

United States Department of the Interior  
Heritage Conservation and Recreation Service

# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

For HCRS use only

received

date entered

## 1. Name

historic Chestnut Hill Historic District

and/or common

## 2. Location

street & number See continuation sheet \_\_\_\_\_ not for publication

city, town Asheville \_\_\_\_\_ vicinity of \_\_\_\_\_ congressional district 11th

state North Carolina code 37 county Buncombe code 021

## 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"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

## 4. Owner of Property

name Mayor Roy Trantham

street & number Post Office Box 7148

city, town Asheville \_\_\_\_\_ vicinity of \_\_\_\_\_ state North Carolina 28817

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Buncombe County Courthouse Registry of Deeds

street & number City-County Plaza

city, town Asheville \_\_\_\_\_ state North Carolina

## 6. Representation in Existing Surveys

title Buncombe County Historic Properties  
Inventory

has this property been determined eligible? \_\_\_\_\_ yes  no

date 1978 \_\_\_\_\_ federal  state  county \_\_\_\_\_ local

depository for survey records N. C. Division of Archives and History

city, town Asheville \_\_\_\_\_ state North Carolina

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" 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 checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

Chestnut Hill is the apex of a knoll running west from Patton Mountain just 500 yards north of the center of Asheville, North Carolina. The neighborhood surrounding the hill was once an extension of the nineteenth-century residential streets that began a block off the city's Public Square. In the 1960s, however, a "downtown expressway" claimed the shallow vale between the elevated town square and the neighborhood to the north. Today the expressway forms a definitive southern boundary to the Chestnut Hill Historic District.

The district is bounded on the north by its 1914 frontier. Its west edge is taken from a major artery leading north from downtown, heavily commercialized Merrimon Avenue. Patton Mountain forms the eastern boundary.

The Chestnut Hill Historic District, then, is a relatively compact late-nineteenth and early-twentieth-century residential neighborhood whose architectural styles and landscaping form a well-defined and identifiable place, especially as it contrasts with the downtown business district just across the expressway to the south. Residents of the district enjoy, besides their proximity to the downtown, the amenities of tree-lined streets, substantial survivals of brick-paved sidewalks and granite curbing, and of course the architectural stock itself.

Practically all of the more than 200 buildings in the district were originally dwellings. There are some apartments, some larger houses have been subdivided to accommodate apartments, and some have been converted to offices and businesses, but the majority remain domestic. Architecturally they range from the local in-town vernacular of the period to sophisticated versions of the nationally popular Queen Anne, Colonial Revival, and shingle styles.

At least two locally-important architects' works are represented in the neighborhood: J. A. Tennent, designer of Asheville's major late-nineteenth-century municipal buildings, built himself a home there; R. S. Smith, supervising architect at the Biltmore House and for several years Vanderbilt's staff architect, designed a number of houses in the district.

E. Chestnut Street, which bisects the district and, as a heavily traveled cross street, is the basis for most outsiders' experience of the area, is lined with an even distribution of Colonial Revival, Queen Anne-influenced, and bracketed Victorian homes. More than these, however, a collection of R. S. Smith-designed houses holds forth with a local vocabulary of materials and forms that represent an original amalgam of the nationally popular styles. Smith houses are almost always picturesque compositions displaying at least two exterior materials, usually shingles and pebbledash (a heavily textured stucco). Besides its architectural stock, East Chestnut Street displays brick sidewalks beneath a canopy of mature greenery. When one's imagination adds to the richly textured streetscape of today the wood shingle roofs of Chestnut Hill's early years, the scene simply arrests with detail.

The district dates from Asheville's post-railroad (post-1880) boom period and its finer homes reflect the relative sophistication of the city's more substantial citizens of that time. Besides a continuous growth in permanent residents, boomtime Asheville experienced annual infusions of thousands of summer and winter tourists. Records indicate that a number of Chestnut Hill "cottages" were built as high quality rental

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property to accommodate the visitors. Like the Montford neighborhood to the west (National Register Historic District, 1978), the suburb mirrors in subtle ways boomtime Asheville's remarkably cosmopolitan character.

EARLY BUILDING IN THE CHESTNUT HILL DISTRICT

Three mid-nineteenth-century structures surviving in the Chestnut Hill Historic District provide a striking contrast with the later buildings that establish the character of the neighborhood. Each was originally a simply-organized symmetrical building in keeping with the vernacular pattern that thoroughly dominated rural North Carolina throughout the nineteenth century.

The George T. Spears house, at 53 Orange Street, is a one-story, one-room deep, central-hallway brick house with kitchen ell, built around 1865. Only a handful of brick structures survive in the county that predate it. Strong tradition maintains that the brick for the house was made at a brickyard that long operated on nearby Clayton Street, also in the district.

The house features a central gable on its symmetrical facade, segmentally arched windows, and a hint of the Italianate in its curvilinear mantels. A similar house in West Asheville, likely the work of the same builder, displays more pronounced Italianate features in a bracketed Tuscan porch. The porch has been removed from the Spears house.

The 1869 Thomas Patton house, at 95 Charlotte Street, is the most substantial of the three mid-nineteenth-century structures in the district. It is a two-story frame house rather formally organized around central and transverse hallways. Interior features include simple chairrails, full architrave door surrounds, and robust vernacular Gothic or Italianate mantels. The most interesting original exterior features are chevron-latticed bargeboards. The building sits back about two-hundred feet off Charlotte Street as it once was the seat of a large landholding that included Patton Mountain that rises behind it.

An anonymous saddlebag-plan cottage at 225-227 E. Chestnut Street, reportedly built around 1870, harkens back to the region's pioneer days when fundamental log architecture contributed the saddlebag arrangement to the traditional builder's repertoire. The building functions as a duplex today, and may have served similarly as a tenant dwelling on the Patton estate.

Doubtless there were other structures built in the area during the mid-nineteenth century or earlier. A small house which stood at 28 Orange Street until the summer of 1978 was said to date from 1830. If so, it was for many years before its demolition the oldest building in Asheville.

The three pre-1880 houses described above stand out for their simplicity and symmetry. Except Clayton Street the great majority of buildings in the district date from Asheville's post-railroad boom and reflect the Victorian penchant for applied ornament and picturesque asymmetry. Even the early-twentieth-century Colonial Revival structures, for the most part, display asymmetrical facades.

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THE DECADE OF THE EIGHTIES

Chestnut Hill structures dating from the decade of the eighties are, for the most part, boxy compositions related to the traditional carpentered forms of the mid-nineteenth century. They give the impression that someone was striving for the new picturesque aesthetic using as building blocks the room-deep bays of vernacular frame architecture. The results were one- and two-story frame houses on L-plans (26, 40 Clayton Street), T-plans (19 Washington Road, 125, 133 Broad Street, 192 E. Chestnut Street), and rambling single-room deep plans (36, 62 Clayton Street, 50 Orange Street). Some of which built up to--broke out from--the traditional double-pile plan now tempered with projecting and receding bays and the attendant complex roof forms (147, 155 E. Chestnut Street). (The Edward I. Holmes House at 60 Baird Street, built ca. 1883, is a clear case of the traditional double-pile form being conservatively modified by the addition of minimally projecting bays.) Further transformation of the boxy components was achieved through the introduction of a tower or the development of a tower out of a clipped-cornered projecting bay (125 Broad Street, 192 E. Chestnut Street, 76 N. Liberty Street).

Bay windows or, producing the same effect, clipped-cornered projecting bays adorn about half of the houses from the eighties. The bay window was first popularized as a component of the American cottage architecture championed by Downing and others in the mid-century. Likewise the ubiquitous "brackets" of the eighties were survivals from the picturesque modes popularized decades before, principally the Italianate. Brackets find use under eaves (125 Broad Street, 50 Orange Street, 147 E. Chestnut Street), gables (147, 184, 193 E. Chestnut Street, 50 Orange Street), porch eaves (76 N. Liberty Street, 125 Broad Street), on porch posts (practically every Chestnut Hill house built during the eighties) and bay windows (19 Washington Road, 147 E. Chestnut Street) in the district. The bracket enjoyed immense popularity in nineteenth-century America both as a signal element of the Italianate style and as an easily apprehended expression of light frame construction.

Other applied ornament on these weatherboarded structures from the eighties includes sawtooth window heads and sawtooth gable boards, some shingled gables, and several stickwork porch friezes, usually over decorative porch balustrades. 50 Orange Street deserves special mention for its highly ornamented projecting gable, featuring scroll brackets in its eaves, fan brackets at the tops of the bay's clipped corners, and a sunburst applied in the gable. This delightful house also features a stained glass window lighting its entrance hall and an ornamental slate roof. Its interior is quite stylish as well. Both 50 Orange Street and 184 E. Chestnut Street display Stick style features, most noticeably 184 E. Chestnut Street where gothic-like knees and pointed arches ornament a tall central gable.

Several houses built around 1890 are the district's first to fall decisively outside the realm of manipulated traditional form. 76 N. Liberty Street is the most interesting and least altered of these, a quintessential Victorian dwelling featuring a three-story entrance tower with heavily bracketed mansard roof. The building also features angled projecting bays and a heavily bracketed wrap-around porch.

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THE DECADE OF THE NINETIES

The nineties were the heyday of the picturesque cottage in the Chestnut Hill neighborhood, principally on E. Chestnut Street where a half dozen were constructed about 1895. With these small houses an important new paradigm is seen to be at work. Perhaps they are the products of an unknown local architect, or, if not, they certainly arrive as mature designs gleaned from the pages of pattern books. No longer is the small-town carpenter's hand seen at work, rearranging his boxes and dressing up the products with brackets and bay windows. Accomplished self-conscious design has arrived.

The same element that modernized the boxy forms of the eighties are still present but here are fused into new organic wholes. Thus at 206 E. Chestnut Street the shingled tower emerges from the juncture of gabled masses rather than appearing as an appendage. This charming house also features a jettied second-story bay on brackets. And at 117 E. Chestnut Street the clipped-cornered bay is at ground-floor beneath a dominate second-story gable featuring applied stickwork, scalloped shingles, and a flaring juncture where it meets ground-floor weatherboarding.

Porch roofs become continuous with main roofs as the porches are integrated into the compositions. At 191 E. Chestnut Street the roof sweeps down over the porch between a two-story octagonal tower at one corner and a small hip-roofed balcony that surmounts an octagonal pergola-like feature developed at the opposite end of the porch. Window sash in this slightly baroque composition are lattice-mullioned.

Around 1895 grander houses were built that reflect the new paradigm. Former State Attorney General Theodore Davidson built his Beaufort Lodge atop the ridge served by North Liberty Street. Sited a full 200 feet from the street on a spacious lot shaded by mature oaks and pine, Beaufort Lodge is easily the most imposing structure in the district today. It is a delightfully grand two-and-half-story Queen Anne style structure featuring a roofline that sweeps down upon an ample veranda accented at its southern end by a fanciful pergola. A bowed two-story bay with bracketed, pedimented head pierces the roof plane behind the porch anchoring the principal elevation. The house is shingled in various patterns, especially its gables which are also accented with fanlights. Sophisticated millwork adorns the building's interior.

Equally composed if not as imposing is the Queen Anne style house at 243 E. Chestnut Street. The house presents a multitude of gables to the street, the major of which features scalloped shingles in its jettied peak. The building's one-story porch features a gabled entrance with a heavy-member latticetimpanum supported by modillions and similar heavy stickwork brackets on its plain square posts. The building has been converted to apartments but is basically unaltered, and well-maintained, on its exterior.

Significantly, houses attributed to local architects appear in the district for the first time around 1895. James A. Tennent, designer of the 1876-1903 Buncombe County Courthouse and the 1892 Victorian Romanesque City Hall, built at 223 E. Chestnut Street. The house is curiously awkward, a boxy weatherboarded version of the traditional double-pile modified only slightly by projecting bays and windows. Its chief repository of ornament is a one-story shed porch that carries across two elevations. Although its

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interior, especially the entrance hall, is splendidly rendered in a panel-rich "Steamboat Gothic" mode, the house gives the overall impression of an old fashioned survival of the neighborhood's clumsy 1880s Queen Anne adolescence. One can only assume "architect" Tennent failed to change with the times.

R. S. SMITH DESIGNS

The first of at least eight houses in the district attributed to architect Richard Sharp Smith (1852-1924) was built about 1896 at 166 E. Chestnut Street. Smith was an Englishman by birth who had worked in the architectural firm of Richard Morris Hunt before coming to Asheville to supervise the construction of Biltmore House. He eventually established a practice of his own in the booming resort town and contributed significant buildings, both commercial and residential, to its burgeoning turn-of-the-century architectural stock.

The house Smith designed for Dr. H. S. Lambert at 166 E. Chestnut Street is a conservative composition clearly within the logic of the new paradigm. It is a simple two-story gabled form dominated by a five-sided bay with conical cap projecting just off center on its principal elevation. The second floor is shingled, the first peddledash. The bay-as-tower pierces a one-story Tuscan porch.

