

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name RAFAEL GUASTAVINO, SR. ESTATE

other names/site number Rhododendron

2. Location

street & number East side NC 9, 0.8 mi. South of junction w/SR 2713 not for publication

city, town Black Mountain vicinity

state North Carolina code NC county Buncombe code 021 zip code 28711

3. Classification

Ownership of Property

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

Category of Property

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

Number of Resources within Property

Contributing	Noncontributing
<u> </u>	<u>1</u> buildings
<u>3</u>	<u> </u> sites
<u>3</u>	<u>1</u> structures
<u> </u>	<u> </u> objects
<u>6</u>	<u>2</u> Total

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official William S. Fair

Date 6-5-89

State or Federal agency and bureau _____

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

Signature of commenting or other official _____

Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

INDUSTRY/ manufacturing facility

Current Functions (enter categories from instructions)

LANDSCAPE/park

7. Description

Architectural Classification

(enter categories from instructions)

NO STYLE

Materials (enter categories from instructions)

foundation STONE

walls BRICK

STONE

roof N/A

other N/A

Describe present and historic physical appearance.

The Blue Ridge estate of the noted Spanish-born architectural engineer Rafael Guastavino, Sr. -- which he called "Rhododendron" -- survives today as an eight acre, park-like collection of ruins and landscape features on the grounds of Christmount Christian Assembly near Black Mountain, N.C. Though Guastavino's house was razed in the late 1940s and most other structures on the estate have been lost, enough survives in the form of above-ground ruins and landscaping on eight acres of the estate to give the site a strong sense of historical place associated with the life of this major figure in American architecture. This section of the grounds is recognized and protected by Christmount Assembly. Of special importance are the ruins of Guastavino's tile kiln and its brick stack, which survives intact. These features are especially significant for their associations with Guastavino's development and practice of "cohesive construction" with thin tile membranes.

The eight-acre site includes only that portion of Guastavino's estate that was developed during his lifetime. Guastavino's total holding included over 600 acres, the vast majority of which was never developed and which remains in wilderness. Post World War II development of a motel, summer cottages, and other camp structures by Christmount Christian Assembly has for the most part been confined to the steeper hillsides east of the historic estate grounds and is screened by trees and the rugged terrain.

The estate was laid out on an east-west axis extending up into Brittin Cove within the fan-shaped valley of Lakey Creek, flanked by ridges to the south and north. The south ridge drops steeply to the main branch of Lakey Creek, which flows westerly into the Swannanoa River. The nominated property is bounded by Lakey Creek on the south, by N.C. Highway 9 on the west, by the hillside on the north, and by a footpath on the east.

Contributing resources on the grounds from the Guastavino period include a section of stone wall, a vaulted hillside cellar (traditionally known as the wine cellar), the exposed foundation ruins of the house, the kiln ruin and its intact chimney, earthworks -- including berms which once held ponds and a terrace in front of the house --

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and plantings of holly and hemlock. The only non-contributing elements are the swimming pool and its bath house constructed by Christmount Christian Assembly in the 1950s. Other buildings erected by Christmount lie outside the core of the historic complex, and outside the boundaries of the nominated area.

Documentary photographs show the general layout of the estate and the character of the buildings and landscape features during and after the Guastavino occupation. These photographs also enable the clear interpretation of surviving elements. The Guastavino House, an enormous rambling frame concoction with a bell tower which apparently evolved over several stages from the mid-1890s to Guastavino's death in 1908, stood at the north-central section of the described grounds, on the north side of Holly Road. Its terraced foundations -- which include sections of fieldstone, brick, and concrete -- are still very prominent and measure about 100' in width. An undetermined number of frame outbuildings stood behind the house and elsewhere on the grounds, none of which survives. A stone gatehouse stood at the west entrance to the property on the south side of Holly Road; its site is marked today only by a single exposed foundation stone.

A fieldstone retaining wall, about 350' long and 3' to 5' in height, runs along the base of the north ridge on the north side of Holly Road between the entrance and the house foundation ruins. A stone arch about midway along the wall marks the entrance to a vaulted cellar cut into the hillside. The cellar is approximately 10' by 20' with stone walls and a vaulted brick ceiling approximately 8' high at its apogee. The narrow entrance passage, approximately 4' wide by 10' long, is covered with a vault of brick and tile. The brick vault employed in the cellar appears to be a variant of the type of "cohesive" vault construction for which Guastavino was famous, which employed layers of thin tiles and cement. A shorter section of stone wall is found along Azalea Road north of the house site.

