll (ed.), Francis Asbury in North Carolina: The North Carolina Portions of "The Journal of Francis Asbury" (Nashville: Parthenon Press, n.d.), 230.

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<sup>12</sup>Langley, Yesterday's Asheville, 21-23; Blackmun, Western North Carolina, 288-290.

<sup>13</sup>Blackmun, Western North Carolina, 293.

<sup>14</sup>Louisa H. Rogers to daughters, July 10, 1824, Louisa H. Rogers Papers, Southern Historical Collection, University of North Carolina.

<sup>15</sup>Blackmun, Western North Carolina, 215; Langley, Yesterday's Asheville, 23-24.

<sup>16</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>17</sup>Times (Asheville), November 30, 1937; February 8, 1929.

<sup>18</sup>Van Noppen, Western North Carolina Since the Civil War, 255-56.

<sup>19</sup>Van Noppen, Western North Carolina Since the Civil War, 256; Hugh Talmage Lefler and Albert Ray Newsome, North Carolina: The History of a Southern State (Chapel Hill, University of North Carolina Press, third edition, 1973), 493-494, hereinafter cited as Lefler and Newsome, North Carolina.

<sup>20</sup>Van Noppen, Western North Carolina Since the Civil War, 257-259.

<sup>21</sup>Van Noppen, Western North Carolina Since the Civil War, 259; Langley, Yesterday's Asheville, 32.

<sup>22</sup>Langley, Yesterday's Asheville, 34.

<sup>23</sup>Times (Asheville), June 12, 1938; July 9, 1939; Van Noppen, Western North Carolina Since the Civil War, 384-385.

<sup>24</sup>"Stroke Kills Tench C. Coxe," Asheville Times, May 26, 1926, p. 1-2.

<sup>25</sup>Van Noppen, Western North Carolina Since the Civil War, 298-301.

<sup>26</sup>"Art in Business Blocks," Asheville Daily Citizen, August 16, 1895, p. 4.

<sup>27</sup>Files of the Survey and Planning Branch, North Carolina Division of Archives and History.

<sup>28</sup>Citizen (Asheville), September 15, 1938; Citizen-Times (Asheville), November 2, 1969.

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<sup>29</sup>Health Resorts of the South (Boston: George H. Chapin, 1892), 254.

<sup>30</sup>Van Noppen, Western North Carolina Since the Civil War, 379-382; Langley, Yesterday's Asheville, 44; Citizen (Asheville), March 30, 1975.

<sup>31</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>32</sup>Langley, Yesterday's Asheville, 57.

<sup>33</sup>Quoted in Van Noppen, Western North Carolina Since the Civil War, 385.

<sup>34</sup>Charlotte Observer, January 28, 1927.

<sup>35</sup>Van Noppen, Western North Carolina Since the Civil War, 385; Citizen-Times (Asheville), March 26, 1950.

<sup>36</sup>Thomas Wolfe, Look Homeward, Angel (New York: Charles Scribner's Sons, 1929). Much of Asheville reacted to Look Homeward, Angel with outrage, accusing Wolfe of being a scoundrel, a repeater of vile gossip, and worse. It wasn't until after his death in 1938 that Asheville completely embraced Wolfe's works.

<sup>37</sup>"Haywood Street Sees Spectacular Rise in Realty Values," Asheville Times, July 27, 1924.

<sup>38</sup>Clipping from the Asheville Citizen, May 12, 1938, in the files of the North Carolina Room, Pack Memorial Library.

<sup>39</sup>Citizen (Asheville), January 31, 1922.

<sup>40</sup>Thomas Wolfe, You Can't Go Home Again (New York: Harper and Brothers, 1940), 110-111.

<sup>41</sup>Citizen (Asheville), November 28, 1922.

<sup>42</sup>Citizen (Asheville), November 29, 1922.

<sup>43</sup>Citizen (Asheville), December 3, 1922; Citizen-Times (Asheville), March 26, 1950.