It is impossible to say exactly how many houses in the Chestnut Hill District Smith, or Smith's office, designed. His was the leading firm in town at the turn of the century, and we know he was prolific. What's more, his designs were apparently imitated by local builders such that a Smith-inspired vernacular of sorts came into being.

Smith's designs are seldom cut from a single stylistic cloth. He borrowed freely from the vocabularies of the Old English, Shingle, and Colonial Revival styles. An exception in the district is the Annie West House at 189 E. Chestnut Street, a full-brown half-timbered cottage reminiscent of his Biltmore Village compositions (National Register, 1979).

More typical are the houses that accompany the Lambert House, filling a block of East Chestnut. Smith apparently designed five rental "cottages" for a Dr. J. E. David, sited side by side, along with the Lambert House making the entire block Smith designs.

Each of these cottages is sheathed in two materials: shingles and either weatherboards or stucco. (150 E. Chestnut's original siding is obscured beneath asbestos shingles.) 138, 150, and 160 stand under complex gable and clipped-gable roof forms. 156 is a more straightforward boxy form with some simulated half-timbering on its ground floor. 144 is reminiscent of a grand bungalow. Smith's porches generally feature closely-set thin-member balustrades and thick scroll-cut brackets on boxed posts.

31 Clayton Street, the Hattie Bumgarner House, represents a house form that apparently originated in the Smith office and was built in quantity around town. It is a two-story L-plan structure with an entrance hall in the crook of the L. Its roof is continuous from its second story gable down over the entrance hall and onto its front porch. The Bumgarner House is shingle above pebbledash. Other variations on this theme in the district appear at 22 Broad Street, 164 and 178 S. Liberty Street, and 23 and 25 Orange Street.

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Perhaps the largest Smith house in the neighborhood is at 85 N. Liberty Street, the L. B. Rogers House. It is a full two-story structure rather formally composed around a gabled central pavillion with flaring eaves. It features shingle and weatherboard siding, an octagonal corner bay with independent cap, and a typical Smith porch across its facade becoming a porte cochere at its south end. Again the building defies stylistic pigeon-holding, although its detailing tends toward the Colonial Revival. It has suffered a rather heavy-handed conversion to apartments.

COLONIAL REVIVAL DESIGNS

Four Colonial Revival structures on East Chestnut Street, built between 1900 and 1910, contribute disproportionately to the image of the neighborhood. The William P. Whitson house at 176 is perhaps the finest of these. It is a two-story double-pile variant in brick with a full range of classical motifs, including a Palladian dormer on its hip roof, paired modillion-block cornice, and a Tuscan porch. A semi-circular portico announces a secondary entrance on Washington Road. The house, which was built for Whitson by a Westall, features some of the finest interior woodwork in the neighborhood, including an elegant closed-stringer stairway which descends to a bowed "preacher's landing" in the richly paneled front hall.

212 E. Chestnut Street also features a Palladian dormer crowning a symmetrical composition. East Chestnut Street's other Colonial Revival structures, at 167 and 218, are more informally composed, showing the influence of Queen Anne asymmetry.

Of course the Colonial Revival persisted long after World War I. Two homes on N. Liberty Street display its rather washed-out 1920s formulation. 87 and 89 N. Liberty Street are similar hip-roofed boxes with symmetrical facades and columned one-story porches. German siding has replaced the more authentic sheathings of pre-World War I Asheville.

BUNGALOWS AND BUNGALOIDS

After World War I Asheville's better-heeled citizens and newcomers built their homes in the fast-growing, amenity-rich residence parks developed on the outskirts of town. Grove Park, Kenilworth, Lakeview Park, and Biltmore Forest provided ample turf and a clean slate for the boomtime's latest building fads.

Meanwhile, both in Montford and Chestnut Hill building inevitably slowed as the last vacant lots were subdivided and marketed. Besides the Colonial Revival holdouts mentioned above, the most popular style was the bungalow--the popular reduction of a wood-frame orientalism that had spawned some truly magnificent houses out in California..

One highly stylized oriental bungalow was built in the neighborhood around 1920 at 53 Arlington Street. Similar to two bungalows built in Kenilworth (south Asheville) by James Madison Chiles in 1920, it apes its own architectural heritage with details such as exaggerated curved rafter extensions.

The commonest bungalow was a one-story frame house with its entrance in a principal gable-end facing the street. Manipulation of the porch roof sometimes produced an

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additional gable in the composition. These simple structures appear at 129, 131, and 137 Broad Street, 177 and 179 S. Liberty Street, 12 and 16 Madison Avenue, and 109 Central Avenue in the district. Against the richly varied historical fabric they appear as rather ordered, neutral infill. They look like tents, bivouacked with military regularity.

A larger version of the bungalow was built with its ridgeline parallel to the street, with its entrance on a porch--sometimes engaged--that carried across the principal elevation, and with a dormer or dormers piercing the slope of the gable roof to open the second floor to the front and back. This writer calls these houses "grand bungalows." About a half-dozen of them appear in the Chestnut Hill District.

Two grand bungalows at 19 and 21 N. Liberty Street deserve special mention. Built about 1910, they were executed with a flare uncommon for the type. Besides the features mentioned above, they display jettied gable peaks that consume exterior end chimneys and bay windows that project out onto their engaged porches.

There are also a few full two-story craftsman-type "bungaloids" in the district. 143 Merrimon Avenue is a good example. It features second-floor and one-story-porch gables presented on the outrigger bracing characteristic of the style. A pleasing touch, perhaps borrowed from the local building vocabulary, is a slight flare, or kick, running around the building at the base of the second floor. Both levels are shingled.

#### SPECIALS

There are several buildings in the Chestnut Hill district which escape the categories yet discussed but nonetheless make strong contributions to the overall character of the neighborhood. The earliest of these are a pair of two-story sidehall-plan houses built about 1915 at 121 and 123 Charlotte Street. Though simply massed, the buildings display an inventive combination of materials and ornamentation which clearly documents the flavor of Asheville's early-twentieth-century building boom. Both combine an ornamental (rusticated) concrete block first floor with a frame second floor. At 121, the more exuberant of the two, shingles cover the second floor, fin cresting and finials decorate the ridges, the first- and second-floor cornices are finely denticulated, and a three-part arched window adorns the gable presented to the street. One or perhaps both of these structures were built either as speculative housing or as rental property and their liberal appointments attest to the style those ventures could muster in the boomtime context. A house at 15 Arlington Street displays the same type of ornamental concrete block in its ground floor and porch.

The Jefferson, a three-story brick 1920s apartment building on E. Chestnut Street at Merrimon Avenue, also reflects the flair that was brought to boomtime building projects. Built on a horseshoe plan with its courtyard opening to the south onto E. Chestnut Street, the Jefferson is ornamented in a rich Spanish Romanesque mode. The center bays of wings fronting on Chestnut feature a central Tuscan pilaster on each floor between round arched windows with stuccoed spandrels. Raised brick quoins articulate the end bays on each wing. An arched corbel table and heavily-bracketed tiled pents form the building's cornice.

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A block east of The Jefferson is the Lowe Building, another ornamented brick structure from the twenties. Ground-floor commercial spaces in the two-story building are oriented to the east with five broadly glazed storefronts on S. Liberty Street. Second-floor apartments are entered off E. Chestnut. The building's S. Liberty Street facade features festive contrasting masonry trim. The trim reads as quoining around a recessed entrance inflected toward the E. Chestnut Street corner. The base of a focal cast iron lamp or clock post remains in place on the corner.

A block north on a large lot once occupied by E. W. Grove's Colonial Revival home stands Beth Ha-Tephila Temple. Built around 1949, the temple is a handsome, geometrically massed blonde brick structure with a flat roof. Tall windows lift the composition while their minimal recessing and simple frames allow the monolithic quality of the masonry--the planar quality of the building skin--to dominate. The structure is faintly reminiscent of Wright's Unity Temple, and while it post-dates the neighborhood fabric, its contribution is nonetheless positive--a bold counterpoint, for instance, to the lyrical Queen Anne Beaufort Lodge just north.

INTRUSIONS/CONVERSIONS/DEMOLITIONS

While celebrating the quantity and quality of the resources surviving in the Chestnut Hill Historic District, one must also recognize that the neighborhood has lately been under assault from those forces that typically erode older downtown residential stock. Though the boundaries of the District have been drawn so as to avoid the worst that has befallen the area, there is nonetheless some damaged fruit in the harvest.

Most discouraging are the intrusive new buildings in the neighborhood--a bleakly modern church and two small, meanly modern houses on E. Chestnut Street (one of which was sadly, though not surprisingly, built by the Asheville Board of Realtors for its own occupancy). Each of these is sited where earlier domestic stock once stood.

Several gaps occur where the ground has been prepared for new construction. The more lamentable of these are the lot on Orange Street which until 1978 hosted Asheville's oldest structure, and a broad grassy lot on E. Chestnut Street near Charlotte Street where Southern Bell took down a Westall house, one of Asheville's finest Colonial Revival homes, several years ago in preparation for a building project that never materialized. One can only hope that future building on this vacant lot will be preceded by careful planning that recognizes the historic context and its physical patterns.

Numerous conversions have occurred in the district. A hopeful sign is that two of the more sensitive of these--dwellings to lawyers' offices on E. Chestnut Street--are among the more recent. Some of the district's larger houses were subdivided into apartments years ago. Houses on Merrimon Avenue and Charlotte Street have suffered more drastic changes to commercial usage.

Some of the results of conversion are satisfactory (Woolsey Apartments on E. Chestnut Street especially so) but most reflect a shift to a narrowly mercenary use of the property which finds little value in the building as antique material. Short-term income producing economies coupled with disinterest in the buildings' historic qualities yield unsympathetic alterations and minimal upkeep at best. Theoretically the damage

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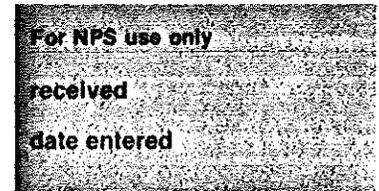
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done by such insensitive use is reversible. Dr. McAnally's restoration of Beaufort Lodge on N. Liberty Street is a resoundingly successful demonstration of the theory in practice. One can only hope his effort and results will guide the way for others.

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INVENTORY

KEY:

- P - Pivotal                      N - Neutral
- C - Contributing                I - Intrusion

The inventory is organized by streets: first, those running north-south, beginning with Merrimon Avenue and proceeding east to Furman Avenue; then, those running east-west beginning with Orange Street and proceeding north to Hillside Avenue. On north-south streets, odd numbers are on east side and even, west side. On east-west streets, odd numbers are on south side, even, north side.

Merrimon Avenue, east side

(north from Orange Street intersection)

- C 1. 73 Merrimon Avenue. (early 20th c.) Picturesque multi-gabled two-story frame house with inset corner porch and jettied second story on principal elevation above bay window. Aluminum siding.
  - C 2. 99 Merrimon Ave. (early 20th c.) Two-story brushed brick house, with hip-on-hip roof, Tuscan porch, shingled shed dormer, and sun room to south. 1913 Sanborn map notes this structure (?) as "The Oaks Villa," probably a boarding house.
  - I 3. 107 Merrimon Ave. (mid-20th c.) Motel converted to offices. Dark wood siding.
- (East Chestnut Street intersection)
- C 4. 135 Merrimon Ave. (ca. 1900) Large two-and-half story brick structure with combined hip and gable roof forms. Features a bowed two-story bay with conical cap, a shallow compound segmental arch onto its one-story porch, dormers, 2/2 sash under shallow arches, and its original standing-seam tin roof. Alterations include a porch enclosure, awnings, and thick coats of paint. Noted on the 1913 Sanborn map as "Winn's School for Boys."
  - C 5. 141 Merrimon Ave. (early 20th c.) Two-story shingled Craftsman-type cottage. Porch has been enclosed. In use as commercial property.
  - C 6. 143 Merrimon Ave. (early 20th c.) Two-story, shingled Craftsman-type bungalow, flared at base of second floor. Outrigger bracing in porch and gable eaves.

(Broad Street intersection)

- I 7. 165 Merrimon Ave. (recent) Windowless brick office building. One story with flat roof.
- I 8. 167 Merrimon Ave. (ca. 1960) Brick office building. One story with flat roof, metal grill on facade.
- C 9. 181 Merrimon Ave. (early 20th c.) Two-story shingled house with hip roof forms and flare at base of second floor. Undercut rafters in eaves. A handsome Craftsman-type structure featuring one- and two-story porches and porch rooms.

