

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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

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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC The Manor and Cottages

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

265 Charlotte Street

\_\_ NOT FOR PUBLICATION

CITY, TOWN

Asheville

CONGRESSIONAL DISTRICT

\_\_ VICINITY OF

11th

STATE

North Carolina

CODE  
37

COUNTY

Buncombe

CODE

21

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input checked="" type="checkbox"/> PUBLIC ACQUISITION	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME Maple Cove, Inc.  
c/o R. L. Bailey and others--see attached list

STREET & NUMBER

Albemarle Offices, 247 Charlotte Street

CITY, TOWN

Asheville

STATE

\_\_ VICINITY OF

North Carolina 28801

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC. Buncombe County Courthouse, Register of Deeds

STREET & NUMBER

CITY, TOWN

Asheville

STATE

North Carolina

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

DATE

\_\_ FEDERAL \_\_ STATE \_\_ COUNTY \_\_ LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN

STATE

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" 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 Manor, ca. 1899, situated on the western slope of Sunset Mountain in the Albemarle Park section of Asheville, N.C., is a rambling group of interconnecting wings which picturesquely combines the elements of Shingle, Tudoresque, and Dutch Colonial Revival in the highest imaginative spirit of the late nineteenth century period in English and American design. The hotel complex, with its sobriquet "An English Inn in America," crowns a knoll that slopes down to Charlotte Street and describes a wide, graceful arc giving the structure the appearance of strong kinship with its site on the hillside.

At the entrance to the grounds is the impressive Lodge, ca. 1899, which arches over the drive. This was the first of the buildings to be erected on the site and originally served both as a residence and as the office for the inn. A two-story shingle and rock tower projects at the left and is balanced by a slightly projecting ell of shingle, stucco and timber on the right.

The main portion of the inn was built soon after the property, originally part of the Deaver Farm, was purchased in 1886 by William Green Raoul, president of the Georgia Central and the Mexican Central railroads. This portion is a twenty-five room five-part structure of rough field rock above which is a stucco and timber level. It is surmounted by three story-and-a-half gables asymmetrically designed. The gable ends facing the street are sheathed with slate-grey weathered shingles. The northern gable represents a salt-box in appearance, the central gable is an overshot flared triangle supported on a two-story timbered bay, and the south gable is Dutch gambrel in form. Seven chimneys of rough stone and brick accent the roof lines, three piercing the ridges and four projecting from the faces of the connecting hyphens.

A second wing, built in 1903, angles out at the north from the main mass of the inn towards the road and appears to float above the sloping lawn on a stuccoed base punctuated with semicircular arched doors and brick voussoirs. The main level of this wing is Tudoresque, the spaces below the row of windows being framed with cross timbering painted deep red. A large brick chimney with vertical banding and a tall arched window centered on its face gives a vertical emphasis where the roof ridge joins another shingled gable near its western termination. The ground floor contains a large auditorium.

The third wing, less picturesque than its neighbors, projects in the opposite direction and is interesting for its angularity and close grouping of windows. This section was added to the complex in 1913-1914. Here the entire ground floor is of rough stone below a three-story mass of grey shingles.

The interior of the Manor is richly carved and ornamented with heavy moldings and cornices. It is believed that the work was executed by Italian workmen from the Biltmore Estate. (Thomas Wadley Raoul, who operated the inn for his father, was a former president of the Biltmore Company.) The reception hall, now used for the lobby, contains an immense brick fireplace, open on two sides, with inset triple arched niches over the fire openings. The tall, elaborate wrought iron fire dogs and screens are Richardsonian in character. A long, curved, glass-enclosed sun corridor leads from the lobby to the

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dining room in the 1913 wing. The latter is an enormous angular space which takes up the entire main floor and connects through a covered bridgeway over the service court to the kitchen. Various lounges, writing rooms and game rooms flow from the lobby beneath wide arches supported on square piers decorated with carved composite capitals. In the main lounge is an elliptical Tiffany-type stained glass window of flowers and vines with a spider web painted to the side.