In developing his estate, Guastavino sculpted the terrain with earthworks to create ponds and terraces. A semi-circular terrace was placed on the south side of Holly Road above the valley floor in front of the house site. Southeast of the house site, a circular earthen berm approximately 100' in diameter was created to retain water from a branch of Lakey Creek for a pond. East and above this, a second, larger, irregularly shaped berm was created for an upper pond. Documentary photographs show that a trellised, vine-covered pergola was erected between the two ponds, but nothing of this

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remains except part of a small stone spillway that ran under the pergola between the ponds. A polygonal cast-stone fountain seen in old photographs at the center of the lower pond remains today, now moved to the edge of the lower berm. A surviving sketch suggests that water from the ponds may have been piped to a turbine generator in a small building on Lakey Creek which no longer stands. The ponds were drained before 1940, and the lower pond bed now serves as a small amphitheater and outdoor chapel for the assembly.

Impressive groups of plantings also survive. A dense row of large hemlocks begins near the former gatehouse site at the west end of the property and sweeps in a graceful curve to the southeast along Lakey Creek, creating a cool, verdant creekside pathway. This stand of trees also apparently served to screen the estate from the public road on the west. More hemlocks are planted along the edges of the pond berms. An allee of small trees, mostly holly but including some other varieties, begins at the gatehouse site and continues east approximately 600', roughly bisecting the valley floor. Its function in the landscape is not clear, though it appears to mark a lower road that ran from the entrance to the kiln site at the southeast corner of the property.

In addition to its domestic and recreational function, Guastavino used his estate for experimentation and the manufacture of tiles used in his building projects. An early photograph made when the estate was under construction shows a complex of industrial structures on the north side of Lakey Creek, opposite the ponds. None of these buildings survives. But east and upstream of the site of this complex, in a fork of the creek, is the ruin of a brick beehive kiln, 25' in diameter, that was used for the manufacture of tile. This structure has collapsed in on itself, but all of its original materials lie where they fell and its overall form is discernible. Detached from the kiln ruin and a few feet to its east is a 60' brick chimney with an elaborately corbeled cap. This has been restored by Christmount Assembly under the direction of a local architect, and with the kiln ruin is enclosed within a modern iron fence.

Since the late 1940s, Christmount Christian Assembly has constructed a number of buildings further east up into the cove. These are screened by woods and are excluded from the nominated property. A metal maintenance shed on the south side of Lakey Creek is beyond the boundary of the nominated property. The only non-contributing features included are the swimming pool and its associated bath house located near the kiln ruin.

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Resource Count:

Contributing:

3 structures: Wine cellar
Stone wall network
Kiln chimney

3 sites: House foundation ruins
Kiln ruin
Designed landscape features: Earthworks (including
terrace and pond berms), plantings (hemlock row, holly
allege, berm plantings), small scale elements (stone
spillway between pond sites, fountain)

Non-contributing: 2

1 building: Bath house

1 structure: Swimming pool

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Engineering
Landscape Architecture

Period of Significance

1895-1908

Significant Dates

1895

Cultural Affiliation

N/A

Significant Person

Guastavino, Rafael Sr.

Architect/Builder

Guastavino, Rafael Sr.

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

Summary:

The Rafael Guastavino, Sr. Estate, also known as "Rhododendron," is a park-like, eight acre collection of ruins and landscape features dating from the important Spanish-born architectural engineer's occupation of the site from 1895 to his death in 1908. The site survives today as part of the grounds of Christmount Christian Assembly near Black Mountain, N.C. Though the Guastavino House was destroyed in the late 1940s, surviving features include the house foundations, stone walls, a vaulted wine cellar, landscaped earthworks, and plantings. The survivals convey a strong sense of a secluded historic mountain estate. Especially important are the ruin of a beehive kiln and its fully intact 60' chimney, which Guastavino used for the manufacture of ceramic tiles employed in his patented "cohesive construction" technology. Guastavino's building systems are well documented and his contributions to American architectural engineering were on a national scale. The remains of his estate are eligible under criterion B on a local level of significance as Guastavino's principal dwelling place during the last 14 years of his life, the period of his greatest professional productivity. The kiln ruin/chimney is eligible under criterion A on a local level of significance as the sole surviving ceramic engineering structure associated with the Guastavino's development of his unique building technology in the region. The landscaping is eligible under criterion C at a local level of significance as an example of designed landscape practices on private estates in Western North Carolina during the region's turn-of-the century development boom. While it is likely that archaeological remains are extensive and important, insufficient archaeological investigations have taken place to warrant a claim for eligibility under criterion D.

