

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

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

1 NAME

HISTORIC Downtown Asheville Historic District

AND/OR COMMON

2 LOCATION

STREET & NUMBER Thirty blocks of the central business district

CITY, TOWN	ASHEVILLE	VICINITY OF	11th	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"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input checked="" type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER: City

4 OWNER OF PROPERTY

NAME Multiple Ownership

STREET & NUMBER

CITY, TOWN STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Buncombe County Courthouse

STREET & NUMBER

CITY, TOWN STATE Asheville North Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Survey of Historic Architectural Resources of Downtown Asheville conducted by staff of the Archeology & Historic Preservation Section, N. C. Division of

DATE Archives and History

1977-1978 FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Survey and Planning Branch, Archeology and Historic Preservation Section

CITY, TOWN STATE Raleigh North Carolina

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

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

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INVENTORY

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

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

College Street

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

South Spruce Street

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

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PACK SQUARE

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

PACK SQUARE SOUTH, MOVING WEST TO EAST

Biltmore Avenue

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

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

PACK SQUARE SOUTHWEST, MOVING FROM NORTH TO SOUTH

Patton Avenue

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

PACK SQUARE NORTHWEST, MOVING SOUTH TO NORTH

Patton Avenue

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

NORTH SPRUCE STREET, WEST SIDE, MOVING SOUTH TO NORTH

College Street

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

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

Walnut Street

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

SOUTH SPRUCE STREET, EAST SIDE, MOVING NORTH TO SOUTH

Court Square

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

NORTH MARKET STREET, EAST SIDE, MOVING SOUTH TO NORTH

College Street

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

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

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

Walnut Street

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

NORTH MARKET STREET, WEST SIDE, MOVING SOUTH TO NORTH

College Street

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

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

Walnut Street

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

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

Eagle Street

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

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

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

Pack Square South

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

BILTMORE AVENUE, EAST SIDE, MOVING NORTH TO SOUTH

Pack Square South

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

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

Eagle Street

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

BILTMORE AVENUE, WEST SIDE, MOVING NORTH TO SOUTH

Pack Square South

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

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

BROADWAY, EAST SIDE, MOVING SOUTH TO NORTH

College Street

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

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

Walnut Street

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

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

BROADWAY, WEST SIDE, MOVING SOUTH TO NORTH

College Street

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

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

Walnut Street

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

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

Woodfin Street

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

NORTH LEXINGTON AVENUE, EAST SIDE, MOVING SOUTH TO NORTH

College Street

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

Walnut Street

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

Woodfin Street

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

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

NORTH LEXINGTON AVENUE, WEST SIDE, MOVING SOUTH TO NORTH

College Street

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

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

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

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

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

Walnut Street

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

SOUTH LEXINGTON AVENUE, EAST SIDE, MOVING NORTH TO SOUTH

Patton Avenue

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

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

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SOUTH LEXINGTON AVENUE, WEST SIDE, MOVING NORTH TO SOUTH

Patton Avenue

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

CHURCH STREET, EAST SIDE, MOVING NORTH TO SOUTH

patton Avenue

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

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Aston Street

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

CHURCH STREET, WEST SIDE, MOVING NORTH TO SOUTH

Patton Avenue

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

Aston Street

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

RAVENSCROFT DRIVE, WEST SIDE, MOVING NORTH TO SOUTH

Sawyer Street

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

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

RANKIN AVENUE, EAST SIDE, MOVING SOUTH TO NORTH

College Street

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

HAYWOOD STREET, EAST SIDE, MOVING SOUTH TO NORTH

Patton Avenue

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

College Street

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

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

Walnut Street

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

HAYWOOD STREET, WEST SIDE, MOVING SOUTH TO NORTH

College Street

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

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Battery Park Avenue

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

PAGE AVENUE, EAST SIDE, MOVING SOUTH TO NORTH

Battery Park Avenue

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

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PAGE AVENUE, WEST SIDE, MOVING SOUTH TO NORTH

Battle Square

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

BATTLE SQUARE, NORTH SIDE, MOVING EAST TO WEST

Page Avenue

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

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

Battery Park Avenue

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

WALNUT STREET, SOUTH SIDE, MOVING EAST TO WEST

N. Spruce Street

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

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OTIS STREET, WEST SIDE, MOVING SOUTH TO NORTH

Wall Street

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

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

Otis Street

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

EAGLE STREET, SOUTH SIDE, MOVING WEST TO EAST

Biltmore Avenue

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

South Market Street

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

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South Spruce Street

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

EAGLE STREET, NORTH SIDE, MOVING WEST TO EAST

Biltmore Avenue

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

PATTON AVENUE, NORTH SIDE, MOVING EAST TO WEST

Lexington Avenue.