The Club House, ca. 1903, now somewhat altered for use as offices, is to the south of the Manor and Lodge. Originally it contained the tennis courts, bowling alleys, pool and billiard rooms and a reading lounge. It is an L-shaped structure of stone and timber with a long gallery on the second floor. Three small hexagonal offices now dot the yard between the old tennis court and the Lodge, and, though modern, are in character with the round and polygonal forms found on several of the earlier buildings.

Nineteen cottages were placed throughout the park for the use of summer guests and were mainly erected between 1899 (the year the main portion of the Manor was completed) and 1920. As a promotional brochure noted, the cottages were given individual names "which themselves enchant and allure": Columbus, Clio, Clematis, Cherokee, Galax, Manzanita, etc. The cottages have now become private residences. Each was designed as an entity yet reflected the picturesque character of the inn with various combinations of Shingle, Tudoresque and Colonial Revival style. Five of the cottages, all whose names begin with the letter "C", were designed for parties desiring privacy yet with the full services of the inn available. Included in this group are:

Columbus, ca. 1899. A story-and-a-half T-shaped cottage of shingle and timber, containing five bedrooms, one bath, two sitting rooms with open fireplace, and two porches.

Clover, ca. 1899. A story-and-a-half L-shaped cottage with a tower at the junction of the wings, containing six bedrooms, two baths, a sitting room with open fireplace, and two porches.

Clio, ca. 1903. A two-and-a-half story cottage in the Chalet style, with a double story porch and square lattice in the gables, containing eight bedrooms and two baths.

Clematis, ca. 1903 (now named Laurel). A two-story cross-form cottage of shingle, stucco, and timber with bay windowed dormers in the wings, containing nine bedrooms, three baths, and two porches.

Cherokee, ca. 1903. A three-story gabled cottage with overhanging eaves, shingled above a rock base, containing fourteen bedrooms, four baths, and five porches.

The following cottages were built to be rented as furnished housekeeping units:

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Galax, ca. 1910. A two-story T-shaped shingle cottage in the Classical Revival style with gambrel roofs, containing four bedrooms, one bath, sitting room, study, dining room, kitchen, pantry, two servants' rooms, servants' bath, and laundry.

Manzanita, ca. 1914. A one-story low hipped roof bungalow of stone and shingles with corner porch and massive chimneys.

Dogwood, ca. 1920. A large story-and-a-half rustic shingle cottage with a continuous shed dormer across the main facade, casement windows and a bracketed hood over the entrance.

Milfoil, ca. 1914. A two-part shingle, stucco and timber cottage with a three-story hipped main section and a one-story gabled wing. The pediment over the porch in the wing is shingled in an inverted fan shape with the base of the fan at the peak.

Shamrock, ca. 1914. A three-story, Tudoresque shingle, stucco and timber cottage similar in form to the main section of The Manor but in diminutive scale. It has a high peaked central gable above a bay-windowed projection and contains three bedrooms, bath, reception hall, sitting room, dining room, kitchen, pantry, servants' room, and porch.

Rose Bank, ca. 1914. A two-story shingle cottage (strongly reminiscent of the work of Maine architect William Ralph Emerson) with a projecting Dutch gambrel wing and double porches. The second story porch is inserted below the main roof line and is framed into the house through a quarter arch. It contains five bedrooms, two baths, living room, dining room, kitchen, pantry, three servants' rooms, servants' bath, laundry, refrigerator room, and three porches--including a kitchen porch.

Orchard, ca. 1914. A two-story Tudoresque shingle cottage with a high ridge and double, over-shot dormers placed in the center and right bays of the main facade. It contains four bedrooms, one bath, reception hall, sitting room, dining room, kitchen, pantry, two servants' rooms, servants' bath, and a partially enclosed porch with removable sash (now completely open).

Crow's Nest, ca. 1914. A story-and-a-half shingle and rock cottage containing two bedrooms, bath, living room, dining room, kitchen, pantry, servants' room, and two porches.

The following five cottages were known as "Border Row Cottages":

Dahlia, ca. 1914. A Colonial Revival shingle cottage with a wide porch across half the main facade, a balcony set into the porch roof, and wide eaves supported on rectangular modillions.