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C 10.	187 Merrimon Ave. (early 20th c.)	Story-and-half grand bungalow with shed dormer and German siding.			
C 11.	191 Merrimon Ave. (early 20th c.)	Two-story gambrel-roof house end-on, with long shed dormer and stacked sun rooms on south elevation.			
Claxton Place					
(south from Hillside Avenue)					
C 12.	1 Claxton Pl. (ca. 1920)	Weatherboarded grand bungalow with shed dormer.			
C 13.	3 Claxton Pl. (ca. 1920)	Weatherboarded grand bungalow with gabled dormer decorated with stickwork.			
C 14.	18 Claxton Pl. (ca. 1900)	Weatherboarded tripartite cottage with 2/2 sash.			
C 15.	20 Claxton Pl. (ca. 1900)	Shingled story-and-half cottage.			
South Liberty Street					
(north from Elm Street)					
C 16.	164 S. Liberty Street (ca. 1905)	Two-story L-plan frame house. Weatherboarded with shingled gable. Similar to a design by R. S. Smith. Important due to visibility from downtown expressway.			
C 17.	168 S. Liberty St. (ca. 1905)	One-story frame box with hip roof.			
C 18.	172 S. Liberty St. (ca. 1905)	Two-story hip-roof box. Roll asphalt siding obscures original exterior materials.			
C 19.	177 S. Liberty St. (ca. 1920)	One-story frame bungalow. Asbestos shingles obscure original siding.			
C 20.	178 S. Liberty St. (ca. 1905)	Two-story, L-plan frame house. Shingled second floor, asbestos shingles and enclosed porch alter first floor. Recurring plan type.			
C 21.	179 S. Liberty St. (ca. 1920)	One-story frame bungalow.			
(Orange Street intersection)					
C 22.	211 S. Liberty St. (late 19th c.)	Frame servant's cottage servicing 50 Orange St. Small hip-roof shotgun-type structure with porch on street elevation, 2/2 sash.			
C 23.	221 S. Liberty St. (ca. 1910)	Weatherboarded one-story hip-roof box.			

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- C 24. 225 S. Liberty St. (ca. 1910) Awkwardly massed one- and two-story shingled box.
- N 25. 229 S. Liberty St. (ca. 1910) Two-story gabled box, plain with asbestos shingles.
- C 26. 231-239 S. Liberty St. Lowe Building. (ca. 1926) Multi-function two-story brick building with festive contrasting masonry trim. Second-floor apartments are entered off E. Chestnut St., ground-floor commercial spaces have storefronts on S. Liberty St. White brick form a denticulated cornice against the tan brick walls. The building's parapet rises to shallow peaks at each end and at the center on Liberty. White brick form ornamental triangles in these peaks and diamonds below and also outline the storefronts, especially at the Chestnut Street corner where quoining is indicated around a recessed entrance. The storefronts are broadly glazed, with marble base panels, recessed entrances, and wrought iron grills. The base of a cast iron streetlamp associated with the building remains at the street corner.

North Liberty Street

(north from E. Chestnut Street)

- N 27. 10 N. Liberty St. St. Mark's Lutheran Church. (ca. 1932) Neo-Gothic (or Late Gothic Revival) church, brick with stone trim.
- N 28. 10 N. Liberty St. St. Mark's Lutheran Church Parsonage. (ca. 1939) Two-story brick house, inset porch at entrance, window on facade with pointed panes (to pick up Gothic theme). To be demolished soon for new educational building.
- I 29. 16 N. Liberty St. Chiavaras Hair Design. (ca. 1975) One-story gabled contemporary structure with diagonal wood siding.
- C 30. 19 N. Liberty St. (ca. 1910) Grand bungalow form with trim shed dormers, engaged porch, and with exterior end chimneys consumed by jettied gable peaks.
- C 31. 21 N. Liberty St. (ca. 1910) Same as 19 N. Liberty St.: grand bungalow with jettied gable peaks.
- C 32. 25 N. Liberty St. (ca. 1910) Boxy two-story hip roof house, shingle above weatherboard with projecting gabled bays, slightly flaring eaves, and heavy, stepped bracking in gables.
- N 33. 26 N. Liberty St. (early 20th c., recently remodeled) Extensively remodeled "contributing" house. The work has been well done but does not respect the original architecture: stone panels and Ionic columns introduced on weatherboard and shingle frame house.
- C 34. 40 N. Liberty St. (ca. 1895) Simple two-story L-plan frame house, gable roof forms, shed rooms, lightly bracketed porch, and bracketed bay window. Has received aluminum siding.

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- N 35. 43 N. Liberty St. Beth Ha-Tephila Temple (ca. 1949) Handsome cream brick building, geometrically massed. Tall windows add a measure of lift to the building's composition, while their minimal recessing and simple framing do not interrupt the planar quality of the building skin. E. W. Grove reportedly lived in a Colonial Revival house on this site.
- N 36. 44 N. Liberty St. (mid-20th c.) Plain two-story brick house, gable roof, stoop and porch.
- I 37. 54 N. Liberty St. (ca. 1970) Contemporary gabled duplex, one-story frame with plywood siding.
- I 38. 60 N. Liberty St. (mid-20th c.) Plain one-story gabled brick box.
- P 39. 61 N. Liberty St. Beaufort Lodge (Theodore F. Davidson House) (1895) Classic grand two-and-half story Queen Anne style house. Features a roofline that sweeps down upon an ample veranda accented at its southern end by a fanciful pergola. A bowed two-story bay with bracketed, pedimented head pierces the roof plan behind the porch, anchoring the principal elevation. It is flanked by small hip dormers, the southern of which was added after the original construction. Fully developed, denticulated cornice. Fanlight and patterned shingles in gables. Slender Tuscan porch columns with pedestal bases, turned balusters. Elaborate interior woodwork includes paneled wainscoting, paneled closed-stringer stairway with carved balusters and intricately carved and paneled newel post, symmetrically molded door and window surrounds with carved and molded corner blocks, and the finest of millwork mantels. Originally appointed with gas fixtures, the house was converted to electricity ca. 1910. The building was in a sad state of repair when purchased by present owner in 1977. It has been wonderfully rehabilitated. Theodore Davidson was N. C. State Attorney General and a prominent local citizen.
- P 40. 70 N. Liberty St. Dr. J. Hardy Lee House (ca. 1890) Weatherboarded two-and-half story side-hall-plan house presenting a rather plain gable end to the street. One-story porch begins to north as porte cochere, carries across principal elevation with scrollwork-bracketed posts, and becomes a long sun room on the south elevation. Patterned slate roof with eyelid dormer. The building's finer decorative touches are interior accessories: marble mantels (one shaped like a piano keyboard) and matched chandeliers. When Lee bought the property in 1890 (for \$1,350), he was the sixth party to own it since it was surveyed for Mrs. Connally in 1884. Dr. J. E. David, developer of E. Chestnut St. Rental Property, purchased (for \$8,600) and lived in house 1895-1906.
- C 41. 75 N. Liberty St. (ca. 1925) Shingled grand bungalow with shed dormer.

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- P 42. 76 N. Liberty St. (ca. 1890) Two-story decorated "high Victorian" frame house. A multi-gabled structure with flaring eaves and standing-seam tin roof. A square tower with mansard-like shingled cap, the principal entrance in its base, dominates the composition adjacent to two angled projecting bays. One of these has a shingled gable with sawtooth frieze overhanging clipped corners. Molded window cornices. The building's elaborate one-story porch features turned posts, a scroll-bracketed cornice above a ladder frieze, and a Chinese-Chippendale-like balustrade.
- C 43. 81 N. Liberty St. (ca. 1925) Two-story German-sided frame bungalow, rafters in eaves, one-story wings to either side of gabled central section.
- C 44. 84 N. Liberty St. Wallace B. Davis House. (ca. 1920) Two-story hip roof box with appendages: porch and sunroom, porte cochere. Aluminum siding. Wallace Davis, President of Central Bank and Trust Company, built and lived in this house before his involvement with the Lakeview Park development. Central Bank and Trust was the first Asheville Bank to fail in 1929.
- P 45. 85 N. Liberty St. L. B. Rogers House. (ca. 1905) Large two-story house, shingle above weatherboard, rather formally composed around a slightly projecting gabled central pavillion with flaring eaves. Corner bay to north with independent cap. Has been converted to apartments, alterations include the addition of a crude stairtower, or stacked bathrooms, to the corner bay. Almost certainly an R. S. Smith design.
- C 46. 87 N. Liberty St. Cowan House. (ca. 1925) Two-story hip-roof "Colonial" with German siding.
- C 47. 89 N. Liberty St. R. G. Fortune House. (ca. 1925) Two-story hip-roof "Colonial" with German siding.
- C 48. 90 N. Liberty St. J. D. Earl House. (ca. 1895) Two-story shingled house with square tower at south end of principal elevation, fan lights in gables. Obscured by overgrown evergreen vegetation. J. D. Earl owned portion of Earl-Chesterfield Mill, former Asheville Milling Company.
- C 49. 104 N. Liberty St. Norman Warner House. (ca. 1920) Plain two-story hip roof house, porch with enclosed end, older pressed-tin shingle roof, asbestos shingles.
- C 50. 109 N. Liberty St. (ca. 1925) Two-story hip-roof brick house.  
Washington Road  
(North from East Chestnut Street intersection)
- C 51. 19 Washington Rd. Whitson House. (ca. 1885) Story-and-half T-plan house originally sited at corner of E. Chestnut and Washington Rd. and moved to present site ca. 1905. Sawtooth-decorated window heads. One bracketed bay window.

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- C 52. 27 Washington Road (ca. 1905) Large symmetrical two-story hip-roof house, shingle above pebbledash, with projecting dormers and bats.
- N 53. 27 1/2 Washington Rd. (early 20th c.) Gabled shanty. Possibly former servant's quarters.
- C 54. 28 Washington Rd. Dr. Philip Moale House. (ca. 1900) Boxy two-story hip-roof pebbledash-on-frame house sited atop rise referred to by Moales as Chestnut Hill. Jettied second-story bays, gabled projecting bays, hip and eyelid dormers, all fail to significantly transform the box. Entrance is through double doors, under a basket arch, from a hip-roof stoop on square brick piers. Some fine leaded glass. Apartmentized.

(Broad Street intersection)

- C 55. 39 Washington Rd. (early 20th c.) Two-story shingle above weatherboard frame house, enclosed sun porch across facade (not original), lattice-mullioned sash.

Central Avenue

(north from Orange Street intersection)

- C 56. 80 Central Ave. (ca. 1900) Two-story hip-roof box with projecting bays. Has received asbestos shingles. Apartmentized.
- C 57. 88 Central Ave. (ca. 1900) Two-story hip-roof box with shingled gables, molded window heads. Asbestos shingles.
- C 58. 92 Central Ave. (ca. 1905) Two-story shingle above weatherboard box.

(Clayton Street intersection)

- I 59. 81 Central Ave. (ca. 1975) Modern stone and frame office building in asphalt parking lot.
- C 60. 96 Central Ave. (early 20th c.) Plain one-story frame house, with gabled dormer.
- C 61. 100 Central Ave. (ca. 1905) Two-story shingle above weatherboard box. Gable, porch to street.
- C 62. 104 Central Ave. (early 20th c.) Saddlebag-plan shanty, possibly former servant's quarters.
- C 63. 108 Central Ave. (early 20th c.) One-story frame house with hip roof. Roll asphalt covered.

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- N 64. 109 Central Ave. (ca. 1925) Gable-on frame bungalow.
- C 65. 111 Central Ave. (ca. 1905) Dormered grand-bungalow form house, yet older than typical bungalow. Pebbledash with some stick framing. Jettied gables. Shingled dormers.
- I 66. ---Central Ave. (mid-20th c.) Small concrete block garage or warehouse. Fortunately practically obscured by vegetation.

Madison Avenue

- C 67. 10 Madison Ave. (ca. 1925) Shingled one-story frame house with projecting bungalow-like gable.
- C 68. 11 Madison Ave. (ca. 1920) Story-and-half gabled frame house. Aluminum siding.
- C 69. 12 Madison Ave. (ca. 1925) Shingled gable-on bungalow.
- C 70. 15 Madison Ave. (ca. 1920) Story-and-half gable-on house with shingled gables and flaring eaves.
- C 71. 16 Madison Ave. (ca. 1925) Shingled gable-on bungalow.

Orchard Place

- C 72. 3, 4, 5, 6 Orchard Place (ca. 1925) Grouping of four small gable-on bungalows. 3 and 4 display German siding, 5 and 6 have received asbestos shingles.

Charlotte Street

(north from Arlington Street intersection)

- C 73. 59 Charlotte St. (ca. 1906) Two-and-half story weatherboarded frame structure with intersecting gable roofs and interior chimneys. 2/2 sash in paired windows. Converted to commercial usage with brick and tile storefront.
- C 74. 65 Charlotte St. (ca. 1915) Shingle over weatherboard two-story box with central gable, one-story shed porch.