See continuation sheet

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Biographical Context:

Rafael Guastavino y Moreno (called Rafael Guastavino, Sr. in this country) was born in Valencia, Spain, in 1842.¹ Of a family of musicians, as a youth he abandoned a musical career to study architecture. He became a *maestro de obras* (master craftsman) and untitled architect in the age-old Catalan system of laminated tile vaults. He came to New York in the early 1880s and devoted several years to the study of American building practices. His first building here, a private house in New York, was executed in 1886.

He established the Guastavino Fire Proof Construction Company and perfected his techniques with the addition of high-quality Portland cement in his tile-shell systems, and acceptance and success followed. His systems enabled the construction of thin, light fire-proof vaults and domes over large interior spaces. With his son, Rafael Guastavino, Jr. (born Rafael Guastavino y Esposito in Barcelona in 1872), he provided leading American architects with unique spatial effects in many landmark buildings of the late 19th and early 20th centuries. His works included the 1897 New York University Library, the 1897 rebuilding of the dome of the University of Virginia Library, the 1901 Institute of Arts and Sciences Building in Brooklyn, and scores of others. His son continued the family business after the elder Guastavino's death in 1908, and by the mid-20th century the Guastavino Company had installed Catalan-type vaulting in more than 1,000 buildings in eleven countries -- including the crossing dome of Saint John the Divine in New York, which is the largest dome ever erected without scaffolding. The company held twenty-four patents.

The elder Guastavino first came to North Carolina about 1891 to take part in the construction of George Washington Vanderbilt's fabulous Biltmore House (NHL) near Asheville, designed by Richard Morris Hunt. He apparently found the region to his liking, and in 1894

¹Biographical information from George R. Collins, "Guastavino y Moreno, Rafael, and Guastavino y Esposito, Rafael," in The Macmillan Encyclopedia of Architects, Adolf K. Placzek, editor-in-chief, Vol. 2, p. 280-281, (1982). Also Peter B. Wight, "The Works of Rafael Guastavino," in The Brickbuilder, Vol. X, No. 4,5,9, and 10, April, May, September, and October, 1901. Hereinafter cited as Wight, "Rafael Guastavino."

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began acquiring property on the Blue Ridge near Black Mountain, 17 miles east of Asheville. On November 26, 1894, he purchased from W.E. Goodson a tract on Lakey Creek, which is believed to have contained the core acreage for the estate that he would develop here. According to local tradition, he began construction of his estate in 1895. He augmented his property with additional purchases on Lakey Gap Road in 1897 and 1901, and his holdings included over 600 acres.²

In North Carolina, his principal work (other than his contribution at Biltmore House) was the magnificent Church of St. Lawrence (NR), a Spanish Baroque Revival style Catholic church in downtown Asheville, completed the year after his death.

The estate was Guastavino's principal residence for the last fourteen years of his life, the period of greatest recognition and productivity in the development and employment of his patented building systems. Printed stationery from the year 1895 bearing both Guastavino's name and the name of his estate, Rhododendron, suggests he lived on the site by that year.³ In an application for a patent made in 1905, three years before his death, he described himself as a resident "of Rhododendron, Black Mountain P.O., in the County of Buncombe and State of North Carolina,..."⁴ While Guastavino surely traveled widely to his many projects, he kept abreast of his company's work primarily through regular correspondence with his son and other company officials in the northeast.⁵ No other domicile built, owned, and occupied by the elder Guastavino and his family during his lifetime is known to exist or to have existed elsewhere. His second wife and widow, Francisca Ramirez Guastavino, remained here after his death until near the end of her life in 1946.