<sup>44</sup>"Asheville's Proud Acquisition," Southern Tourist, January, 1924.

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<sup>45</sup>Citizen-Times (Asheville), March 26, 1950; Allen, Asheville, 87-88.

<sup>46</sup>The Arcade Building [Publication of unknown origin].

<sup>47</sup>Citizen-Times (Asheville), January 26, 1969.

<sup>48</sup>Times (Asheville), July 6, 1924.

<sup>49</sup>"Faith in Asheville Moving Mountains and Making Land," Asheville Times, April 18, 1926, Real Estate Section, p. 1-2.

<sup>50</sup>"Remarkable Results of Energy, Initiative and Vision," Manufacturers' Record [Publication of unknown date and origin]

<sup>51</sup>Ibid.

<sup>52</sup>Ibid.

<sup>53</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>54</sup>Times (Asheville), May 9, 1926.

<sup>55</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>56</sup>Citizen-Times (Asheville), March 26, 1950; Citizen-Times (Asheville), August 28, 1960.

<sup>57</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>58</sup>Hinson, Mary Alice and Topkins, Robert, National Register Nomination for the S and W Cafeteria, April, 1976.

<sup>59</sup>Files of the Survey and Planning Branch, North Carolina Division of Archives and History.

<sup>60</sup>Citizen-Times (Asheville), October 20, 1930, December 12, 1930; Van Noppen, Western North Carolina Since the Civil War, 386-388.

<sup>61</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>62</sup>Jonathan Daniels, Tar Heels: A Portrait of North Carolina (New York: Dodd, Mead, and Company, 1947), 221-223.

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<sup>63</sup>Undated Paper, D. H. Ramsey Papers, Southern Historical Collection.

<sup>64</sup>Van Noppen, Western North Carolina Since the Civil War

<sup>65</sup>Laurel Shackelford and Bill Weinberg (eds.), Our Appalachia, New York: Hill and Wang, 1977), 174-175.

<sup>66</sup>Langley, Yesterday's Asheville, 99; Citizen-Times (Asheville), March 26, 1950.

<sup>67</sup>Citizen-Times (Asheville), March 26, 1950.

<sup>68</sup>Langley, Yesterday's Asheville, 99-100, 115.

<sup>69</sup>Van Noppen, Western North Carolina Since the Civil War, 389-393.

<sup>70</sup>Van Noppen, Western North Carolina Since the Civil War, 276-279.

<sup>71</sup>A Population and Economic Analysis of the Asheville Metropolitan Area and the Western North Carolina Region That It Serves (Asheville: Metropolitan Planning Board of the City of Asheville and Buncombe County, 1966), 34-36, 105-108.

<sup>72</sup>Citizen-Times (Asheville), March 26, 1950.

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ITEM NUMBER 9 PAGE 2

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NATIONAL PARK SERVICE

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INVENTORY -- NOMINATION FORM**

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to its intersection with Southside Avenue. It then follows Southside Avenue south to its intersection with Ashland Avenue. The line then follows Ashland Avenue north to its intersection with Hilliard Avenue. From that point it travels west along Hilliard Avenue to its intersection with Pearl Street. It then travels north along Pearl Street to its intersection with Patton Avenue. From that point it travels west along Patton Avenue to a point west of its intersection with Haywood Street, then north and east to intersect with the line of Interstate 240. It then follows the line of Interstate 240 to the beginning point.

NOTE: Since this description was written and typed, and the maps outlined and marked and reproduced, we have received and read HOW TO #1, which includes a section on writing boundary descriptions. In accordance with these recent instructions we append to the above boundary description this statement: that all these boundary lines where they are to be construed not as the center line of the street but as being the property line of the block bounded by the street mentioned, in general toward the inside or center of the district and multiple resource area. We find that this does not change the amount or character of the property nominated, and does reflect the latest instructions. At this point it is unduly difficult to redo the whole nomination and maps, and we believe this statement will suffice to clarify the boundaries.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See bibliography for Multiple Resource Nomination