(Clayton Street intersection)

- C 75. 88-92-94 Charlotte St. King James Apartments. (ca. 1920) Three-story multi-function structure with brushed brick facade. Three plate glass storefronts on Charlotte St., tiled pent roof beneath parapet.
- P 76. 95 Charlotte St. Thomas Patton House. (1869) Originally a two-story house formally organized around central and transverse hallways, has grown into a highly informal mass due to numerous additions to the south and east. Five-bay facade features a central octagon bay or dormer (likely late 19th c.) over a one-story porch on boxed columns. The entrance surround, with broad sidelights and blinded transom, appears a late-19th-century alteration. The building's most striking exterior detail is its fanciful bargeboards, cut out in a chevron-like lattice. Original sash are 6/6. Brick chimneys are interior. The building's interior woodwork is quite good for 1869 Asheville. Hand-planed four-panel doors are set in robust retardataire three-past surrounds. The entrance hall has molded vertical wainscotting and a broad chair rail. A plain open-stringer stairway with turned newel post

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rises from the transverse hallway. The principal mantel is hand-crafted, heavy classical motifs ornamented with sawn appliques and with a thickly-molded shelf. Tradition maintains the house was built by black carpenters working from Thomas Patton's own plans. Patton had journeyed to Alabama shortly after the Civil War to consolidate resources with other family members but, dissatisfied, returned to Asheville and built this home on Charlotte Street. Grandson of James Patton, Mayor of Asheville and active public servant.

- C 77. 100 Charlotte St. The Charlotte (ca. 1920) Three-story brick apartment building with storefront on ground floor. Storefront has glazed metal panels.

(East Chestnut Street intersection)

- C 78. 121 Charlotte St. (ca. 1915) Two-story side-hall-plan house gable-on. Ground floor is rusticated concrete block, second floor is shingle on frame. One-story porch of ornamental concrete block, denticulated first- and second-story cornices. Fin cresting and finials on ridges, and three-part arched window in its streetside gable.
- C 79. 123 Charlotte St. (ca. 1915) Two-story side-hall plan house on rusticated concrete block on ground floor and shingle on frame second floor. Narrow boxed cornice returns in streetside gable. Ornamental concrete block porch with pedimented entrance. Similar to 121 Charlotte St.
- C 80. 125 Charlotte St. (ca. 1915) Two-story frame house, hip roof, projecting gables and bays, shingle above weatherboard.
- C 81. 128 Charlotte St. (former) Pure Oil Gas Station. (ca. 1932) One of several "English cottage" style gas stations built in Asheville ca. 1932. Features a steeply pitched tile roof, a chimney and other symbols of cottage charm. The facade of this structure has been remodeled. Its latest usage is as a convenience store. Appears to have been sandblasted.
- C 82. 129 Charlotte St. (early 20th c.) Two-story frame house, shingle above weatherboard, with patterned shingles in gables, projecting clipped corner bay. Additions. 2/2 sash.

(Broad Street intersection)

- C 83. 135 Charlotte St. (early 20th c.) Two-story frame house, shingle above weatherboard, with patterned shingles in projecting gables. Parapeted flat-roofed section on front may be an addition. 2/2 sash.

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Albemarle Road

- C 84. 27 Albemarle Road (ca. 1905) Weatherboarded one-story house with long ridge parallel to street. Projecting off-center bay becomes gambrel roofed dormer above porch. Smaller gabled dormer.
- C 85. 45 (?) Albemarle Road (ca. 1900) Altered two-story brick house with bayed facade. Has received aluminum siding.

Albemarle Place

(north from Baird Street)

- C 86. ---Albemarle Place. Von Ruck servants' quarters (early 20th c.) Small hip-roof saddlebag-plan frame cottage reportedly an adjunct to the nearby Von Ruck house. Has received asbestos shingles.
- C 87. 32 Albemarle Place. Von Ruck stables (?) (early 20th c.) Two-story hip-roof frame structure with exterior treated in pebbledash between applied stickwork or exposed framing. Reportedly converted to dwelling from original stable configuration. Second floor at street level.
- P 88. 52 Albemarle Place. Carl Von Ruck House (1904, 1912, and 1915) Rambling three-story frame structure built in three distinct stages. Dr. Karl Von Ruck, famed tuberculosis specialist, came to Asheville around 1890 and founded the Winyah Sanatorium on Sunset Mountain. In 1904 he bought twenty acres, including two sizeable frame houses, at the foot of Sunset Mountain from a Dr. Reed. One of those houses is incorporated into the north end of the present structure, the other is just above it at 2 Von Ruck Terrace. This north-end house was apparently a lavish structure itself, featuring rounded projecting bays to the east, flanking its major entrance, and a finial-topped octagonal bay to the west. In 1912 Von Ruck reportedly built a separate structure for his resident MD's just to the south of this house. It too was a substantial building, two-and-half story shingle and pebbledash with intricately parqueted hardwood floors. Then, in 1915, he built between the two structures, connecting them, a grand two-story music room with twin elliptic conservatories to either side. The music room features Viennese-crafted mahogany woodwork and houses Dr. Von Ruck's sixty-seven rank Aeolian Organ, with 4800 handmade wooden pipes rising two stories behind a curved mahogany screen. The Von Ruck House has served as a hotel and is now Le Chateau Apartments.

Furman Avenue

(north from downtown expressway)

- N 89. 42 Furman Ave. (ca. 1948) Three-story brick apartment house with industrial sash and minimal mission-tile pents between roof parapets.

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- C 90. 51 Furman Ave. (early 20th c.) Plain one-story triple-A frame cottage, has received asbestos siding.
- (Arlington Street intersection)
- C 91. 65 Furman (ca. 1925) Shingled gable-on bungalow with shingled porch and outrigger bracing.
- C 92. 67 Furman (early 20th c.) One-story frame house with projecting clipped-cornered bay. Roll asphalt siding.
- C 93. 69 Furman (early 20th c.) Shingled one-story hip-roof box with inset porch and hip-roof dormer, some latticed bungalowoid sash.
- C 94. 70 Furman (ca. 1925) Two-story frame box with gable roof, entrance from inset porch on first floor. Aluminum siding.
- C 95. 74 Furman (ca. 1925) One-story frame craftsman-influenced house. Prominent gabled dormer. German siding.
- C 96. 75 Furman (ca. 1925) Weatherboarded frame bungalow.
- C 97. 77 Furman (ca. 1925) Frame bungalow. Has received aluminum siding.
- (Oak Park Road intersection)
- N 98. 79 Furman Ave. (indeterminant age) Heavily remodeled frame house. Aluminum siding and enclosures obscure original form and fabric.
- C 99. 83 Furman Ave. (ca. 1915) Two-story L-plan frame house with gabled one-story porch and outrigger bracing under broad eaves. Aluminum siding.
- C 100. 87 Furman Ave. Shingled grand-bungalow with twin gabled dormers and bay window onto porch, latticed bungalowoid sash.
- (East Chestnut Street intersection)
- C 101. 101 Furman Ave. Furman House (ca. 1885) Two-story brick cruciform-plan house with intersecting gable and hip roofs in standing-seam tin. Paired brackets in eave. 2/2 sash. The building's porch has been removed and other significant alterations made in converting it to small apartments. That it was once a fine house is evident not only in the brick construction but also in remnants of robust cornice molding in the entrance hall. Reportedly built by a Furman who was at one time editor of the Asheville Citizen-Times.
- I 102. 102 Furman Ave. Asheville Arms Apartments (ca. 1975) Modern two-story "mansarded" apartment complex.

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- C 103. ---Furman Ave. (ca. 1925) Plain two-story gabled brick house. Entrance from stoop.
- C 104. 125 Furman Ave. (ca. 1925) Shingled two-story Craftsman-influenced house. Porch with sun room, central gable.
- C 105. 127 Furman Ave. (ca. 1925) Two-story gable-on stuccoed picturesque cottage. Natural stone set randomly in chimney on facing gable.
- C 106. 132 Furman Ave. (ca. 1925) Plain two-story frame house. Porch inset beneath second story.
- C 107. 133 Furman Ave. (ca. 1920) Two-story shingle above stucco frame house. Clipped gable facing street, entrance off side porch.
- C 108. 134 Furman Ave. (ca. 1929) Two-story gable-on frame house. German siding, partial shed porch, small vaulted vestibule.
- C 109. 135 Furman Ave. (ca. 1905) Altered shingle over brick two-story house. Apparently was a substantial dwelling employing an unusual (for Asheville) combination of materials. Has suffered enclosure on porch. Semicircular stone bay projects from brick first floor on principal elevation.
- C 110. 136 Furman Ave. (ca. 1925) Frame grand bungalow variant, broad gabled dormer centered on facade, outrigger bracing.

Hollywood Street

(north from downtown expressway)

- C 111. 38 Hollywood St. (ca. 1915) Shingled two-story box with central gable, side porch, and gabled entrance stoop.
- C 112. 39 Hollywood St. (ca. 1925) Shingled gable-on bungalow with off-set gabled porch, outrigger bracing.
- C 113. 40 Hollywood St. (ca. 1920) Narrow grand bungalow-type with hip-roof dormer, outrigger bracing.
- C 114. 41 Hollywood St. (ca. 1915) Shingle over weatherboard two-story box. Porch and ground-floor fenestration have been altered.
- C 115. 42 Hollywood St. (ca. 1920) Shingled gable-on bungalow with gabled porch.
- C 116. 44 Hollywood St. (ca. 1920) Shingled gable-on bungalow with gabled off-set porch.
- C 117. 45 Hollywood St. (ca. 1915) Shingled two-story box with central gable, one-story shed porch.

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Orchard Street

- C 118. 30 Orchard Street (ca. 1920) Two-story gable-roof frame house covered in German siding. One-story porch with gable-roof porch room.
- C 119. 32-34 Orchard Street (ca. 1920) Gable-on frame bungalow, asbestos shingles.
- C 120. 38 Orchard Street (ca. 1920) Gable-on shingled bungalow with gabled porch.
- C 121. 42 Orchard Street (ca. 1915) Shingle over German siding, two-story hip roofed box with one-story porch.
- C 122. 44 Orchard Street (ca. 1915) German sided hip roof frame box with hip roofed porch with porch room, gabled second tier at central bay.

Furman Court

- C 124. 4 Furman Court (ca. 1920) Unadorned two-story brick box.
- C 125. 8 Furman Court (ca. 1920) Two-story stuccoed box on brick foundation.
- C 126. 12 Furman Court (ca. 1920) Two-story brushed brick house with articulated quoining. Entrance set in off-set on facade.

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Orange Street

(east from Merrimon Avenue)

- C 127. 18 Orange St. (ca. 1920) Side hall grand bungalow, shingled gables above weatherboard.
- C 128. 23 Orange St. (ca. 1905) Two-story frame L-plan house with shingled gables. Stone wall at sidewalk.
- C 129. 25 Orange St. (ca. 1905) Two-story frame L-plan house, similar to 23 Orange St. but with fancy porch: pergola-like extension with conical cap. Has received asbestos shingles. Undergoing rehab.
- C 130. 33 Orange St. (ca. 1905) Two-story house with intersecting gambrel roof forms, pedimented porch, entrance with lattice-mullioned sidelights. Pebbledash exterior.
- C 131. 35 Orange St. (ca. 1905) Two-story frame house with symmetrical three-bay facade featuring a gabled central portico with nice bracketing on the second floor above a one-story porch. Roll asphalt and asbestos shingles.

(S. Liberty Street intersection)

- C 132. 47 Orange St. (ca. 1905) Two-story box, shingle above pebbledash. Porch has been enclosed.
- P 133. 50 Orange St. (1880 and later) Two-story central-hallway house with gabled projecting bay presenting the best of the building's Victorian trappings: scroll brackets in the eaves, fan brackets at the tops of clipped corners, and a sunburst applique in the gable. Slate roof with fishscale bands. A stained glass window, as well as glazing in the millwork front door, lights the hallway. Rich interior woodwork includes: vertical board wainscoting in the hallway and parlor, symmetrically molded window and door surrounds with crested corner blocks, a spindle frieze across the hallway at the foot of the stairs, and carved and reeded boxed newel posts. Mantels are cast iron painted to simulate marble. The house has been enlarged to the west (porch enclosed), north, and east, and a porch added to the east. Built by O. H. Henry in 1880, the house has been owned and occupied by Shufords since 1900. Dr. Mary Frances Shuford, daughter of Superior Court Judge George A. Shuford, has operated a one-bed hospital in the house for years.
- P 134. 53 Orange St. (ca. 1865) Brick one-story central-hallway triple-A house with kitchen/dining ell. Interior end chimneys. Segmentally arched windows. Boxed cornice with crown molding returns in gable ends. Porch and one interior partition have been removed. Early curvilinear millwood mantels. Hand-planed four-panel doors. 4/4 sash. George T. Spears bought four acres of land from N. W. Woodfin in 1863 for \$925.00. Tradition holds the bricks for the house were made on Clayton Street. Spears had married James M. Smith's daughter Cornelia Jane, 1857.