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Daffodil, ca. 1914. A reverse carbon of Dahlia.

Hollyhock, ca. 1914. A two-story shingle cottage with a double overshoot gable end, and enclosed porch ell.

Marigold, ca. 1914. A carbon of Hollyhock.

Larkepur, ca. 1914. A shingle cottage similar to Hollyhock and Marigold, though smaller.

The remaining structures were built during subsequent years as private residences in Albemarle Park:

Foxhall, ca. 1914. A two-and-a-half story cottage, originally stucco and shingle, which has been refaced with brick veneer on the first story and grey asbestos siding above. The structure has interesting roof lines and fenestration.

Fox Den, ca. 1914. A two-story gambrel roofed garage apartment of stucco and timber adjoining Foxhall.

Chipmunk, ca. 1920. A two-story gambrel roofed Tudoresque cottage with Classical Revival decorative additions.

Chestnut Hill, ca. 1920. A low roofed timber, brick and stucco cottage with a double story porch at the left corner.

Twin Oaks, ca. 1920. A two-and-a-half story stucco and brick apartment house with double story open porches on each side. The house sits on a rustic stone basement and has brick quoins and window surrounds similar to Chestnut Hill.

Kalmia, ca. 1914. A two-story stucco and timber cottage similar in character with Foxhall. It has massive stone chimneys, open porches and a large window on the stair landing.

Beech Tree, ca. 1965. A two-story house built into the side of the hill. It has a low gable roof, aluminum sash windows, and is covered with wide clapboards above a brick veneered first story.

Fruit Tree, ca. 1945. A small brick bungalow.

Pine Tree, ca. 1914. A two-story hipped roof house with German siding and Colonial Revival features.

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Raven's Nest, ca. 1925. A two-and-a-half story pseudo-colonial house with German sided weatherboarding. It is built close to the road. Painted grey.

The Willows, ca. 1925. A two-story Colonial Revival house of three bays with French doors flanking the central entrance. Three arched dormers pierce the roof and the house is faced with grey stucco.

Ava Glen, ca. 1914. A one-and-a-half story Tudoresque cottage with a long dormer and porch across the front, and diamond paned windows.

Fir Cottage (211 Charlotte Street), ca. 1914. A two-story shingle and half-timber house of asymmetrical plan with grouped windows and a corner porch.

House at 52 Terrace Road, ca. 1945. A one-story ranch house with white siding.

House at 30 Canterbury Road, ca. 1945. A one-story ranch house with red siding.

Breezemont, ca. 1925. A large two-story brick Colonial Revival house with a central pedimented bay, modillion cornices and Palladian windows. It is set atop a steep slope of ground within the switchback of the road which winds up toward Summit Mountain.

House at 35 Canterbury Road, ca. 1950. A story-and-a-half brick dwelling with arched casement windows in the center section, an arched entranceway and semi-circular dormers. The upper portions and the gables are finished with weatherboards.

House at 167 Cherokee Road, ca. 1965. A modern one-story low gabled brick house built on a high knoll near the eastern extremity of Albemarle Park. Though reflecting a different era from that of The Manor, the house echoes the floating quality of the 1903 wing and the cantilevered decks of the original wing of the inn.

House at 165 Cherokee Road, ca. 1965. A one-story brick and clapboard house with Palladian windows. The window in the central part of the house has diamond shaped panes in wood muntins, giving a slight Tudoresque flair.

House at 163 Cherokee Road, ca. 1965. A modern one-story low gabled brick and board and batten house fairly well screened from the road.

Possum Trot, ca. 1920. A two-story shingled cottage on a full story brick base. The house is a good example of the mountain cabin with its low-slung roofs, log porch railings and supports, projecting bays, and asymmetrically grouped fenestrations.

154-A Cherokee Road, ca. 1920. A two-story garage apartment adjoining Possum Trot. The structure is similar but less picturesque than its neighbor.