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

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

College Street

- B 200. 77-81 Patton Avenue. Ca. 1905. 3-story brick commercial building. Originally housed the Dreamland Theatre, one of Asheville's first moving picture and vaudeville showplaces. Refaced in tan brick and a ½ story added in the 1920s. Shopfronts altered.
- B 201. 83 Patton Avenue. 1920s. 2-story brick commercial building with raised-panelled brick cornice. Shopfront altered.
- B 202. 85 Patton Avenue. 1920s. 2-story tan brick commercial building. Receding brick cornice, modern imitation colonial shopfront.
- B 203. 87 Patton Avenue. 1920s. Plain, 2-story brick commercial building with metal sash, altered shopfront.
- A 204. 89-93 Patton Avenue. Public Service Building. 1929. 8-story Neo-Spanish Romanesque style steel frame office building clad in red brick and glazed terra cotta. One of North Carolina's most attractive 1920s skyscrapers. First two floors are lavishly ornamented with polychrome terra cotta, including whimsical mythological details. Rear and side elevations similarly detailed. 89 Patton Avenue is a 2-story commercial building, the only executed one of a row planned to be refaced to match the Public Service Building. Built by the Coxe Estate with the Carolina Power and Light Company as original tenant. Beacham and LeGrand architects.
- B 205. 95-97 Patton Avenue. Ca. 1930. 2-story tan brick commercial building with altered shopfronts.
- B 206. 101 Patton Avenue. Ca. 1920. 2-story painted brick commercial structure with pilastered front, corbelled brick cornice. Shopfronts altered.
- B 207. 109-111 Patton Avenue. Ca. 1930s. Plain, 2-story painted brick commercial building.

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

Otis Street

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

PATTON AVENUE, SOUTH SIDE, MOVING EAST TO WEST

Pack Square West

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

South Lexington Avenue

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

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

Church Street

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

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

COLLEGE STREET, SOUTH SIDE, MOVING EAST TO WEST

Valley Street

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

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COLLEGE STREET, NORTH SIDE, MOVING EAST TO WEST

North Spruce Street

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

North Market Street

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

Broadway

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

Lexington Avenue

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

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Haywood Street

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

WALNUT STREET, NORTH SIDE, MOVING EAST TO WEST

Broadway

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

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BATTERY PARK AVENUE, SOUTH SIDE, MOVING EAST TO WEST

Haywood Street

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

BATTERY PARK AVENUE, NORTH SIDE, MOVING EAST TO WEST

Haywood Street

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

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Page Avenue

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

8 SIGNIFICANCE

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

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

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

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

The Spanish found the mountain area inhabited by the Cherokee Indians, one of the most advanced tribes east of the Mississippi. Although sparsely populated by European standards, the Cherokee territory covered approximately 40,000 square miles, mostly in the mountain regions of present day North Carolina, Tennessee, South Carolina, and Georgia.² Until the early eighteenth century there was little contact between the Cherokees and the English settlers to the east. Most visitors to the mountains were traders seeking furs. The relationship between the traders and the Indians began to deteriorate in the 1740's as the traders became increasingly more numerous and aggressive.³ The Cherokees exacerbrated their tenuous position by supporting the French in the French-Indian war, and the British in the American revolution. By the early 1780's white settlers were beginning to violate treaties by settling in Cherokee hunting grounds. The Cherokees continued to retreat before the onslaught, until their forced removal to Oklahoma in 1838 and 1839.⁴