Guastavino is assumed to have been the sole designer of his estate, though his house did not exhibit his "cohesive construction" technology. The house was a curious, rambling frame building with a central bell tower. The vaulted wine cellar was constructed in brick in a system similar to Guastavino's methods in tile.

²Buncombe County Deed Book #92, p.122; Book #101, p.1; Book #120, p. 516.

³Robert Bunn Private Collection, Asheville, N.C.

⁴U.S. Patent #915,026

⁵Peter Austin and Robert Bunn Private Collections, Asheville, N.C.

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Guastavino died in Buncombe County on February 3, 1908, presumably at Rhododendron, and was interred in the Church of St. Lawrence in Asheville. His widow remained at Rhododendron, apparently living as a recluse, and reportedly allowed the estate to deteriorate around her. Many secondary buildings were lost during the last years of her occupation. According to local sources, the main house was partially damaged by fire caused by an exploding oil stove, which injured Mrs. Guastavino and required her removal to a rest home in Asheville, where she died on January 28, 1946.⁶ The property was purchased at a court-ordered sale by John H. Smith on June 22, 1946.⁷ Mr. Smith appears to have been a principal in an investment group called the Spanish Castle Estate Company. The remains of the house were razed about this time. On January 5, 1948, the investment group conveyed the property to L.T. New, President of the Southeastern Christian Assembly.⁸ Five months later, New transferred the property to the Southeastern Christian Assembly (now Christmount Christian Assembly) for development of a retreat for the Disciples of Christ Church.⁹ Though the Assembly has erected new buildings further up the cove east of the estate site, the core of the Guastavino estate remains largely undisturbed by recent intrusions or alterations to the landscape.

Engineering Context:

Rafael Guastavino's contributions to American architectural engineering are well documented and understood.¹⁰ The system of "cohesive construction" developed by him and continued by his son was employed in hundreds of major American buildings in the late 19th and early 20th centuries.

⁶"The Spanish Castle Estate." Typed, undated, unsigned manuscript in collection of Christmount Christian Assembly, Black Mountain.

⁷Buncombe County Deed Book 613, Page 569.

⁸Buncombe County Deed Book 652, Page 137.

⁹Deed between L.T. and Eva New and Southeastern Christian Assembly dated June 30, 1948, in collection of Christmount Christian Assembly.

¹⁰Wight, "Rafael Guastavino." Also George R. Collins, "The Transfer of Thin Masonry Vaulting from Spain to America," Journal of the Society of Architectural Historians, Oct., 1968, p. 190.

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An important aspect of the Guastavino contribution was the constant experimentation with tile sizes, densities, glazes, and clay types. The kiln complex at Rhododendron appears to have been used both for experimentation and production of quantities of tiles used in their building systems. It is believed that the tiles used in the construction of the Church of St. Lawrence in Asheville were fired here.

The kiln ruin with its intact chimney at Rhododendron is the last above-ground feature in North Carolina associated with the research and production aspects of Guastavino's unique tile technology. In 1900 he and his son constructed a tile manufacturing facility in Woburn, Massachusetts, which survives altered in an adaptive use.¹¹

At least two beehive kilns were on the estate, of which only one survives now as a stabilized ruin, though its 60' chimney is fully intact and recently restored by Christmount Assembly. The kiln was large enough to fire thousands of tiles at one time. To make their tiles, the Guastavinos, father and son, also acquired additional property solely to furnish clay of sufficient quality for their experiments and production. Writing his stepmother in 1919, Rafael Guastavino, Jr. mentions that they had purchased a small tract in McDowell County in 1898 "where we used to get another clay, which you will remember was about eight or ten miles on the other side of the Blue Ridge and it used to take an entire day to make the trip."¹² The kiln facility at Rhododendron played an important role in the family's operation.

Landscaping Context:

No systematic study of historic designed landscaping practices in Western North Carolina has ever been undertaken, but some general observations can be made. With the arrival of the railroad to Asheville in 1881, the region's scenic beauty and mild climate drew thousands of new permanent residents and vacationers alike from all parts of the nation and globe. The wealth and diversity of the new

¹¹Michael T. Southern telephone interview with Peter Austin, March 10, 1989. Mr. Austin had recently visited the Guastavino facility in Woburn.

¹²Letter from Rafael Guastavino, Jr. to Mrs. Frances Guastavino, Sept. 24, 1919. Peter Austin Collection, Asheville, N.C.