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Arlington Street

(east from Charlotte Street)

- N 135. 11 Arlington St. (ca. 1925) Small frame bungalow.
- C 136. 14 Arlington St. (early 20th c.) Weatherboarded two-story frame house.
- C 137. 15 Arlington St. (ca. 1915) Boxy two-story house with hip roof. Ornamental concrete block ground floor and porch. Asbestos siding obscures the original second-story covering. The building's formal three-bay facade features a central tower beginning above the one-story porch.
- C 138. 16 Arlington St. (ca. 1925) Shingled gable-on bungalow with gabled porch, latticed bungalowoid sash.
- C 139. 17 Arlington St. (early 20th c.) Shingled two-story frame house, gable-on with inset porches both floors.
- C 140. 18 Arlington St. (early 20th c.) Shingle over weatherboard two-story frame box with shed porch and central hip roof dormer.
- C 141. 19 Arlington St. (early 20th c.) Shingled two-story frame box with two-story projecting bay and inset porch, wide eaves with exposed rafters.
- C 142. 21 Arlington St. (ca. 1925) Shingled grand bungalow-type with shallow roof slope and diminutive shed dormer.
- C 143. 22 Arlington St. (ca. 1920) Frame two-story box with gabled two-story projecting bay, shed porch. Has received aluminum siding.
- C 144. 23 Arlington St. (ca. 1925) Shingled grand bungalow with stout brick porch posts and shed dormer across facade.
- C 145. 24 Arlington St. (ca. 1925) Shingled gable-on frame bungalow with gabled porch.
- N 146. 34 Arlington St. (early 20th c.) Two-story frame house with inset first-story porch. Appears altered, under aluminum siding.
- C 147. 35 Arlington St. (ca. 1915) Frame two-story box with gabled two-story projecting bay, some flair to porch posts and railing. Has received aluminum siding.
- C 148. 37 Arlington St. (ca. 1915) Shingle over weatherboard two-story frame box with gabled two-story projecting bay and sun room on one-story shed porch.

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- C 149. 38 Arlington St. (ca. 1915) Shingle over weatherboard two-story frame box with broad central gable displaying applied stickwork and with Tuscan columns supporting one-story shed porch.
- C 150. 40 Arlington St. (ca. 1925) Large weatherboarded gable-on bungalow with shed dormers to sides, outrigger bracing, and with pyramidal supports to shed porch.
- C 151. 43 Arlington St. (ca. 1915) Shingle over weatherboard two-story box with gabled two-story projecting bay, one-story shed porch has been enclosed to make a sun room.
- C 152. 51 Arlington St. (ca. 1915) Weatherboarded two story box with projecting two-story bay, shed porch.
- N 153. 52 Arlington St. (early 20th c.) Two-story box with altered porch and aluminum siding.
- C 154. 53 Arlington St. (ca. 1920) Oriental bungalow with outrigger bracing under curved barge rafters, curved rafter ends, fanciful pagoda-like roof forms. Similar to two Oriental bungalows built by James Madison Chiles in Kenilworth (south Asheville) in 1921.
- C 155. 59 Arlington St. (ca. 1920) Two-story brick house with gabled stoop.
- C 156. 60 Arlington St. (ca. 1920) Shingle over weatherboard two story frame box with central hip roof dormer and shed porch across facade and wrapping around to one side.
- (Furman Avenue intersection)
- C 157. 70 Arlington St. (ca. 1920) Shingle over German siding two-story frame house with shallow stoop on Furman Ave. elevation and one story porch on Arlington.
- C 158. 74 Arlington St. (ca. 1925) Curious two-story brick house with entrance into angled edge of slightly projecting bay, single-story porch on stout brick posts.
- C 159. 76 Arlington St. (ca. 1920) Two-story weatherboarded box with exposed rafters and wrap-around shed porch.
- C 160. 78 Arlington St. (ca. 1925) Shingled gable-on bungalow with off set gabled porch.
- C 161. 81 Arlington St. (ca. 1910) Weatherboarded two story gable-on house with shingled gable peak, shed porch on tall foundation, with one story wing to one side. Similar to 83.
- C 162. 82 Arlington St. (ca. 1925) Shingled gable-on bungalow with outrigger bracing and gabled one-story porch.

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- C 163. 83 Arlington St. (ca. 1910) Weatherboarded gable-on house, shed porch.
- C 164. 85 Arlington St. (ca. 1910) Two-story hip roof house with shed porch.
- C 165. 87 Arlington St. (ca. 1915) Shingle over weatherboard two-story house with central gable and with gabled end by on one-story porch.
- C 166. ;89 Arlington St. (ca. 1915) Shingle over weatherboard two-story box with off-set, slightly projecting gabled pavillion, altered one-story porch with central gable.

Clayton Street

(east from Central Avenue)

- C 167. 10 Clayton St. Williams House (ca. 1900) Frame saltbox-like form turned endwise with bay window, second-story porch addition.
- C 168. 11 Clayton St. (ca. 1905) Two-story frame hip-roof box with gabled projecting bays, asbestos shingles above pebbledash. Boxed cornice returns in prominent gable on facade. Heavy, opaque porch brackets. Some lattice-mullioned sash.
- C 169. 14 Clayton St. Sherrill House (ca. 1900) Gabled three-bay frame house. Projecting central bay is gabled shingle above-stone entrance tower with porches to either side. Duplex. Antique landscaping.
- C 170. 15 Clayton St. Albert Bunn House (ca. 1905) Boxy two-story brick house with one-story porch on square brick posts on two sides. Hip roof with hip and gable attic dormers. Mortar joints were finished flush with brick and penciling applied to give appearance of pressed brick with narrow mortar joints. Albert Bunn, who had learned the brick-making trade before emmigrating from England, bought a sizeable tract of land from Ephraim Clayton around 1879, shortly after coming to Asheville upon the invitation of the contractor who built the 1876-1903 courthouse. Made brick for courthouse on Clayton St. His English wife died-- he married an Asheville schoolteacher and stayed. Albert Bunn "built" wall around Federal soldiers' graves in Salisbury, "built" Waynesville Courthouse, laid much of brick in St. Lawrences Church (along with principal mason McDonald). Bunn made brick for this house; his wife designed it. Penciling attributed to English tradition. Large frame house preceded this one on site.
- C 171. 26 Clayton St. (ca. 1890) Two-story L-plan frame house; porch in L has received second-story addition. Bay window with decorative shingle-work. Reportedly built by Nicholas Woodfin for his daughter, but Woodfin died in 1876, so possibly his son.
- C 172. 30 Clayton St. Ledbetter House (ca. 1890) Two-story frame house composed of two single-bay deep sections set back to back. Each section has gabled roof. Unusual corbeled cornice. Similar cornice on one-story porch with central gable. Weatherboard and shingled gables.

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- C 173. 31 Clayton St. Hattie Bumgardner House. (ca. 1905) Gabled two-story L-plan house with entrance hall in crook of the L. Shingle above pebbledash. R. S. Smith designed houses similar to this.
- C 174. 32 Clayton St. (ca. 1890) Weatherboarded two-story frame house. Two gabled one-bay deep sections set back to back. Same unusual corbeled cornice as at 30 Clayton. Central gable with staggered shingled. One-story porch.
- C 175. 36 Clayton St. (ca. 1885) Pebbledash-covered rambling one-story frame house with sawtooth window cornices.
- C 176. 40 Clayton St. Wesley Wolfe House (ca. 1885) Pebbledash-covered two-story L-plan house with one-story shed porch and two gabled dormers. Molded window cornices. Reportedly built by Wesley Wolfe, Tom's uncle, who is said to have drunk heavily at times, like his brother.
- C 177. 41 Clayton St. (ca. 1900) One-and-half story gabled frame box with inset porch, asbestos shingles.
- C 178. 45 Clayton St. Hicks Souther House (ca. 1900) Two-story hip roof box with gabled projecting bays, one-story porch with opaque brackets, pebbledash.
- C 179. 49 Clayton St. (ca. 1905) Two-story hip roof box with gabled projecting bays, shingles above weatherboard, Tuscan porch.
- C 180. 56 Clayton St. (ca. 1885) Symmetrical one-story frame triple-A house with shed porch.
- C 181. 62 Clayton St. Terrell Justice House (ca. 1885) Rambling one-story frame house with vertical boards in gables ending in sawtooth pattern, shed porch.

### Merrimon Place

(east from S. Liberty Street)

- I 182. 47, 51, 55 Merrimon Place (ca. 1950) Three one-story frame boxes, asbestos shingles (original), stoops, and small porches. Mid-century infill reflecting lowered status of neighborhood.

### East Chestnut Street

(east from Merrimon Avenue)

- C 183. ---E. Chestnut St. (at Merrimon Ave.) The Jefferson (apartments) (ca. 1925) Three-story (on full basement) brick apartment complex in a Spanish Romanesque style. Horseshoe plan places courtyard on E. Chestnut, open to south. Center bays of wings fronting on Chestnut feature a central Tuscan pilaster on each floor between round arched windows with stuccoed spandrels. Raised brick quoins articulate towers at corners. Arched corbel table at cornice, heavy brackets in eaves beneath red tile mission pent.

EXP. 12/31/84

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C 184.	109 E. Chestnut St. (early 20th c.) Story-and-half grand bungalow, with gabled dormer featuring stickwork and outrigger bracing. Has received aluminum siding.			
C 185.	111 E. Chestnut St. (ca. 1895) Two-story frame cottage, shingle above weather-board with slight flare and molding at first-floor cornice; two-story clipped-corner bay to west, inset porch and nicely detailed slight bay window to north (principal elevation); possible R. S. Smith design.			
C 186.	117 E. Chestnut St. (ca. 1895) Two-story frame cottage, patterned shingles above weatherboard, flare at ground-floor cornice; features applied stickwork in gable presented to street, above clipped-corner ground-floor bay. Possible R. S. Smith design.			
I 187.	127 E. Chestnut St. (ca. 1969) St. Church of Christ. Recent mechanical bond "sixties modern" brick church with narrow spire.  (South Liberty Street intersection)			
P 188.	138 E. Chestnut St. (ca. 1900) Dr. J. E. David Rental Cottage. Small two-story shingle-style cottage featuring a complex gable and clipped gable roof form which yields to a shingled second story in some places and sweeps down to the first-floor cornice in others. Weatherboarded first floor, brick foundation. Inset front porch. Boxed corner window on facade. R. S. Smith design. Part of property Dr. David bought from George Pack in 1897.			
C 189.	144 E. Chestnut St. (ca. 1900) Dr. J. E. David Rental Cottage. Story-and-half frame cottage, gable roof runs parallel to street, interior end chimneys, shed dormer with central peak, dormer and gables shingle, first floor weather-board. Porch room makes porch appear inset. Latticed sash. R. S. Smith design. Part of property bought from George Pack, 1897.			
P 190.	147 E. Chestnut St. (ca. 1890) Two-story weatherboarded frame house, one of oldest on street. The complex form appears composed of gabled sections one bay deep, though the resulting composition is several rooms deep in places. Bracketed cornice, bracketed bay window, bracketed chamfered porch posts. Molded window cornices. 1/1 and 2/2 sash. Narrow vertical boards in the gables end in a sawtooth pattern with bird's eye accents. The building's interior has suffered a conversion to small apartments.			
N 191.	150 E. Chestnut Street. Dr. J. E. David Rental Cottage (ca. 1900) Badly remodeled R. S. Smith house: asbestos shingles, roll asphalt, and concrete blocks disguise a cottage that was once similar to its neighbors.			
P 192.	155 E. Chestnut Street. McGill House (ca. 1885) Weatherboarded two-story frame house, again, one of the oldest houses on street. Hip and gabled roof forms covered in standing-seam tin. Boxed and molded cornice returns in shingled gables. Molded window cornices. 1/1 sash. Though similar in overall appearance to 147 E. Chestnut, its porch treatment is distinctive. An arched open frieze carries between paired boxed posts, becoming scrollwork circles within each pair. The balustrade is two tier, simple sticks above running arches. Prominent Ashevilleian Hugh Labarbe lived here teens and twenties.			

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- C 193. 156 E. Chestnut St. Dr. J. E. David Rental Cottage (ca. 1900) Boxy two-story hip roof house, shingle above pebbledash with simulated half-timbering. Sun room wing to west. Porch across facade. R. S. Smith design. Part of property bought from George Pack in 1897.
- C 194. 160 E. Chestnut St. Dr. J. E. David Rental Cottage. (ca. 1900) Two-story frame cottage, shingle above weatherboard. Complex gable and clipped gable roof (as at 138). Porch across facade features characteristic R. S. Smith idiom: thin-member balustrade and thick scrollwork brackets on boxed posts. Part of David's 1897 purchase from George Pack.
- N 195. 165 E. Chestnut St. (ca. 1950) One-story brushed brick cottage with hip roof, arched entrance onto porch. A late infill structure.
- P 196. 166 E. Chestnut St. Dr. H. S. Lambert House (ca. 1896) Two-story frame house, shingle over pebbledash. Broad gable roof over a simple rectangular form. Main entrance from the side, off Washington Road. Chestnut Street elevation features a five-sided two-story bay with conical cap, and a one-story porch on slender Tuscan columns. Fine decorative touches include a beautifully molded overdoor over the main entrance, lattice-mullioned leaded glass in the entrance-hall windows, and especially three unusual and ornate molded brick fireplace compositions, one with a chimney breast. Dr. Lambert bought the corner lot from George Pack in 1896 for \$2,000 and soon thereafter erected this R. S. Smith designed house.
- P 197. 167 E. Chestnut St. Barnard House (ca. 1900) Two-story frame house on informal plan. Hip and gable roof forms. Features a fully-developed cornice and molded frieze. The frieze continues across the gables, cornice returns in gables. Simple one-story Tuscan porch. Bay window onto porch. 1/1 sash. Some nice interior touches including beveled leaded glass lighting the entrance hall, carved newel post. The house has received asbestos siding and is being used as a rehabilitation center for the emotionally disabled.