The first settler to obtain land in the area of present day Asheville was William Davidson, who was granted 640 acres by the state in 1787. Buncombe County was formed in 1792, and Davidson played host to the first meeting of the Buncombe County court, prior to the building of a crude courthouse in 1793.⁵ John Burton, who obtained 200 acres of land in 1794 next to Davidson, laid out a street following an old Indian path, first known as North and South Main Street, and later Biltmore Avenue and Broadway. Burton measured off and sold forty-two lots along this street, thereby earning the title of "Father of Asheville," and the honor of being the town's first promoter.⁶

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

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

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

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

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

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

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

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

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

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

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

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

Yet the benefits to Asheville were enormous and immediate. The history of the city entered a new stage. The first decade after the completion of the railroad saw the city's population skyrocket from 2,616 to 10,325.²¹ The coming of the railroad made Asheville, almost overnight, one of the most prosperous resort communities in the United States. The trickle of summer visitors that had journeyed to Asheville for half a century turned into a torrent with the coming of the rails. By 1886 an estimated 30,000 "summer people" were visiting Asheville annually.²²

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Two new areas of the downtown were developing at this time, Broadway north of Walnut street as the result of auctions of land in the area, and Haywood Street as a shopping district in competition with Patton Avenue. The north end of Broadway was anchored by the construction of a handsome Scottish Rite Cathedral and Masonic Temple in 1913-1914 on the southwest corner of Broadway and Woodfin, joined in 1914 by the Eagles Home across the street. Haywood Street, which had long been a street of residences and a few small shops at the foot of Battery Porter, was transformed by the erection of the Haywood Building in 1917 by Paul Roebeling, a New Yorker and grandson of the builder of the Brooklyn Bridge.³⁷ Although the structure was called "Roebeling's Folly" because of its distance from the established shopping district on Patton Avenue, it was joined by the Castanea Building in 1921, the new Bon Marche built by E. W. Grove for Solomon Lipinsky in 1923, the Loughran Building in 1923, and the George Vanderbilt Hotel in 1924.³⁸

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The report described bustling activities -- fifty-eight conventions, direct mail queries averaging 5000 inquiries per month, and 80,000 pieces of literature distributed nationwide in a six month period. 600,000 visitors were expected to come to western North Carolina in the spring and summer of 1925.⁵² Asheville offered tourists and conventioners a wide choice of hotels -- the Battery Park;

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the George Vanderbilt, opened in 1924 and designed by William L. Stoddart;⁵³ the Asheville-Biltmore Hotel, opened in 1926 under the ownership of L. B. Jackson and others;⁵⁴ and the Langren Hotel opened in 1912.⁵⁵

Asheville dedicated an impressive new city hall in 1928, designed by Douglas Ellington, a prominent Asheville architect.⁵⁶ Adjacent to the city hall, the present Buncombe County Courthouse, designed by William Milburn and Heister of Washington, D.C., was also completed in 1928.⁵⁷ These two contrasting buildings dwarfed their predecessors and indicated the extent to which government had grown in Asheville and Buncombe County. The old city hall and county courthouse were demolished, opening a grand vista.

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

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

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

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

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

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

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

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rest center for U. S. naval officers. The Kennilworth Inn became a naval convalescent center, while both the Battery Park and George Vanderbilt hotels were used as distribution centers. An airport, the Asheville-Hendersonville Airport, was built to handle the increased traffic created by Asheville's wartime importance. After the war the airport added a new dimension to Asheville, giving it greater accessibility to the rest of the country. The Grove Arcade remained in the hands of the government, eventually housing Environmental Data Service Branch of the U. S. Weather Bureau, while the city's hotels returned to their pre-war status in 1945.⁶⁸

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

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

Asheville has responded to this by diversifying its economy, agriculture continues its significance in Buncombe County, with Asheville an important distribution point.⁷⁰ A primary recent focus has been the expansion of Asheville's industrial base to counteract out migration of young people who could not be absorbed into the city's economic life.⁷¹ Asheville has had success in attracting industries to the city. The largest industrial concern in the area is the Enka Corporation, a producer of fibers, founded in Asheville in 1928.⁷² Other have followed, attracted by western North Carolina's large labor pool.

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

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

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

¹⁶Citizen-Times (Asheville), March 26, 1950.

¹⁷Times (Asheville), November 30, 1937; February 8, 1929.