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House at 50 Cherokee Road, ca. 1970. A one-story ranch house of rough-edged weatherboarding, with low gable roofs, a large wooden desk across the front which is enclosed with log railings, and a stone basement. The house sits picturesquely in a hollow reached by a rustic bridge.

Wildfell, ca. 1940. A two-and-a-half story shingle house of pseudo-colonial style set behind a stand of evergreen trees and reached by a rustic bridge over a stream bed. Painted yellow.

Brown Bear, ca. 1940. A two-and-a-half-story shingle house of pseudo-colonial style built on a stone foundation set on a stone terrace.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" 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 type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1899	<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 type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Resort History
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1898 to present

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Manor and Cottages, Albemarle Park, compose a highly picturesque small district, evocative of Asheville's dramatic turn-of-the century resort town boom era. Conceived by Thomas W. Raoul as a resort with an English inn atmosphere, the main building was begun in 1898, and the lodge or gatehouse was constructed the next year, soon followed by a series of picturesque European-derived cottages which climbed up the steep hillside site. The rich craftsmanship and informal picturesqueness of the Manor are related to nearby Biltmore Village and to much of the early twentieth century residential fabric of Asheville. Elements of the Shingle style, half-timbered Tudor, and gambrel roofed Colonial Revival occur in a multitude of lively combinations. The Manor complex is one of the rare surviving examples of the picturesque resort developments so important to the history of the North Carolina mountains.

The Manor was built in 1898 for Thomas Wadley Raoul on a 32.42-acre tract of land acquired by Raoul's father William Green Raoul in 1886.<sup>1</sup> The elder Raoul was an early president of the Central of Georgia Railroad and later served as president of the Mexican national rail line.<sup>2</sup> He was the father of seven children and a frequent summer visitor to Asheville. Local tradition has it that he purchased the land (originally the R. W. Deaver farm) with the intention of building upon it a summer residence for his large family. A subsequent relocation to New York resulted in postponement of these plans, however, and the land remained vacant for a number of years.<sup>3</sup>

In 1897 twenty-one year old Thomas Raoul, a native of Macon, Georgia, and recent graduate of Georgia Technical College, arrived in Asheville. Within a year he had conceived the idea of building on the old Deaver farm tract a twenty-five-room English-style country inn to be used as a boarding house. He soon modified his plan to include several individually-designed cottages to complement the main boarding house.<sup>4</sup> The boarding house (known as the Manor) and two adjoining cottages were opened for business on January 1, 1899. A newspaper notice heralding the event modestly proclaimed that "The Manor is a small inn equipped with steam heat, electric light[s] and open wood fireplaces, in connection with which are two picturesque cottages. After January 1st street cars will operate on a regular schedule in front of the Park."<sup>5</sup> A longtime resident of Asheville later recalled that the Manor "at once became a most popular resort and filled a long felt want for a high class family hotel. Its opening was hailed with great joy and delight and it has been a tremendous asset to the community."<sup>6</sup>

Raoul is said to have insisted upon the very finest materials and workmanship and to have become so personally involved in his construction work that he continued to build additional cottages after the Manor had been opened. Another longtime Asheville

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resident remembered that photographs of interesting European houses were brought to Asheville and used as models for various Albemarle Park cottages.<sup>7</sup> Raoul is said to have confessed that the Asheville air "affected him like champaign" and that he was "prone to commit himself to things here [Asheville] which he regretted in the cold grey dawn of New York."<sup>8</sup> The Manor's neighboring cottages eventually numbered about nine, each bearing a distinctive design and name. They have been described by an Asheville newspaper writer in the following manner:

One may be a replica of a Swiss chalet, another an old English home, another showing unmistakable French influence. But all have the touch of the romantic and of the Victorian era, and each was built with the intention that the structures he [Raoul] erected should stand intact long after him.<sup>9</sup>

The Manor likewise received Raoul's careful attention. It is said that some of the building's carved woodwork was executed by Italian craftsmen brought to Asheville during construction of the Biltmore House and Gardens.<sup>10</sup> The building was expanded in 1903 by the addition of a wing extending to Charlotte Street and in 1914 by a north wing which included a dining room.<sup>11</sup> A promotional booklet published during the mid-1920s described the Manor in the following manner:

The main buildings of the Inn describe the arc of a circle with outstretched welcoming arms. Many original features distinguish it from usual resort hotels, giving the atmosphere of a country house.