(Washington Road intersection)

- P 198. 173 E. Chestnut St. Kent House (ca. 1907) Tall two-and-half-story shingle style house on random-course stone basement. An awkward combination of highly informal massing (and plan) and formal details. Tall exterior chimneys are centered on minor gables on principal (north) and west elevations. A minimal cornice returns minimally in the major gables. Some sawtooth edging relieves the broader expanses of shingles, large sun room in lieu of porch. Shallow pedimented entry portico on Tuscan columns, round-arch doorway with fanlight. Some outline parqueting of floors, fine classical mantel composition (full entablature with triglyphs on Doric columns) in parlor, otherwise a rather plain interior. The house was used for many years as a "convalescent home" but was not altered significantly. Mr. Kent reportedly ran the Asheville Ice Company.

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- P 199. 176 E. Chestnut St. William R. Whitson House (ca. 1905) Grand Colonial Revival House in pressed brick. Two-story with hip-on-hip roof. Central Palladian dormer. Widely-spaced, paired modillion blocks in eave. Slightly projecting brick quoining around windows. A three-window central bay projects on the second floor, with swags ornamenting panels over each window. A balustrade has been removed from the roof of the Tuscan front porch. A semi-circular portico off a small side porch announces a secondary entrance from Washington Rd. An elliptical fanlight and sidelights surround the entrance. The house, reportedly constructed for Whitson by a Westall, has some of the finest woodwork in the neighborhood, including an elegant closed-stringer stairway which descends from a transverse hallway to a bowed landing in the main hallway. The main hallway features raised-panel wainscotting. Excellent millwork mantels and other decorative touches. Whitson bought this lot in 1883 for \$250 and built a small frame house. In 1905 he moved the frame house up Washington Road. (Still stand at 19) and replaced it with this brick structure.
- I 200. 176 1/2 E. Chestnut St. (ca. 1960) Recent frame and concrete block parking and apartment structure associated with 176 E. Chestnut St.  
 (Central Avenue intersection)
- C 201. 184 E. Chestnut St. Dr. T. C. Smith House (ca. 1890) Imposing two-and-half story frame house featuring a formal facade dominated by a tall gabled dormer ornamented with Stick style-like Gothic appliques (knees and pointed arches), brackets and a bargeboard with sawn ends. A bracketed front porch has been enclosed and the whole house rather sadly accommodated to low rent apartments.
- C 202. 189 E. Chestnut St. Annie West House. (ca. 1900) Picturesque half-timbered cottage designed by R. S. Smith, one-and-half story, featuring "veranda" across facade beneath a large central gable and smaller flanking dormers. (Stylistic link to Biltmore Village). Half timbered image imparted via pebbledash and applied stickwork.
- P 203. 191 E. Chestnut St. (ca. 1895) Picturesque two-story shingled cottage featuring an octagonal tower corner tower on the east end of its facade countered by an octagonal pergola-like element developed from its porch on the west end and surmounted by a small second-story balcony. Windows have lattice-mullioned sash.
- C 204. 192 E. Chestnut St. (ca. 1890) Rambling two-story multi-gabled composition, with tower at entrance. Dormers with flaring eaves. Aluminum siding obscures original weatherboard.
- I 205. 201 E. Chestnut St. (ca. 1970) One-story L-plan frame house, an out-of-place contemporary tract house with vertical plywood siding and trailer windows.
- C 206. 202 E. Chestnut St. (ca. 1895) Two-story side-hall-plan triple-A house, portion of porch enclosed, asbestos shingles obscure original sheathing.

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- P 207. 206 E. Chestnut St. (ca. 1895) Picturesque two-story cottage, shingle above weatherboard, gable roof forms. Features square central tower with tall pyramidal roof abutting a jettied second-story bay. Queen-Anne-influenced. Tom Wolfe's sister, Mable Wolfe Wheaton, reportedly lived in house for many years.
- I 208. 209 E. Chestnut St. (1979) Modern one-story L-plan office building. Looks rather like tract house to west (at 201). Stained weatherboard, gable roof.
- C 209. 212 E. Chestnut St. (ca. 1905) Two-story double-pile-plan variant Colonial Revival house. Shingled second floor, weatherboarded first floor. Features a Palladian window in a central gabled dormer. One-story Tuscan porch develops a central portico that thymes the roof dormer. Undercut joist extensions in eaves. Sun room extends on porch to east. Has been apartmentized.
- C 210. 215 E. Chestnut St. Commodore Apartments (ca. 1920) Large, boxy four-story apartment block with brushed brick facade. Features tiled entrance hood centered on facade and tiled and bracketed pent or shed roof below the parapet. Contrasting masonry highlights and decorative brick panels on facade.
- C 211. 218 E. Chestnut St. (ca. 1900) Two-story double-pile-plan variant Colonial Revival house. Plays informality against formality in a gabled projecting bay to west of entrance. This gable presents shingles, boxed and molded cornice returns, and a small round-arch window in its peak. Rest of house is weatherboard. Has been apartmentized, porch enclosed on east end.
- P 212. 223 E. Chestnut St. (ca. 1895) Imposing two-story frame house built by architect and builder James A. Tennent, who sold it to Senator Jeter Conly Pritchard in 1904. A boxy weatherboard form under a multi-gabled roof. Projecting bays break up the mass only slightly. Most exterior interest derives from the porch which carries across the principal (north) elevation and around to the east and features heavy scroll brackets beneath a cut-out frieze and a similarly massive two-tiered porch rail, running arches over spindles. The house is quasi-formally organized around a central hallway richly paneled in a Steamboat Gothic mode. Fine milled and tiled mantel and fireplace compositions. Paneled sliding doors, wainscotting. An exceptional interior. Senator Pritchard had been elected to the Senate upon Zeb Vance's death in 1894 and then elected to a full six-year term in 1897. In 1903 he accepted a position with Southern Railway and moved to Asheville from Marshall. J. A. Tennent was active in Asheville ca. 1875-1900. Designed the 1876-1903 Courthouse, the first City Hall.
- C 213. 225-227 E. Chestnut St. (ca. 1910) Two-story frame duplex. Hip roof. Shingle above weatherboard with flare at base of shingled second floor.

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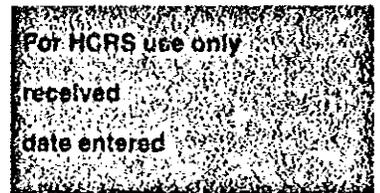
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- C 214. 235-237 E. Chestnut St. (mid-19th c.) One-story saddlebag-plan weatherboarded frame house with ell. Features central gable on facade with vertical stickwork above a lightly denticulated cornice. Tradition maintains this house is ca. 1870 or before, i.e., the oldest structure on street. No history known.
- P 215. 243 E. Chestnut St. (ca. 1895) Nicely-composed Queen-Anne house, shingle on frame. Major and minor gables presented to street. The major gable features scalloped shingles in its jettied peak. Molded cornice with minimal returns. Jerkinheaded dormers. The building's one-story porch features a gabled entrance with a heavy-member lattice tympanum supported by brackets and similar heavy stick brackets on its plain square posts. The building has been converted to apartments but is basically unaltered, and well-maintained, on its exterior.
- (Charlotte Street intersection)
- C 216. 276 E. Chestnut St. (ca. 1920) Altered two-story shingled house. Asymmetrical composition with broad, open eave displaying sawn rafter extension. One-story porch enclosed during a high quality remodeling.
- C 217. 289 E. Chestnut St. Ansonia Apartments (ca. 1925) Stuccoed three-story Mission style apartment building. Parapet and tiled pent roof beneath it impart the Mission image. Symmetrical three-bay facade. Altered bay windows to sides.
- C 218. 291 E. Chestnut St. Whitman-Yarrow Apartments. (ca. 1925) Stuccoed two-story Mission style apartment building. Similarly as Ansonia Apts., parapet and tiled pent--here over central bay only--impart image. Symmetrical three-bay facade.
- C 219. 293 E. Chestnut St. (ca. 1925) Altered grand bungalow type with multi-slope gabled dormer. Outrigger bracing under eave. Porch, which extended beyond body of house on one side, has been enclosed.
- P 220. 301 E. Chestnut St. Princess Anne Hotel. (ca. 1920) Rectilinear L-plan building, three stories on a full basement and random-coursed stone foundation. The building's planar surface is sheathed in shingles. A moderate, boxed cornice circumscribes the structure. A one-story Tuscan porch is appended to the west end of the Chestnut Street wing. Second- and third-story bay windows project above secondary entrances toward the end of each wing and light the associated stairwells. The principal entrance is recessed at the ground floor of the building's main corner, which is clipped and thus addresses the Furman and Chestnut intersection. A meager porte cochere appears to have been added at this corner, beneath another second- and third-floor bay window. Corinthian columns accent the entrance inside the spacious lobby. A stairway descends into the lobby from a bayed projection in the building's crook. The Princess Anne was built by a Miss Anne O'Connell and operated as a hotel by various owners until 1945 when it became an annex to Appalachian Hall Psychiatric Hospital. In 1947 it reopened as a hotel and has since 1957 specialized in retirement accommodations.

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Broad Street

(East from Merrimon Avenue)

- I 221. 12 Broad St. (recent) Split level frame office building with diagonal wood siding.
- C 222. 16 Broad St. (ca. 1915) Stuccoed two-story cottage with tile roof. Vaguely Mediterranean.
- C 223. 21 Broad St. (ca. 1915) Two-story frame house with intersecting gable roofs. Shingle above weatherboard.
- C 224. 22 Broad St. (ca. 1905) Well-detailed two-story cottage, shingle above weatherboard. Gable roof is continuous across porch on facade. Flare at base of shingled second floor. Boxed windows. Shingled second-story window hoods. Possibly an R. S. Smith design.
- C 225. 25 Broad St. (early 20th c.) Two-story frame structure featuring rounded bay window to west. Has suffered aluminum siding and conversion to apartments.
- C 226. 28-32 Broad St. (ca. 1925) Two-story brushed brick apartment complex. Building mass is well sub-divided with projecting and receding sections. Two-story gallery is recessed courtyard. Entrance portico has tiled roof.

(N. Liberty Street intersection)

- C 227. 49 Broad St. (ca. 1915) Large two-story hip-roof box, shingle above pebbledash. Features pergola-like element at end of porch on facade (has been partially enclosed). Apartmentized.

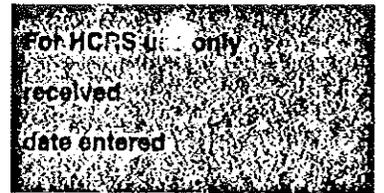
(Washington Road intersection)

- C 228. 85 Broad St. (ca. 1920) Two-story hip-roof box, shingle above German siding, inset porch, good detailing, hood over entrance.
- C 229. 86 Broad St. (ca. 1915) Gable-on bungalow. Aluminum siding.
- C 230. 87 Broad St. (ca. 1895) One-story L-plan frame house, sawtooth frieze in gables.
- C 231. 88 Broad St. (ca. 1915) Gable-on bungalow with shingles.
- C 232. 90 Broad St. (ca. 1915) Gable-on shingled bungalow.
- C 233. 91 Broad St. (ca. 1910) Two-story gabled house with flaring eaves and with rafters exposed in eaves. Aluminum siding.

(Madison Avenue intersection)

- C 234. 97 Broad St. (ca. 1910) Two-story hip-roof box, shingle above weatherboard.

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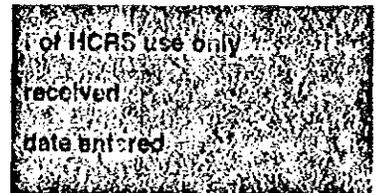
- C 235. 98 Broad St. (ca. 1910) Small gambrel-roof cottage end-on. Aluminum siding.
- C 236. 101 Broad St. (ca. 1915) Two-story hip-roof box, shingled.
- C 237. 102 Broad St. (ca. 1910) Side-hall hip-roof box with shingled gable.
- C 238. 106 Broad St. (ca. 1910) Side-hall hip-roof box with shingled gable.
- C 239. 107 Broad St. (ca. 1915) Two-story hip-roof box, shingle above weatherboard. Unusual tripartite symmetry.
- C 240. 111 Broad St. (ca. 1915) Gabled one-story frame house. Aluminum siding.
- C 241. 120 Broad St. (ca. 1910) Two-story hip-roof box. Aluminum siding.
- C 242. 121 Broad St. (ca. 1910) Two-story L-plan form in front of older (or newer) hip roof section.
- C 243. 124 Broad St. (ca. 1910) Heavily remodeled two-story hip roof box. Aluminum siding.
- C 244. 125 Broad St. (ca. 1885) Bracketed two-story house featuring a projecting clipped-corner bay with independent hipped cap. One-story porch with delicate open arches and central pendants between its turned posts. Boxed cornice with returns.
- C 245. 126 Broad St. (ca. 1910) Two-story hip-roof box, shingle above weatherboard.
- C 246. 129 Broad St. (ca. 1925) Shingled one-story gable-on bungalow.
- C 247. 131 Broad St. (ca. 1925) Gable-on bungalow, German siding.
- C 248. 133 Broad St. (ca. 1885) T-plan two-story house with gable roof, boxed cornice with returns, 2/2 sash, bay window to west. One-story porch wraps around projecting bay on principal elevation.
- C 249. 134 Broad St. (ca. 1910) Two-story hip roof box with additions.
- C 250. 137 Broad St. (ca. 1925) Gable on bungalow, shingled.