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 85 acres

UTM REFERENCES

A 

17	359230	3940450
ZONE	EASTING	NORTHING

B 

17	359800	3939470
ZONE	EASTING	NORTHING

C 

17	358720	3939480
ZONE	EASTING	NORTHING

D 

17	358440	3940400
ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

The boundary line of the Downtown Asheville Historic District begins at the intersection of College and Valley Streets and runs southwest along Valley Street to the alley at the rear of 205 College Street. The line then travels west along the alley to its intersection with Davidson Street and south along Davidson Street to Marjorie Street. From there the line travels west along Marjorie Street to Spruce Street and south along Spruce Street to Eagle Street. It then travels east along Eagle Street to the east

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

STATE	CODE	COUNTY	CODE
-------	------	--------	------

STATE	CODE	COUNTY	CODE
-------	------	--------	------

## 11 FORM PREPARED BY

NAME/TITLE David R. Black, Architectural Historian, Survey and Planning Branch

ORGANIZATION

N. C. Division of Archives and History

DATE

STREET & NUMBER

109 East Jones Street

TELEPHONE

(919) 733-4763

CITY OR TOWN

Raleigh

STATE

North Carolina 27611

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

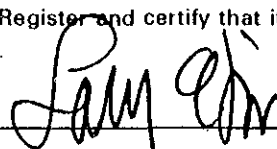
NATIONAL ☐

STATE ☒

LOCAL ☐

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE

DATE 12/18/78

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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

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CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

property line of the Mt. Zion Church, where it follows that property line south and west back to Spruce Street, which it follows southwest to Market Street. From that point it travels southwest to Sycamore Street and then west along Sycamore Street to Biltmore Avenue. At Biltmore Avenue the line travels north to the Avenue's intersection with Aston Street and west along Aston Street to South Lexington Avenue. At South Lexington Avenue it turns south and travels to the southern property line of Trinity Church, which it follows west to Church Street. At Church Street it turns north and travels to the intersection of Church Street with Ravenscroft Drive, which it follows southwest to Hilliard Street. The line follows Hilliard Street to the alley behind 29 Ravenscroft Drive, which it follows north to Sawyer Street. From the intersection with Sawyer Street it travels east along Sawyer to the west property line of the Aston Apartments, which it follows north to Aston Street. It then follows Aston Street west to Buncombe Street and north along Buncombe Street to the alley behind 48-92 Patton Avenue. This alley it follows west to Coxe Avenue and then travels north along Coxe Avenue to Patton Avenue. At the intersection with Patton Avenue it turns west along Patton Avenue to the west property line of 129 Patton Avenue, which it follows north across Wall Street, along the rear wall line of the U. S. Post Office, to Post Street. It then travels east on Post to Otis and north on Otis to N. French Broad Avenue. At North French Broad Avenue it turns north and travels to the south property line of the First Church of Christ Scientist. The line then follows the rear property line of the church and of the Carolina Apartments to Haywood Street. The line then follows Haywood Street to the East property line of the rectory of St. Lawrence Church. It follows the rear property lines of the rectory and the church back to Haywood Street. It follows Haywood Street south to its intersection with Vanderbilt Place and then east along Vanderbilt Place to the west wall of the city's parking structure. It follows this line south to Walnut Street and then east along Walnut to Rankin Avenue. At Rankin Avenue it turns north and follows the rear property lines of the Tyler Building at the northwest corner of Walnut Street and North Lexington Avenue to their intersection with North Lexington Avenue. The boundary line then follows North Lexington Street to its intersection with Broadway, south along Broadway to Woodfin Street, then east along Woodfin to the former line of North Spruce Street. From that point the line travels south along the North Spruce Street line to College Street and then east along College Street to the point of beginning.