The entrance hall with its huge fireplace and lounging chairs, its broad terraces and sun rooms all suggest the English Manor. There are one hundred bed rooms with private baths, hot and cold water. Each is an outside room and each looks out over the garden of the Park to the distant mountains.<sup>12</sup>

Another promotional publication had this to say about the Manor of the 1920s:

THE MANOR, open the year round, has many original and distinctive features which make it widely different from the regular hotels found in most resorts. It provides a perfectly comfortable place to live for a long or short time; attractive in its surroundings, complete but modest in its appointments, having that air of refinement essential to the comfort of cultivated people. Every effort is made to have the place as nearly like a home as a public house can well be made, and in carrying out this idea, all the conventional hotel features which are not essential to a proper service are eliminated.

The difference from the regular hotel is particularly marked by the table, with the absence of the fancy French dishes, usual with hotels

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of this class, the table being more like that of a well conducted private house. . . .

All rooms are front rooms. Those on the west and south open upon a fine view of the Blue Ridge Mountains in the distance, while from the eastern side may be seen Albemarle Park, with its wooded slopes and smooth lawns, with Sunset Mountain in the background. The rooms are well furnished and have beds which are not surpassed by the finest hotels in the large cities. The building is lighted throughout by electricity and thoroughly heated by steam. A number of rooms have open fireplaces in addition to the other means of heating. . . .

Varied amusements are provided for guests. The large and well arranged ballroom is an attractive place for entertainments of any kind, and especially for dances, which are given at intervals throughout the season. There is also a good stage for use in amateur theatrical performances. . . .

The Albemarle Club, which is within the Park, with its bowling alleys, tennis court, pool and billiard tables, and frequent tournaments, furnishes a constant source of amusement.

Riding and driving are in high favor, and excellent teams and saddle-horses may be secured from The Manor liverymen at reasonable rates. Splendid macadam roads lead out from Asheville for eight or ten miles in all directions, while the many woodland ways cannot be exhausted in weeks of riding and driving.

The golf links of the Asheville Country Club are nearby.

This same publication had this to say about Albemarle Park:

ALBEMARLE PARK is situated in the northern part of Asheville, on the western slope of Sunset Mountain. It is on the line of the Charlotte Street trolley cars which operate a regular fifteen minute schedule. It is one mile from the center of the city . . .

The Park comprises about thirty-five acres of the best residence property in Asheville. It is far enough away from the town to be free of the noise, dust and smoke, and yet is accessible by trolley or carriage, and is within easy walking distance over well-paved sidewalks.

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From the beginning every care has been taken to insure the healthfulness, safety and beauty of the Park. An elaborate system of sewers and drains has been installed according to the designs of the late George E. Waring. The landscape gardening was carried out by Mr. Samuel Parsons, Jr., Superintendent of Central Park, New York.

The object of the Company is to maintain a sort of Country Club where one may come for a long or short stay and be assured of finding a congenial gathering of friends.<sup>13</sup>

From its opening on January 1, 1899, the Manor had its colorful moments. It was visited by John Galsworthy and was popular with other Britishers. Thomas Wolfe of Asheville wrote about the Shakespearean presentations that were given in the park at the Manor and acted in some of the plays there himself.

E. W. Grove (1850-1927), founder of the bromo-quinine industry, moved to Asheville in 1905 and through his activities as a developer became known as "the father of modern Asheville." Grove sought unsuccessfully to purchase the inn from the Raoul family in 1914. He had built the imposing Grove Park Inn just to the north of Albemarle Park in 1911-1913 (opened on July 4, 1913), and was desirous of adding the Manor to his properties. He succeeded in doing this in 1920.<sup>14</sup> Later Grove bought the old hotel on Battery Park, carved away its hill and erected the new Battery Park Hotel and Arcade.