¹⁸Van Noppen, Western North Carolina Since the Civil War, 255-56.

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

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

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

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- ³³Quoted in Van Noppen, Western North Carolina Since the Civil War, 385.
- ³⁴Charlotte Observer, January 28, 1927.
- ³⁵Van Noppen, Western North Carolina Since the Civil War, 385; Citizen-Times (Asheville), March 26, 1950.
- ³⁶Thomas Wolfe, Look Homeward, Angel (New York: Charles Scribner's Sons, 1929). Much of Asheville reacted to Look Homeward, Angel with outrage, accusing Wolfe of being a scoundrel, a repeater of vile gossip, and worse. It wasn't until after his death in 1938 that Asheville completely embraced Wolfe's works.
- ³⁷"Haywood Street Sees Spectacular Rise in Realty Values," Asheville Times, July 27, 1924.
- ³⁸Clipping from the Asheville Citizen, May 12, 1938, in the files of the North Carolina Room, Pack Memorial Library.
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- ⁴⁰Thomas Wolfe, You Can't Go Home Again (New York: Harper and Brothers, 1940), 110-111.
- ⁴¹Citizen (Asheville), November 28, 1922.
- ⁴²Citizen (Asheville), November 29, 1922.
- ⁴³Citizen (Asheville), December 3, 1922; Citizen-Times (Asheville), March 26, 1950.
- ⁴⁴"Asheville's Proud Acquisition," Southern Tourist, January, 1924.

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⁶⁹Van Noppen, Western North Carolina Since the Civil War, 389-393.

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

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

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

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See bibliography for Multiple Resource Nomination

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 85 acres

UTM REFERENCES

A	[17]	[3591230]	[3940450]	B	[17]	[3591800]	[3939470]
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
c	[17]	[3587200]	[3939480]	D	[17]	[3584400]	[3940400]
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

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

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

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

ORGANIZATION

N. C. Division of Archives and History

DATE

STREET & NUMBER

109 East Jones Street

TELEPHONE

(919) 733-4763

CITY OR TOWN

Raleigh

STATE

North Carolina 27611

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

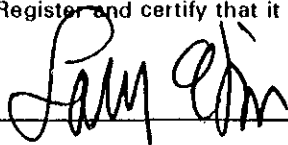
NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE

DATE 12/18/78

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

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

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

Form No. 10-300a
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 2

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

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Allen, Martha Norburn. Asheville and Land of the Sky. Charlotte: Heritage House, 1960
- The Arcade Building. Publication of unknown origin. North Carolina Room, Pack Memorial Library.
- Arthur, John Preston. Western North Carolina: A History. Raleigh: Buncombe Chapter of the Daughters of the American Revolution, 1914.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY See District and Survey Forms

UTM REFERENCES

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

VERBAL BOUNDARY DESCRIPTION

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

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

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

ORGANIZATION

DATE

Division of Archives & History

STREET & NUMBER

TELEPHONE

109 East Jones Street

(919) 733-4763

CITY OR TOWN

STATE

Raleigh

North Carolina 27611

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

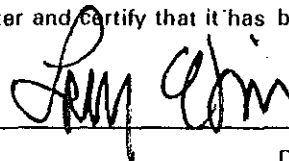
NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE State Historic Preservation Officer

DATE September 14, 1978

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See bibliography for Multiple Resource Nomination

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 85 acres

UTM REFERENCES

A	17	3591820	3940400	B	17	359800	3939470
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
c	17	358720	3939480	D	17	358440	3940400
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

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

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

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

ORGANIZATION	DATE
N. C. Division of Archives and History	
STREET & NUMBER	TELEPHONE
109 East Jones Street	(919) 733-4763
CITY OR TOWN	STATE
Raleigh	North Carolina 27611