NOTE: Since this description was written and typed, and the maps outlined and marked and reproduced, we have received and read HOW TO #1, which includes a section on writing boundary descriptions. In accordance with these recent instructions we append to the above boundary description this statement: that all these boundary lines where they are streets are to be construed not as the center line of the street but as being the property line of the block bounded by the street mentioned, in general toward the inside or center of the district and multiple resource area. We find that

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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CONTINUATION SHEET

ITEM NUMBER 10 PAGE 2

this does not change the amount or character of the property nominated, and does reflect the latest instructions. At this point it is unduly difficult to redo the whole nomination and maps, and we believe this statement will suffice to clarify the boundaries.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

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Library.

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of the Daughters of the American Revolution, 1914.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY See District and Survey Forms

UTM REFERENCES

A	17	359930	3940560	B	17	359280	3938740
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	17	358280	3938740	D	17	358320	3940560

### VERBAL BOUNDARY DESCRIPTION

The Downtown Asheville Multiple Resource District begins at the intersection of Interstate 240 and Charlotte Street. It then travels south along Charlotte Street to its intersection with Woodfin Street, then east along Woodfin Street to the northeast corner property lines of 159 Woodfin Street. It then travels south and west along the property lines of 159 Woodfin to where the line intersects with Charlotte Street. From there it follows Charlotte Street to its intersection with College Street. It follows College Street west to its intersection with Valley Street, then southwest along Valley Street

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE Description prepared by David R. Black, Survey & Planning Branch; Archeological component prepared by John W. Clauser, Archeology Branch; Significance prepared by Jim Sumner, Research Branch, and David R. Black.

ORGANIZATION

DATE

Division of Archives & History

STREET & NUMBER

TELEPHONE

109 East Jones Street

(919) 733-4763

CITY OR TOWN

STATE

Raleigh

North Carolina 27611

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

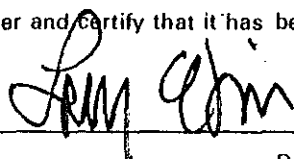
NATIONAL \_\_\_\_

STATE X

LOCAL \_\_\_\_

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE State Historic Preservation Officer

DATE September 14, 1978

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER



## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See bibliography for Multiple Resource Nomination

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 85 acres

UTM REFERENCES

A 

17	3591820	3940400
ZONE	EASTING	NORTHING

  
c 

17	358720	3939480
ZONE	EASTING	NORTHING

B 

17	359800	3939470
ZONE	EASTING	NORTHING

  
D 

17	358440	3940400
ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

The boundary line of the Downtown Asheville Historic District begins at the intersection of College and Valley Streets and runs southwest along Valley Street to the alley at the rear of 205 College Street. The line then travels west along the alley to its intersection with Davidson Street and south along Davidson Street to Marjorie Street. From there the line travels west along Marjorie Street to Spruce Street and south along Spruce Street to Eagle Street. It then travels east along Eagle Street to the east

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME/TITLE David R. Black, Architectural Historian, Survey and Planning Branch