Thomas Raoul later organized and developed the town of Biltmore Forest, now one of Asheville's most exclusive residential areas. He died April 7, 1953, at the age of 76.<sup>15</sup>

The Manor and the surrounding Albemarle Park property remained in the Grove estate until July, 1930, when the property was sold to Albert H. Malone, who had served as the inn's manager from 1911 to 1924.<sup>16</sup> About 1936 the property reverted to the Grove estate, where it remained until 1944, when a portion of it (including the Manor, five adjacent cottages, and twelve acres of Albemarle Park) was purchased by Manor Properties, Inc., a group of Asheville businessmen. Vacant since 1940, the Manor was remodeled, redecorated, and reopened to tourists.<sup>17</sup>

Between 1944 and 1958 the Manor exchanged hands five times.<sup>18</sup> In the 1950s, it hosted the film personnel for the movie, "The Swan," which was made on location at Biltmore. Grace Kelly, who starred in the picture, was a guest at the inn and her former rooms are now known as the Princess Suite. In 1963 its manager announced that it was being converted from a tourist resort to a retirement hotel for senior citizens.<sup>19</sup> In 1965 the Manor was purchased by Charles S. Lavin of Miami Beach, Florida, who soon announced plans to convert it into a "self-sustaining hotel for retired people who eke out survival on a low income."<sup>20</sup> The structure is still used as a retirement hotel for elderly persons with limited incomes. Many of the cottages

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have been converted into permanent residences or apartments.

Though the Manor has passed down through several owners since it first opened its doors to vacationers in the "Land of the Sky," it has never lost its intended purpose of being an inn operated on the scale of a great country house. The patrons of the retirement hotel, many of whom spent summers within its precincts through the years, regard the inn and its cottages as an important part of their lives and the social life of Asheville. Though changes have occurred--a semi-circular enclosure was added to the front of the main wing in the 1920s, a swimming pool was built on the lawn in the 1940s, a fire sprinkling system was installed throughout the interior in the 1960s, and aluminum siding was added to portions of the building--the Manor remains very much like it appeared three quarters of a century and more ago. Most of the individual cottages are now private homes, but the wooded, narrow curving streets and irregularly placed buildings retain the original ambience of the complex.

The Manor and its satellite buildings comprise a most interesting complex of late nineteenth century architecture strongly characteristic of the resorts of America from the New England coast to California. They reflect the Shingle and the Picturesque styles at their best and are reminiscent of the finest work in these modes by McKim, Mead and White, William Ralph Emerson, Lamb and Rich, Peabody and Stearns, Richard Morris Hunt, Bruce Price, and the young Frank Lloyd Wright.

FOOTNOTES

<sup>1</sup>Buncombe County Deed Books, Office of the Register of Deeds, Buncombe County Courthouse, Asheville, Deed Book 56: 252-256.

<sup>2</sup>"Raoul Funeral Service Will Be Held Today," The Asheville Citizen, April 8, 1953, sec. 2, p. 1, hereinafter cited as "Raoul Obituary."

<sup>3</sup>"Sequence of Events Led to Development of Manor Grounds," Asheville Citizen-Times, July 9, 1967, sec. D, p. 1, hereinafter cited as "Development of Manor Grounds."

<sup>4</sup>Ibid.

<sup>5</sup>Advertisement, Asheville Daily Gazette, December 31, 1898, p. 3.

<sup>6</sup>Charles A. Webb, Fifty-Eight Years in Asheville (Asheville: Asheville Citizen-Times Co., 1948), p. 10.

<sup>7</sup>"Development of Manor Grounds," Asheville Citizen-Times, July 9, 1967, sec. D, p. 1.