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

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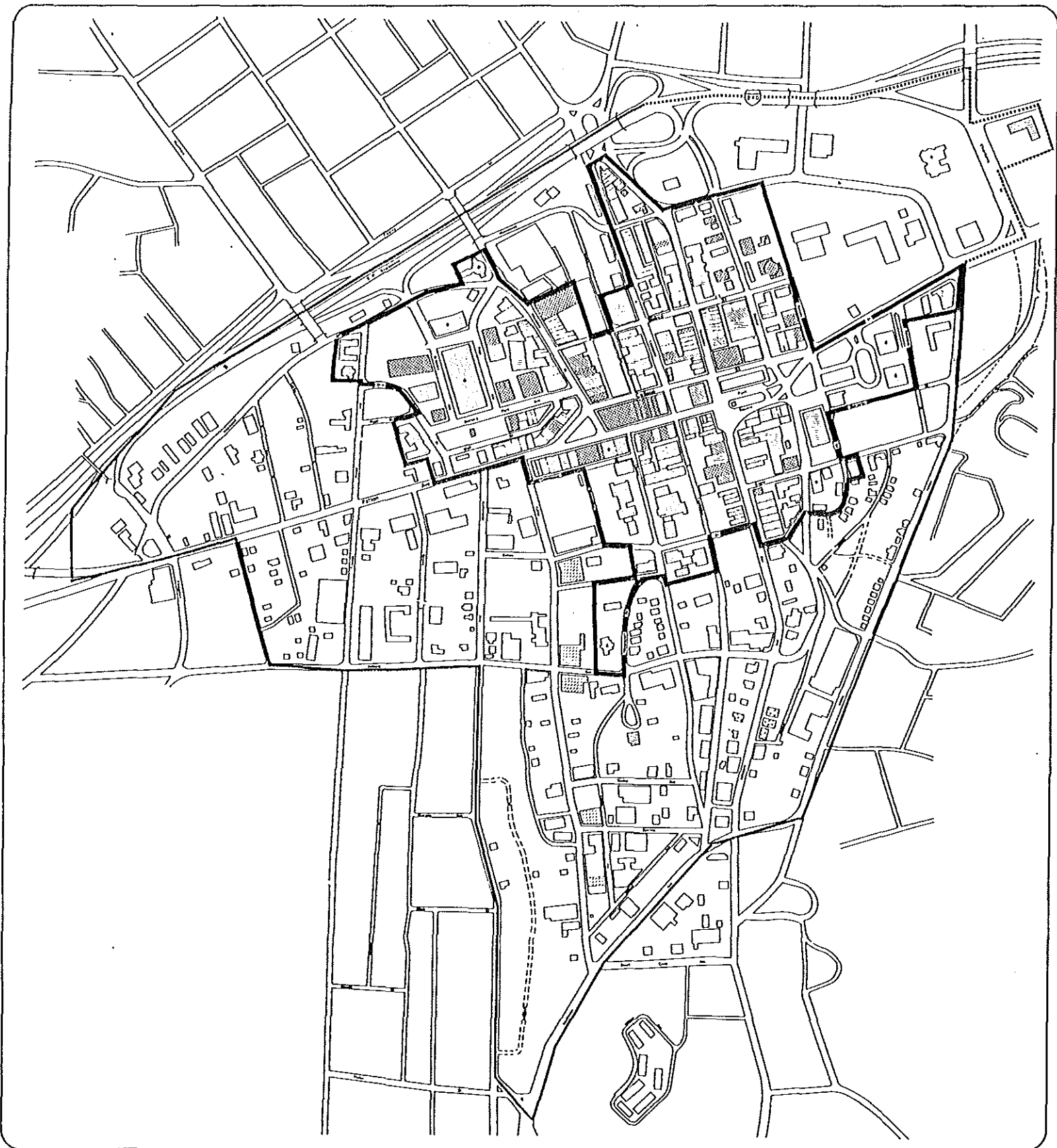
NATIONAL STATE LOCAL

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












STATE HISTORIC PRESERVATION OFFICER SIGNATURE

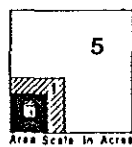
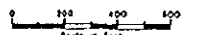
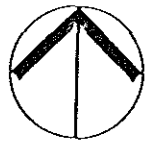
TITLE DATE

FOR NPS USE ONLY	
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER	
	DATE
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION	DATE
ATTEST:	DATE
KEEPER OF THE NATIONAL REGISTER	



DOWNTOWN HISTORIC DISTRICT

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



Area Scale in Acres

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