ORGANIZATION  
N. C. Division of Archives and History

DATE

STREET & NUMBER  
109 East Jones Street

TELEPHONE  
(919) 733-4763

CITY OR TOWN  
Raleigh

STATE  
North Carolina 27611

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

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NATIONAL ☐

STATE ☐

LOCAL ☐

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TITLE

DATE

FOR NPS USE ONLY

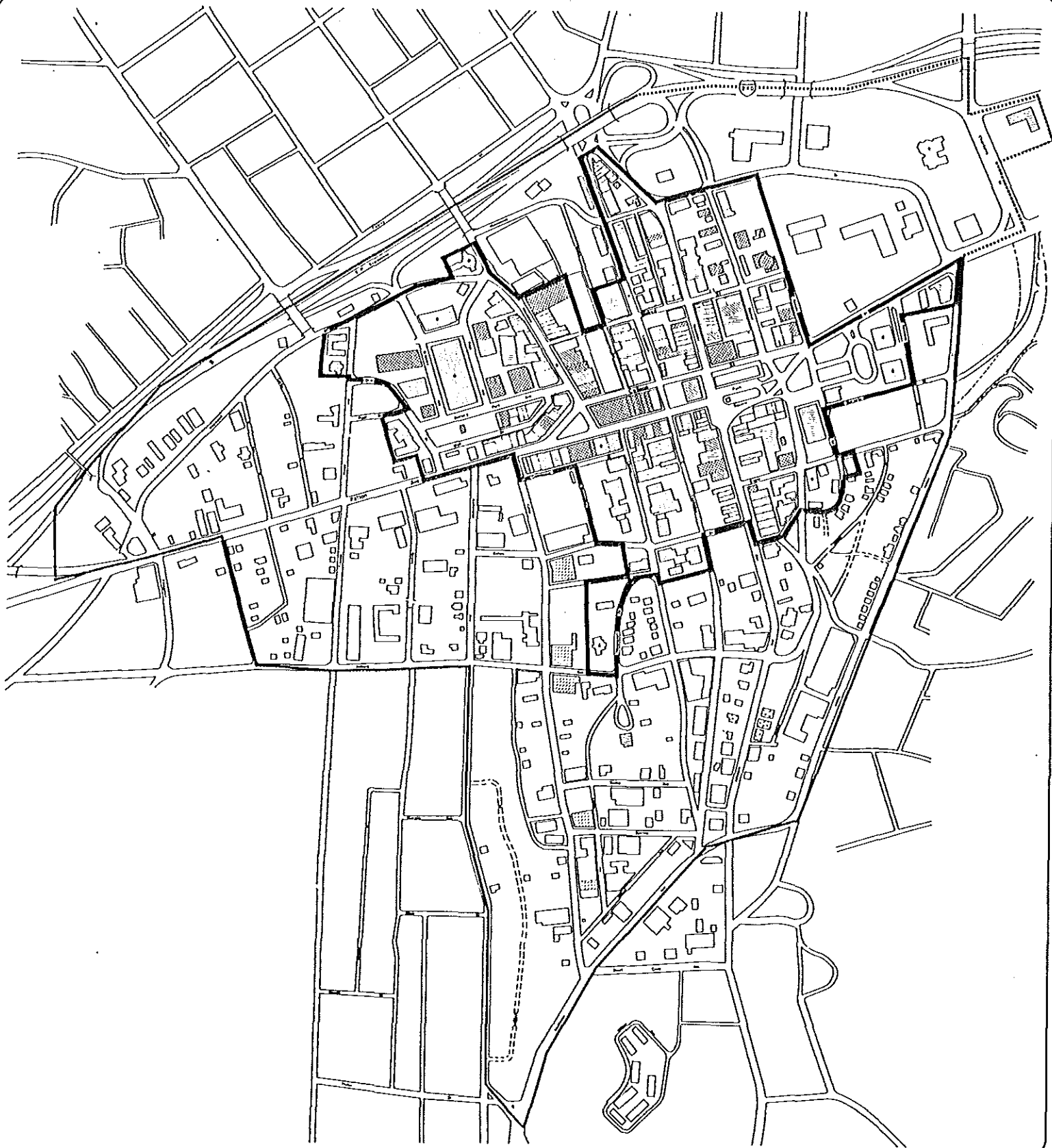
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:












DATE

KEEPER OF THE NATIONAL REGISTER



Prepared By  
**CITY OF ASHEVILLE**  
**DIVISION OF PLANNING**  
 Roy Trantham, Mayor  
 Ken Michalove, City Manager  
 Neil Emrick, Jr., Planning Director  
 For The  
**ASHEVILLE**  
**REVITALIZATION**  
**COMMISSION**  
 February, 1978

### DOWNTOWN HISTORIC DISTRICT

-  MULTIPLE RESOURCE AREA
-  HISTORIC DISTRICT
-  KEY BUILDINGS
-  CONTRIBUTING BUILDINGS
-  LINKING BUILDINGS
-  INTRUSIONS
-  NATIONAL REGISTER
-  NATIONAL HISTORIC LANDMARK
-  COXE AVENUE CLUSTER
-  BILTMORE AVENUE CLUSTER
-  INDIVIDUAL ENTRIES