UNITED STATES DEPARTMENT OF THE INTERIOR  
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INVENTORY -- NOMINATION FORM

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CONTINUATION SHEET

ITEM NUMBER 8 PAGE five

- 8 Ibid.
- 9 Ibid.
- 10 Ibid.
- 11 "Raoul Obituary," The Asheville Citizen, April 8, 1953, sec. 2, p. 1.
- 12 In America, An English Inn: The Manor (Asheville: n.p., n.d.), unpagd.
- 13 The Manor, Albemarle Park, Asheville, N.C. (Asheville: n.p., n.d.), 4,6,3.
- 14 "Extensive Improvements Are to be Made to Hotel Buildings," The Asheville Times, July 13, 1930, hereinafter cited as "Extensive Improvements."
- 15 "Raoul Obituary," The Asheville Citizen, April 8, 1953, sec. 2, p. 1.
- 16 "Extensive Improvements," The Asheville Times, July 13, 1930.
- 17 "Asheville Group Buys Manor, 5 Cottages in Albemarle Park," The Asheville Times, July 14, 1944.
- 18 "Manor Hotel Sold to Florida Man; Price is \$125,000," Asheville Citizen-Times, January 26, 1947; "Barnhill Purchases Historic Manor Hotel," The Asheville Times, September 16, 1948; "Campbell Buys Barnhill Stock in the Manor," The Asheville Citizen, November 17, 1949; "Manor Hotel Sold to DiSer Company," The Asheville Citizen, April 15, 1955; "The Manor Hotel Due to be Sold," The Asheville Citizen, October 23, 1958.
- 19 "Manor Being Converted into Retirement Hotel," The Asheville Citizen, September 22, 1963.
- 20 "Lavin to Convert Manor into Retirement Home," The Asheville Citizen, January 24, 1965.

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ITEM NUMBER 9

PAGE one

Asheville Citizen-Times. "Manor Hotel Sold to Florida Man; Price is \$125,000,"  
January 26, 1947; "Sequence of Events Led to Development of Manor Grounds,"  
July 9, 1967, sec. D, p. 1.

Asheville Daily Gazette. Advertisement, December 31, 1898, p. 3.

Asheville Times. "Extensive Improvements are to be Made to Hotel Buildings," July 13,  
1930; "Asheville Group Buys Manor, 5 Cottages in Albemarle Park," July 14, 1944;  
"Barnhill Purchases Historic Manor Hotel," September 16, 1948.

Buncombe County Records. (Subgroup: Deed Books). Buncombe County Courthouse,  
Asheville.

In America, An English Inn: The Manor, Asheville: n.p., n.d.

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Webb, Charles A. Fifty-Eight Years in Asheville. Asheville: Asheville Citizen-  
times Co., 1948.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Asheville Citizen. "Campbell Buys Barnhill Stock in the Manor," November 17, 1949; "Raoul Funeral Service Will Be Held Today, April 8, 1953, sec. 2, p. 1; "Manor Hotel Sold to DiSer Company," April 15, 1955; "The Manor Hotel Due to be Sold," October 23, 1958; "Manor Being Converted into Retirement Hotel," September 22, 1963; "Lavin To Convert Manor into Retirement Home," January 24, 1965.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY ca. 40

### UTM REFERENCES

A	1,7	3,6,0	6,0,0	3,9	4,1	5,0,0	B	1,7	3,6,0	5,8,0	3,9	4,1	2,2,0
	ZONE	EASTING		NORTHING				ZONE	EASTING		NORTHING		
C	1,7	3,5,9	9,4,0	3,9	4,1	2,6,0	D	1,7	3,5,9	9,6,0	3,9	4,1	5,2,0
	ZONE	EASTING		NORTHING				ZONE	EASTING		NORTHING		

### VERBAL BOUNDARY DESCRIPTION

### 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--Edward F. Turberg, Historic Sites Specialist  
Significance--Robert Topkins, Survey Specialist

ORGANIZATION Division of Archives and History DATE

STREET & NUMBER 109 East Jones Street TELEPHONE 919/733-4763

CITY OR TOWN Raleigh, North Carolina 27611 STATE

## 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.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE State Historic Preservation Officer