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population, which brought design ideas that had been developing elsewhere, gave a cosmopolitan character to the Asheville area in the late 19th and early 20th century that has never been equaled any other place in the state. In architecture, important examples of late 19th century eclectic historicism abound, seen most dramatically in George Washington Vanderbilt's Biltmore House (NHL), and in the early 20th century the influences of the Arts and Crafts movement took root here as they did no place else in the state.

Designed landscapes associated with these developments generally followed a tradition of informal romanticism and naturalism. The most ambitious and famous designed landscape is that at Biltmore by Frederick Law Olmstead, the nation's master of the naturalistic landscape and leader in the American parks movement. Olmstead transformed eroded farmland into a 250 acre park surrounding the house, manipulating terrain and plantings to create vistas of deep woods, meadow, streams, and pools.¹³ Other private estates such as Zealandia (1908-1920, NR) and Seely's Castle (1915-1925, NR) and suburban developments such as Montford (1890-1920s, NRHD), Grove Park (1910s and 1920s, NRHD),¹⁴ and Biltmore Forest (1920s) also took advantage of the irregular terrain and dramatic vistas with curving roads and paths, stone retaining walls, and irregular plantings of mixed hardwoods, evergreens, and flowering trees and shrubs, with the occasional counterpoint of a formal garden within this controlled naturalism.

No landscape plan for the Guastavino Estate survives, and it is not known whether it was entirely of Guastavino's conception or whether there was input from landscape architects working with Guastavino at the Vanderbilt project. Whatever, the plan is within the tradition of the deliberate romanticism that characterizes Western North Carolina estates established by non-natives. The plan takes advantage of the fan-shaped valley, with a constricted western entrance screened by the broad sweep of hemlocks. The south ridge drops steeply to the valley floor by the creek, but the gentler slope on the north allowed the terraced site for the house and the creation of artificial

¹³Susanne Brendel, Biltmore House and Gardens (1976), the Biltmore Company.

¹⁴National Register nominations for the foregoing located at the offices of the Survey and Planning Branch, North Carolina State Historic Preservation Office, Raleigh.

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ponds at two levels by the sculpting of curving berms to retain water from the north branch of Lakey's Creek. The only formal element is the straight alley of holly trees extending across the valley floor, bisecting it bilaterally north-south. Documentary photographs of the estate in its early 20th century prime suggest the high degree to which plantings of flowers and vines adorned the estate. Today the surviving elements found in the stonework, berms and terraces, and larger plantings still convey a strong historical presence of the secluded turn-of-the-century private estate on the Blue Ridge.

Archaeology

Limited archaeological investigations have taken place at the Guastavino Estate. During the restoration of the chimney in 1986, archaeologists Michael Baker and Linda Hall conducted one day of shovel tests and steel rod probing in the immediate area of the kiln ruin and chimney.¹⁵ They identified an area of approximately 250-500 square feet of kiln refuse below ground level on the north side of the chimney and other features related to the construction of the chimney and kiln. In the spring of 1989 archaeologist Ken Robinson undertook investigations of the cellar area as part of the planning for the stabilization of the cellar to take place the following summer.¹⁶

While these investigations have been important to Christmount Assembly's efforts to preserve specific features on the historic grounds, insufficient work has been accomplished to provide a professional assessment of the full archaeological potential of the entire eight acre site.

¹⁵C. Michael Baker and Linda G. Hall, "Archaeological Consultation and Testing at the Guastavino Kiln Site, Christmount, Black Mountain, North Carolina, March 10, 1986." Typescript report in files of State Historic Preservation Office, Raleigh.

¹⁶Michael T. Southern telephone interview with Ken Robinson, May 15, 1989. Report pending.

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Bibliography

Books

Brendel, Susanne. Biltmore House and Gardens. Asheville, N.C.: The Biltmore Company, 1976.

Collins, George R. "Guastavino y Moreno, Rafael, and Guastavino y Esposito, Rafael." In Placzek, Adolf K., Editor-in-Chief. The Macmillan Encyclopedia of Architects. New York: The Free Press, 1982.

Swaim, Doug, Editor. Cabins and Castles: The History and Architecture of Buncombe County, North Carolina. Asheville, N.C.: The Historic Resources Commission of Asheville and Buncombe County, 1981.