Baird Street

(East from Charlotte Street)

- C 251. 13 Baird St. (ca. 1910) Shingled two-story box presenting broad stickwork-ornamented gable to street. Bold brackets support eave. One-story shed porch, latticed bungalow sash.

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- C 252. 14 Baird St. (ca. 1920) Two-story brick house, bungaloid sash.
- C 253. 15 Baird St. (ca. 1915) Shingle over weatherboard box, one-story shed porch with gabled end bay.
- C 254. 19 Baird St. (ca. 1915) Weatherboarded gambrel-roof cottage with second-floor wing over carport, altered shed porch.
- C 255. 20 Baird St. (ca. 1920) Dutch Colonial-inspired gambrel-roof cottage with shed dormer, weatherboarding.
- C 256. 23 Baird St. (ca. 1915) Weatherboarded two-story box with central gable, shed porch, bungaloid sash.

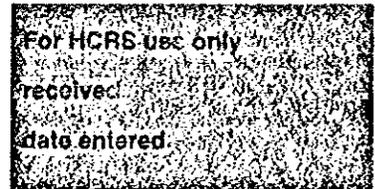
(Albemarle Road intersection)

- C 257. 25 Baird St. (ca. 1915) Weatherboarded two-story box with shed porch with central gable.
- C 258. 33 Baird St. (ca. 1915) Weatherboarded two-story box with central gable and wrap-around shed porch.
- C 259. 36 Baird St. (late 19th c.) Altered weatherboarded one-story frame cottage with exterior end chimneys. Porch enclosed as sun room.
- C 260. 41 Baird St. (ca. 1915) German sided two-story frame box with central gable, porch enclosed.
- C 261. 46 Baird St. (ca. 1905) Somewhat remodeled R. S. Smith-type cottage: complex roof forms including prominent clipped gable, wrap-around porch. Has received aluminum siding.
- C 262. 47 Baird St. (ca. 1920) Two-and-half-story frame grand bungalow-type with shed dormer. Arched beam carries porch roof across facade. Aluminum siding.

(Albemarle Place intersection)

- P 263. 60 Baird St. Edward I. Holmes House. (ca. 1883) Elaborated frame two-story double-pile plan house. Hip roof with internal brick chimneys. Gabled projecting bays on each elevation. Two-story service wing to rear with clipped gable roof. Paneled two-story bay window to east, one-story bay window to west. One-story porch across principal (south) elevation and around to west. Chamfered posts with opaque shoulder brackets, elaborate scrollwork balustrade. Sawn modillion blocks in eave, raked molding. Tall windows with 2/2 sash. No other 19th-century building in Asheville, especially of the finer sort, is as little altered as this house. Interior woodwork includes: an open stringer stairway with bracketed face, turned balusters, and heavy turned newel post; heavily-molded five panel doors in molded surrounds with corner blocks; heavy millwork mantels on tiled fireplaces. A service stair ascends from a transverse hallway, hypen to the service wing. A small board-and-batten hip-roof carriage house remains behind the structure. Edward J. Holmes and Jane Cheeseborough Holmes bought this property from the Pattons in 1883 and shortly

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thereafter built this substantial dwelling. It is still in the Holmes family.

(Furman Avenue intersection)

C 264. 72 Baird St. (ca. 1915) Shingled two-story house with one-story porch on posts with knee braces. Not a standard plan, a picturesque cottage.

# 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 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 type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> other (specify) health care
<b>Specific dates</b>	1865-1929	<b>Builder/Architect</b>	various	

## Statement of Significance (in one paragraph)

Chestnut Hill is a relatively compact late-nineteenth- and early-twentieth century residential neighborhood adjacent to downtown Asheville, North Carolina. The area reflects the remarkably cosmopolitan character the mountain town quickly acquired once rail transportation opened it to tourists and investors in the 1880s. Practically all of the more than 200 buildings in the district were originally single-family dwellings. Architecturally they range from the local in-town vernacular of the period to sophisticated versions of the nationally popular Queen Anne, Colonial Revival, and Shingle styles. At least two locally-important architects' works are represented: J. A. Tennent and R. S. Smith. Tennent designed Asheville's important late-nineteenth-century municipal buildings. Smith, who came to Asheville with the firm of Richard Morris Hunt to work at Biltmore House and stayed on, first, as Vanderbilt's staff architect and, later, in private practice, contributed at least eight stylistically-hybrid original designs to the district and influenced many more. Several figures of statewide and one of national significance lived in the area: State Attorney General Theodore S. Davidson built a grand Queen Anne style home there; U. S. Senator Jeter Conley Pritchard resided for several years in the house that architect Tennent designed for himself; nationally-known tuberculosis specialist Dr. Carl Von Ruck operated his famed sanitorium from his home in the district for many years. All of the themes important to Asheville's turn-of-the-century development--land speculation, tourism, health resort, philanthropy, and sophisticated architecture--are well represented in this surviving in-town residential neighborhood.

## CRITERIA ASSESSMENT

- A. The Chestnut Hill Historic District reflects all of the themes important to western North Carolina's turn-of-the-century urban development.
- B. Several residents of the neighborhood played significant roles in local, state, and national history.
- C. As a collection of stylish turn-of-the-century domestic buildings, Chestnut Hill is rivaled in western North Carolina only by her larger sister neighborhood to the west, the Montford Area National Register Historic District.

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Buncombe County, newly created in 1792, was in search of a county seat. The North Carolina General Assembly appointed a commission to fix the center of town, and the site they choose was a most natural one. The area had certain geographical advantages: it was on a slight plateau; it had been the crossroad of the Cherokees and other earlier travelers; and it was already the homesite for several settlers. First called Morristown, the center of town was located on a portion of what is now Pack Square. By 1797 the state legislature incorporated and officially changed the name of this village to "Asheville" in honor of Governor Samuel Ashe.<sup>1</sup> In incorporating the village, the legislature referred to a 200 acre land tract which John Burton had obtained from the state in 1794.

Burton had laid out a north-south street along an old Indian path and platted forty-two lots of about one-half acre each on either side of the street, which became North and South Main and eventually, Broadway and Biltmore Avenue.<sup>2</sup>

Burton deeded sizeable tracts of his land to several of Asheville's more distinguished early residents, including Captain John Patton (1794), Col. William Davidson (1795) and Zebulon Baird (1795).<sup>3</sup>

Tradition maintains that Orange Street (part of the Chestnut Hill Historic District) formed the northern boundary of Burton's original village plan. Naturally Orange Street, as one of the outermost areas within the village, was farmland and woods. Thus a house on Orange Street demolished in 1978, if indeed it contained a log section built in 1830 as tradition maintains, was likely the seat of a small frontier farm rather than an in-town dwelling.<sup>4</sup>

Public Square (now known as Pack Square) was officially named in 1805, and it soon became the center hub of this mountain village.

From the Square the first trails were leading out that would in time become thoroughfares, Patton Avenue, Montford Avenue, Broadway and Merrimon Avenue. Here and there on farmlands that would eventually become part of the City infrequent cabin-raisin's occurred, while about the Square huddled the log courthouse and less than a score of equally primitive buildings that comprised 'But a small and struggling village.'<sup>5</sup>

During most of the nineteenth century, Merrimon Avenue, (Chestnut Hill's western boundary) was known as Beaverdam Road and ran north to Beaverdam (a pioneer settlement about five miles north of the County Courthouse) from the Square. The making of Merrimon and other early roads were significant in Asheville's development from a geographically isolated area to a center easily accessible for growth.

The Buncombe County turnpike which reached Asheville in 1827 provided an avenue for trade as well as an opportunity for visitors to explore the village, then numbering about 350 inhabitants. "The carriage trade had been coming here since about 1827, when the Buncombe Turnpike was completed from Saluda Gap through Asheville and Warm

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Springs (now Hot Springs) to the Tennessee State line."<sup>6</sup> By 1850 Asheville had grown to 520 people and included schools, stores, churches and a bank. The city limits had been extended in 1849 to include all property within one mile of the courthouse. Hence, the entire Chestnut Hill area was within the city boundaries, though none of the homes presently within the district had been built.

However, the most important transportation phenomena to come to Asheville was the railroad. As early as 1856 construction had begun on a western North Carolina railroad but three factors seriously delayed its completion: the Civil War, the Swepson-Littlefield scandle, and the physical/geographical challenge of running nine miles of railroad tracts to connect two points only 3.4 air miles apart through the Swannanoa Gap. So it was not until "October 2, 1880, the first engine, in steam, on rails arrived at Asheville. It was met by hundreds of people in great jubilation."<sup>7</sup> "WNC came into its own as a resort area with the opening of railroads into Asheville between 1880-1890. That decade saw the beginnings of the tourist industry..."<sup>8</sup>

The railroad brought to Asheville its first major growth spurt during this 1880-1890 period. However, the Chestnut Hill area saw some building activity even before this construction/population boom had begun.

Nicholas Woodfin held part of the Chestnut Hill land at mid-century. He built a brick home which anchored North Main Street several blocks off the Square and owned more slaves than anyone else in the county. In 1863 he sold four acres for \$925 to George T. Spears, who built a brick house at 53 Orange Street soon afterwards.<sup>9</sup> The brick for the Spears house as well as the brick for the county's sixth courthouse built in 1876 was made at a brickyard located on Clayton Street and operated by Ephraim Clayton, one of western North Carolina's most active building contractor in the decades prior to the Civil War.<sup>10</sup> Mr. Clayton also owned land in the Chestnut Hill area and sold a sizeable tract of land to his new employee, Albert Bunn. Bunn, who had learned the brick-making trade in England, came to Asheville upon the invitation of the contractor. He bought this land around 1879 and built a home for himself on Clayton Street.<sup>11</sup>

Land speculators began realizing the potential of Asheville's growth as the railroad brought more people to the mountains. One particular speculator eyed a large portion of the Chestnut Hill area. Mrs. Alice T. Connally--whose husband John Kerr Connally built a brick mansion known as "Fernihurst" in South Asheville in 1875--purchased thirty-seven lots between Merrimon and Charlotte streets, Murdock (now Hillside) and Chestnut streets. She purchased this land in 1881 from Charles Kerrison for \$6,000.<sup>12</sup> Mrs. Connally and other speculators were surely pleased as the 1890 census revealed a population growth of nearly five times that of ten years ago, a total of 11,913.<sup>13</sup> The 1890 Asheville City Directory indicates annual visitors totaling 50,000 and at least 400 houses "...in the course of erection."<sup>14</sup> Chestnut Hill was the scene of much of this building activity.

The 1890 Asheville City Directory notes additional homes on East Chestnut Street, Orange Street, Clayton Street, Broad and North Liberty streets. (Incidentally, Chestnut

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and Orange streets were named according to their vegetation--Orange for mock orange.)<sup>15</sup> The variations of architecture and style indicate a neighborhood mixed with magnificent homes, guest cottages, and middle-class dwellings. Two architects set the mood for several of the homes in this area. The name R. S. Smith in the architectural world carried with it high credentials that were brought to the Chestnut Hill area. He advertised his business as "R. S. Smith, Architect, Paragon Building. Eight years with the late Mr. R. M. Hunt. Six years resident architect for G. W. Vanderbilt, Esq."<sup>16</sup> Smith remained in Asheville after his work for Vanderbilt had ended and began to change the complexion of Asheville. His designs gave areas such as Biltmore Village, Montford, downtown Asheville and Chestnut Hill much of their unique flavor. Smith designed the block of homes on the north side of East Chestnut, including four rental cottages for Dr. J. E. David (numbers 138, 144, 156 and 160) around 1900, and Dr. H. S. Lambert's home at 166 East Chestnut (ca. 1896).<sup>17</sup> Other residential buildings in the area are likely Smith designs or at least, inspired by his talents.

Another architect who touched Asheville and Chestnut Hill was J. A. Tennent. He designed the 1876 Courthouse, later the 1892 City Hall, and his home at 223 E. Chestnut around 1895.<sup>18</sup> Tennent sold his home to another prominent Asheville resident, Senator Jeter C. Pritchard in 1904.