DATE May 12, 1977

### FOR NPS USE ONLY

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

DATE

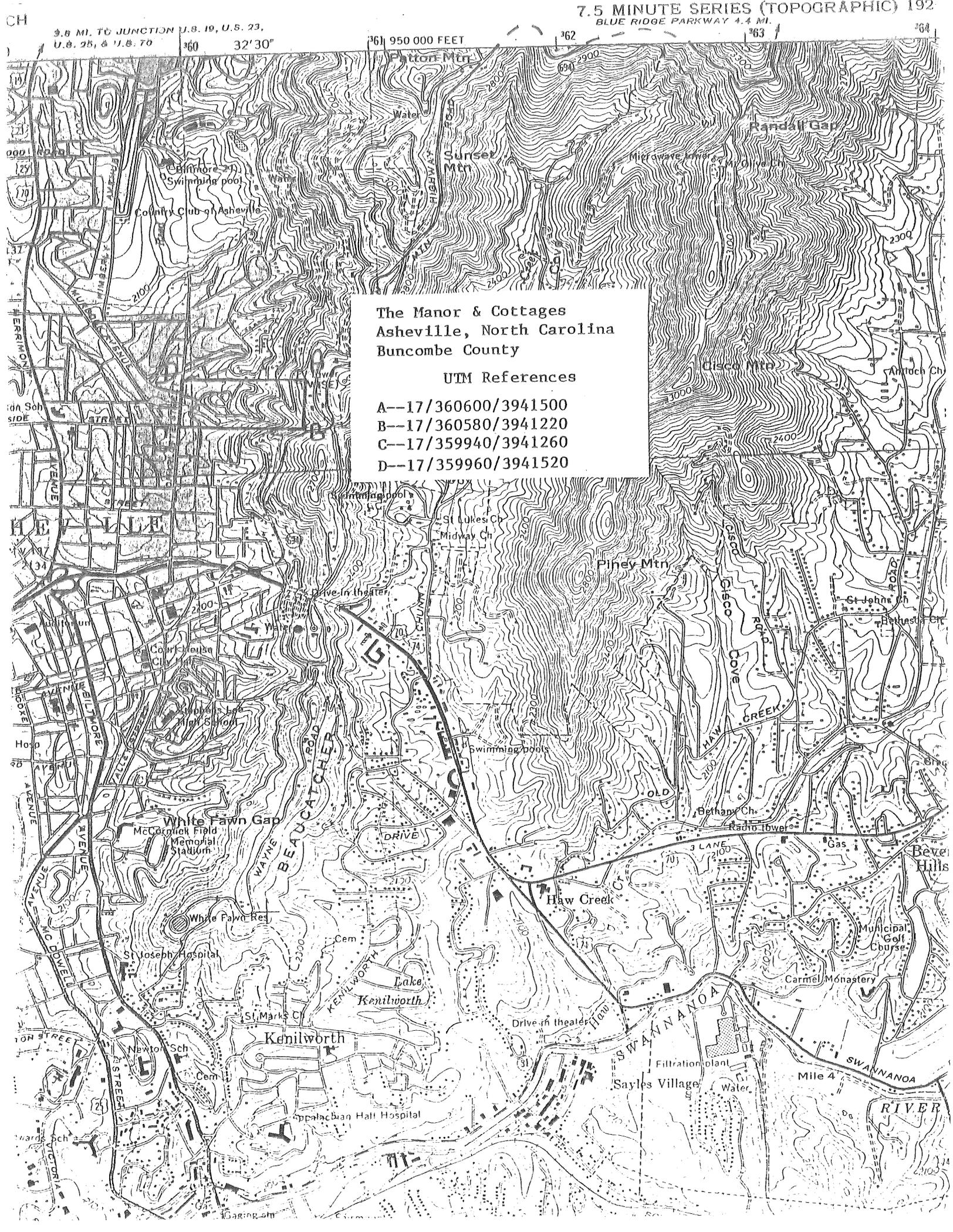
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

3.8 MI. TO JUNCTION U.S. 19, U.S. 23,  
U.S. 25, & U.S. 70

950 000 FEET



The Manor & Cottages  
Asheville, North Carolina  
Buncombe County

UTM References

- A--17/360600/3941500
- B--17/360580/3941220
- C--17/359940/3941260
- D--17/359960/3941520