Articles

Wight, Peter B. "The Works of Rafael Guastavino." The Brickbuilder Vol. 10, Nos. 4,5,9, and 10 (April-October 1901).

Collins, George R. "The Transfer of Thin Masonry Vaulting from Spain to America." Journal of the Society of Architectural Historians (October 1968)

Local Records

Buncombe County Deeds

Private Collections (Correspondence, photographs, and miscellaneous material).

Peter Austin Collection, Asheville, N.C.

Robert Bunn Collection, Asheville, N.C.

Christmount Christian Assembly Archives, Black Mountain, N.C.

National Register Nominations

Montford Historic District
Grove Park Historic District
Zealandia
Overlook (Seely's Castle)
Church of St. Lawrence

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Verbal Boundary Description

Beginning at the point where Lakey Creek intersects NC Highway 9, the boundary line runs north along the east side of NC Highway 9 for a distance of approximately 250 feet past Holly Road to a point 125 feet beyond Holly Road; then east along a line 125 feet north of and parallel to Holly Road along the hillside approximately 600 feet to the point where the line intersects Azalea Road; then southeast along the northeast side of Azalea Road approximately 200 feet to the south side of Holly Road; then east along the south side of Holly Road and the south border of the parking area on the south side of Holly Road approximately 500 feet to a point 100 feet beyond the east entrance to the parking area where a footpath joins Holly Road; then southwest along the footpath approximately 550 feet to Lakey Creek; then northwest along Lakey Creek approximately 1,000 feet to the beginning.

Boundary Justification

The nominated area includes all of the most significant visible features surviving from the development and occupation of the site by Rafael Guastavino, Sr., and minimizes the impact of non-contributing later development. To the east are post World War II cottages and other camp structures built by Christmount Christian Assembly. To the north lies steep terrain and undeveloped wilderness. Beyond Lakey Creek and the steep hill on the south lies additional modern development.

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Photographs
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Photographs

Documentary Photographs:

- A. Postcard view from pergola looking west across lower pond towards house. Photographer unknown. Circa 1905. Original in Christmount Christian Assembly Archives, Black Mountain, N.C. 1988 copy negative by Nick Lanier. Negative in Archives and History Western Office, Asheville, N.C.
- B. Postcard view looking east across lower pond towards pergola. Photographer unknown. Circa 1905. Original in Christmount Christian Assembly Archives, Black Mountain, N.C. 1988 copy negative by Nick Lanier. Negative in Archives and History Western Office, Asheville, N.C.

Current Photographs:

Photographs 1-5: Taken by Peter Austin, September 1987. Negatives at Archives and History Western Office, Asheville, N.C.

- 1. Chimney and kiln ruin, looking southwest.
- 2. Stone wall, looking east
- 3. Holly Allee, looking east
- 4. Entrance to wine cellar, looking north
- 5. View looking southeast to bath house and swimming pool (non-contributing). Chimney stack in middle background.

Photographs 6-8. Taken by Michael Southern, August 1988. Negatives at N.C. Division of Archives and History, Raleigh, N.C.

- 6. View north to house foundation ruins.
- 7. View northwest along hemlock row.
- 8. View southwest from within upper pond site.

9. Major Bibliographical References

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 8

UTM References

A

1	7
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3	8	1	3	5	0
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3	9	3	9	8	9	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