Senator Pritchard was known and respected locally as well as nationally. His positions as associate editor of a Tennessee newspaper, a representative to the North Carolina General Assembly (from Madison County) in 1885, 1887, and 1891, and as a U. S. Senator first filling the unexpired term of Senator Zebulon B. Vance upon his death and then serving an elected term from 1897 to 1903 brought him much recognition. Senator Pritchard became a judge in 1903 when President Roosevelt appointed him to the U. S. Fourth Circuit Court of Appeals, a position he held until his death in 1921 and in which:

...he bore a conspicuous part in the administration of justice in that high court, winning a national reputation for his finely discriminating and well-balanced judgment, his clemency where mercy was deserved, and the severity with which he punished those who had knowingly and wilfully violated the laws of the country. So brilliant was his record on the bench of the District Court that he won the plaudits of both bench and bar, as well as the high commendation of President Roosevelt.<sup>19</sup>

Other significant homes in this area built during the turn of the century include Beaufort Lodge at 61 North Liberty. This home was built in 1895 by former State Attorney General and prominent local citizen Theodore Davidson. Davidson was one of the Buncombe County Riflemen who marched away from Asheville on April 18, 1861 to join the south in the Civil War. He was sixteen years old at the time.<sup>20</sup> Davidson was a State Senator from 1879 to 1883, North Carolina's Attorney General from 1885 to 1893, a representative to the North Carolina House in 1903, and mayor of Asheville and presiding Justice of the criminal court of Buncombe County.<sup>21</sup>

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The William R. Whitson house (ca. 1905) at 176 East Chestnut Street gave further stature to the already impressive neighborhood. "Whitson bought this lot in 1883 for \$250 (compare with Lambert's \$2,000 for the lot across Washington Street in 1896) and built a small frame house. Around 1905 he moved the frame house up Washington Street and replaced it with this brick structure."<sup>22</sup> Whitson, a lawyer, was the descendant of one of the founding fathers of Buncombe County and carried his name.<sup>22</sup>

Though generally considered a fine housing district during its day, Chestnut Hill still reflected varying grades of housing. Businessmen, lawyers, teachers, and other professionals lived alongside and often with servants and simple working folk.<sup>23</sup> Also added to these people was a steady stream of visitors who were attracted to Asheville's climate, beauty, and its healing sanitoriums. Dr. J. E. David purchased land on East Chestnut Street from public-spirited George Pack, and employed R. S. Smith, the architect, to build four rental cottages for these visitors. Other Chestnut Hill buildings reflecting Asheville's residential and tourist building boom of the 1920s include five apartment buildings on East Chestnut Street alone: The Jefferson apartments (116), Lunsford Apartments (250), Commodore Apartments (215), Ansonia Apartments (289) and the Whitman-Yarrow Apartments (291). The Princess Anne Hotel (301 E. Chestnut) was built "in the roaring 20's"<sup>24</sup> by Miss Anne O'Connell who operated the hotel for several years. Although it changed owners several times, it remained a hotel until 1945 when it became a temporary unit of Appalachian Hall. In 1947 it again returned to use as a hotel until 1957 when its owner opened the Princess Anne as a retirement hotel. Several homes in the area also advertised as boarding homes which would suit the resident and visitor alike. These 1920s structures are more urban-like, indicating the close proximity of the City with Chestnut Hill, and their similar growth.

Asheville's reputation as a health resort is also evident in Chestnut Hill. The health haven theme was promoted by Asheville's residents as early as 1895. The Ladies Thanksgiving Day edition of The Asheville Daily Citizen for the year 1895 declare:

Asheville has the ideal climate for the invalid, owing to the altitude (2,280 feet above sea level), the summer brings no terror, and the system is well toned up by the coolness and bracing effect of the winter, which is shorn of its harshness by reason of the southern latitude. This plateau is especially known for the great amount of sunshine, particularly in the winter, thus inducing out-of-doors exercise, riding, driving or strolling.<sup>25</sup>

George Pack arrived in Asheville in 1895 because of the poor health of his wife, and remained here to produce a great impact on the city. Whereas most of the people came to Asheville to consume its valuable resources, Pack gave generously to Asheville in return. He "...was public spirited and liberal in the support of all good causes and institutions."<sup>26</sup> His love of forests and nature is reflected in the restrictions he placed in his deed to Dr. David:

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It is understood and agreed by and between the parties to this deed that the vendor herein his heirs and assigns shall never build on the land hereby conveyed any house or part thereof, except the step, nearer than fifty feet to the Northern margin of Chestnut Street...<sup>27</sup>

Thus George Pack, along with other health seekers, pleasure seekers, capitalists, scientists, and artisans from all over the country came to Asheville to visit and live. The restrictions in Pack's deed perhaps encouraged Dr. David's planting of sycamore trees along East Chestnut, which remain a source of visual enjoyment today.<sup>28</sup>

The health retreat theme was a strong one in bringing people to western North Carolina. Dr. Carl Von Ruck, after being born in Turkey (1849), studying medicine in Germany, England and the University of Michigan and Ohio, came to Asheville in 1888 because of his interest in the disease of tuberculosis. Although the tuberculosis institute he opened, Winyah Sanatorium was not within the Chestnut Hill District, his home was and presently stands in the District at 52 Albermarle Place.

Once the present house was two houses and the towering music room, or ballroom, was built around 1900 by the late Dr. Carl Von Ruck, who used the huge room to join two houses between which a street once ran.<sup>29</sup>

Von Ruck's sanatorium leaped to national fame when Dr. Von Ruck announced the discovery, and the resulting success of a vaccine which bore his name.

An admitted improvement of the specific known as 'tuberculin', discovered and given to the profession by the eminent Dr. Kach, Dr. Von Ruck's vaccine, given by inoculation, met with surprising results, and the patients in all walks of life came from far and near.<sup>30</sup>

Dr. Von Ruck brought much prestige to the area, and many were saddened by his death in 1921.

Another significant structure within this District was the Orange Street School. Opened as a grammar school in 1888, it later became Asheville's first high school, and though it was demolished in 1939<sup>31</sup> is remembered for several reasons. Its first superintendant was P. P. Claxton, who later became a U. S. Commissioner of Education. Charles A. Webb, an instructor at the school, later became President of the Citizen-Times Company. Asheville's native son, Thomas Wolfe, remembered the Orange Street School in his letters and books. In writing to his beloved instructor at the school, Margaret Rogers, he states "...I have only three great great teachers in my short but eventful life and...you are one of these."<sup>32</sup>

Chestnut Hill had special significance for the young boy, Tom Wolfe. His parents were married on Baird Street, and his mother began her real estate business in the building on the corner of Charlotte and East Chestnut streets. But the Orange Street School held fond memories for young Tom, revealed as he writes to his mother while a student at Harvard:

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I think often of my childhood lately, of those warm hours in the bed of winter mornings; of the first ringing of the Orange Street bell; of papa's big voice shouting from the foot of the stair, 'Get up, boy...' <sup>33</sup>

In conclusion, Chestnut Hill represents a microcosm of the growth and development of the city of Asheville. From its beginning stages as a neighborhood that grew from the outlying district of a frontier town; to an area influenced by the construction/population growth brought on by the railroad; to a residential area attracting famed architects, professionals, and middle class people, to an area reaching out even more to the public in the form of a school, hotel, stores, apartments, and a sanatorium, Chestnut Hill is indeed unique. As Douglas Swaim states in his book, Cabins & Castles, "The history of this small plot of land near downtown Asheville introduces most of the themes which underwrite the special qualities of the town's finer turn-of-the-century and early twentieth-century residential development."<sup>34</sup>

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FOOTNOTES

<sup>1</sup> Douglas Swaim, Ed., Cabins & Castles (Asheville: Historic Resources Commission of Asheville and Buncombe County, 1981), p. 33.

<sup>2</sup> Ibid.

<sup>3</sup> Deeds, Buncombe County Courthouse, Book S, pp. 1-2.

<sup>4</sup> Swaim, Cabins & Castles, p. 194.

<sup>5</sup> Ibid., p. 34.

<sup>6</sup> Asheville (North Carolina) Citizen-Times, 29 March 1950, p. 15.

<sup>7</sup> Lou Harshaw, Trains, Trestles and Tunnels (Asheville: Hexagon Company, 1977), p. 12.

<sup>8</sup> Asheville Citizen-Times, 29 March 1950, p. 15.

<sup>9</sup> Swaim, Cabins & Castles, p. 194.

<sup>10</sup> F. A. Sondley, L.L.D., A History of Buncombe County, North Carolina (Asheville: The Advocate Printing Company, 1930) p. 649.

<sup>11</sup> Swaim, Cabins & Castles, p. 194.

<sup>12</sup> Deeds, Buncombe County Courthouse, Book 45, page 79.

<sup>13</sup> Asheville City Directory, 1890, p. 12.

<sup>14</sup> Ibid.

<sup>15</sup> Asheville Citizen-Times, 29 March 1950, p. 11.

<sup>16</sup> Asheville City Directory, 1899, p. 78.

<sup>17</sup> R. S. Smith, My Sketch Book of Architectural Designs (Asheville: French Broad Press Co., 1901).

<sup>18</sup> Swaim, Cabins & Castles, p. 84.

<sup>19</sup> H. M. London, Proceedings of the Twenty-Third Annual Session of the N.C. Bar Association held at Selwyn Hotel, Charlotte. (July 5, 6 & 7, 1921).

<sup>20</sup> Sondley, A History of Buncombe County, p. 814.

<sup>21</sup> Asheville Citizen-Times, 29 March 1950, p. 13.

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<sup>22</sup> Sondley, A History of Buncombe County, p. 445.

<sup>23</sup> Asheville City Directory, 1899.

<sup>24</sup> Asheville Citizen-Times, February 24, 1957.

<sup>25</sup> The Asheville (North Carolina) Daily Citizen, 24 November 1895, p. 2.

<sup>26</sup> Charles F. Thwing, America's Successful Men (Cleveland, Ohio: Privately Printed, 1898), p. 11.

<sup>27</sup> Deeds, Buncombe County Courthouse, Book 102, page 176.

<sup>28</sup> Swaim, Cabins & Castles, p. 192.

<sup>29</sup> Asheville Times, 20 September 1968, p. 14.

<sup>30</sup> The Asheville Citizen, 24 May 1938.

<sup>31</sup> The Asheville Citizen, 16 June 1940.

<sup>32</sup> Elizabeth Nowell, ed., The Letters of Thomas Wolfe (New York: Scribners, 1946), p. 16.

<sup>33</sup> Andrew Turnbull, Thomas Wolfe (New York: Scribners, 1967), p. 69.

<sup>34</sup> Swaim, Cabins & Castles, p. 84.

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# 9. Major Bibliographical References

See Continuation Sheets

# 10. Geographical Data

Acreage of nominated property ± 55 acres

Quadrangle name Asheville

Quadrangle scale 1:24000

UMT References

A 

1	7	3	5	9	3	0	0	3	9	4	1	3	5	0
Zone	Easting				Northing									

B 

1	7	3	6	0	1	3	0	3	9	4	1	1	9	0
Zone	Easting				Northing									

C 

1	7	3	6	0	3	0	0	3	9	4	0	5	3	0
Zone	Easting				Northing									

D 

1	7	3	5	9	2	4	0	3	9	4	0	5	2	0
Zone	Easting				Northing									

E 

Zone	Easting				Northing									

F 

Zone	Easting				Northing									

G 

Zone	Easting				Northing									

H 

Zone	Easting				Northing									

Verbal boundary description and justification

See enclosed planametric map of Asheville, N. C., outlined in red.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state code county code

# 11. Form Prepared By

name/title Physical Description--Douglas Swaim, Preservation Specialist  
Historical Significance-Barbara Groome, Preservation Intern and Douglas Swaim

organization N. C. Department of Cultural Resources  
Archives and History date July 8, 1982

street & number 13 Veterans Drive telephone 704-298-5024

city or town Asheville state North Carolina 28805

# 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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature William J. Fair, Jr.

title State Historic Preservation Officer date August 9, 1982

For HCRS use only  
I hereby certify that this property is included in the National Register.  
date

Keeper of the National Register

Attest: date

Chief of Registration

United States Department of the Interior  
National Park Service

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\_\_\_\_\_  
Name of Property

\_\_\_\_\_  
County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

\_\_\_\_\_  
Name of multiple property listing (if applicable)

## SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 83001837

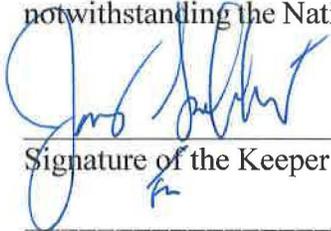
Date Listed: 3/17/1983

Property Name: Chestnut Hill Historic District

County: Buncombe

State: NC

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
\_\_\_\_\_  
Signature of the Keeper

7-25-2017  
\_\_\_\_\_  
Date of Action

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Amended Items in Nomination:

### Section 7:

The house at 26 N Liberty Street, located in the Chestnut Hill HD (Resource #33), contributes to the significance of the district. The original nomination was contradictory and unclear as to the property's status. Further investigation reveals that the property was originally misidentified.

\_\_\_\_\_  
The North Carolina SHPO was notified of this amendment.

### **DISTRIBUTION:**

- National Register property file**
- Nominating Authority (without nomination attachment)**