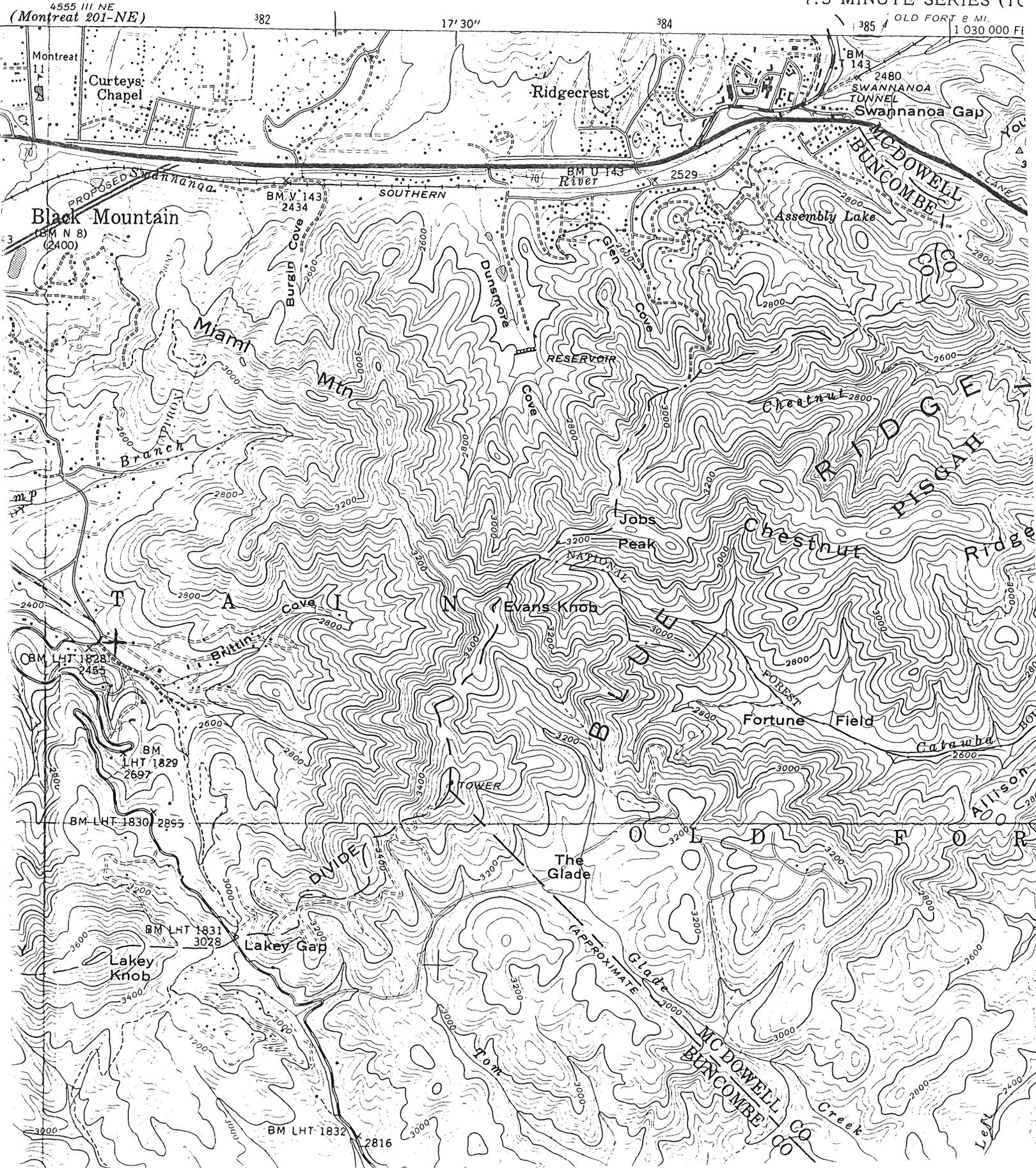
11. Form Prepared By

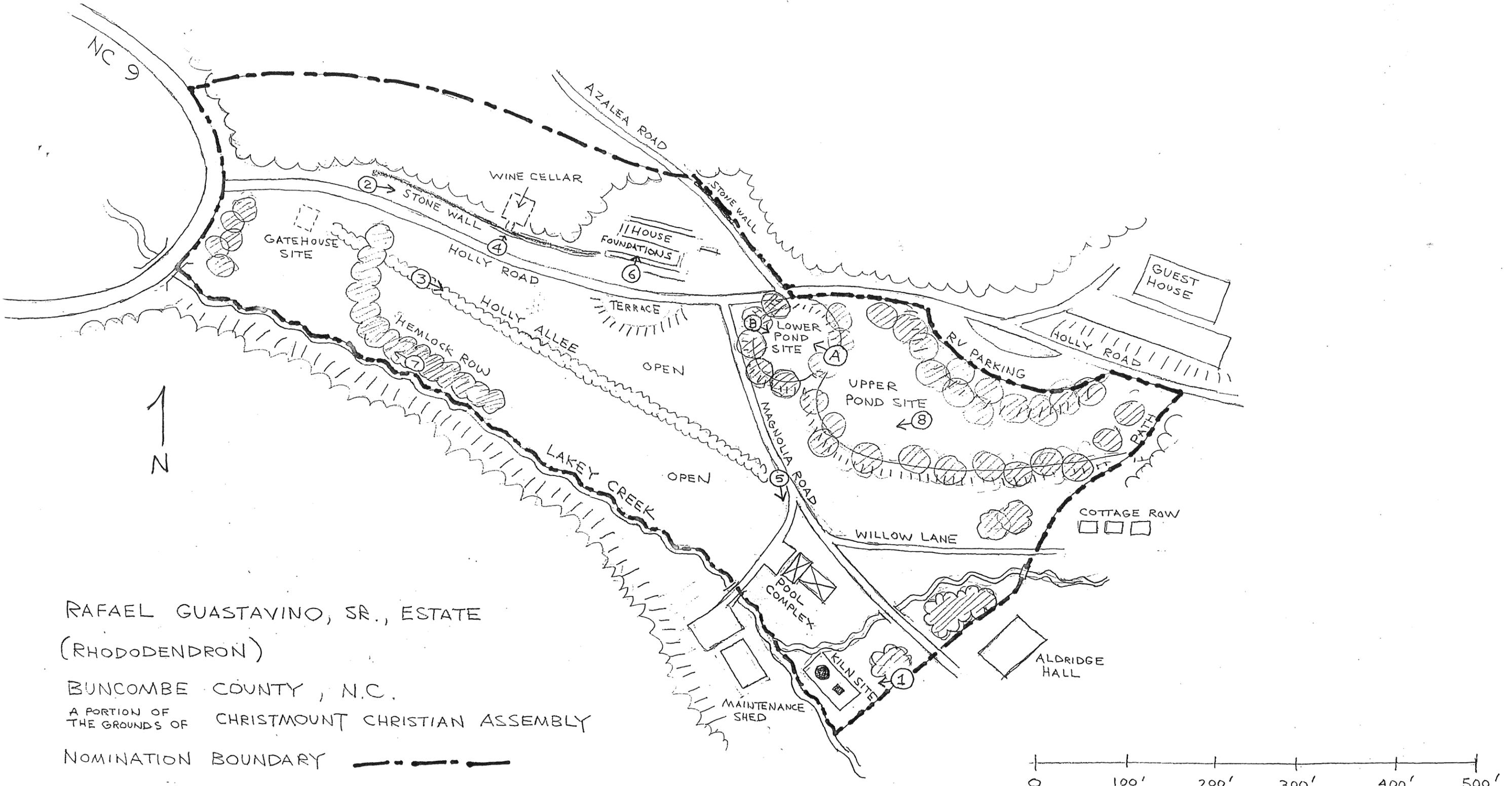
name/title Michael T. Southern, Staff, and Peter Austin, Consultant
organization N.C. Historic Preservation Office date May 23, 1989
street & number 109 E. Jones St. telephone 919/733-6545
city or town Raleigh state NC zip code 27611

RAFAEL GUASTAVINO, SR. ESTATE
BLACK MOUNTAIN, NC QUAD

UNITED STATES N: 3939890 E: 331350
FEDERAL BUREAU OF SURVEYS AND SURVEYS BRANCH ZONE 17

BLACK MOUNTAIN
NORTH CAROLINA
7.5 MINUTE SERIES (TOPOGRAPHIC)



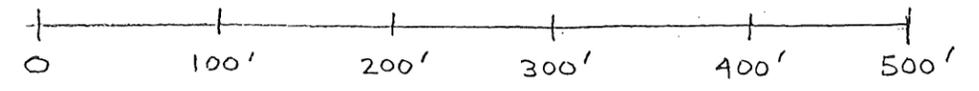


RAFAEL GUASTAVINO, SR., ESTATE
 (RHODODENDRON)
 BUNCOMBE COUNTY, N.C.
 A PORTION OF THE GROUNDS OF CHRISTMOUNT CHRISTIAN ASSEMBLY

NOMINATION BOUNDARY

- ← ① PHOTO NUMBER AND DIRECTION
- ← ② DOCUMENTARY PHOTO NUMBER AND DIRECTION

⊠ NON-CONTRIBUTING



APPROXIMATE SCALE

APPROXIMATELY EIGHT ACRES

