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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 Historic Resources of Downtown Asheville (Partial Inventory:
Historic and Architectural Properties)
AND/OR COMMON

2 LOCATION

STREET & NUMBER

Central Business District

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Asheville

VICINITY OF

11th

STATE

CODE

COUNTY

CODE

North Carolina

37

Buncombe

021

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" 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 checked="" type="checkbox"/> Multiple Resources	<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

VICINITY OF

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
Archives & History

DATE

1977-1978

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Survey & Planning Branch, Archeology & Historic Preservation Section

CITY, TOWN

Raleigh

STATE
North Carolina

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National Register Properties Already Listed

Asheville City Hall
S. & W. Cafeteria
Buncombe County Courthouse (Courthouses in North Carolina: A Thematic
Nomination)
Battery Park Hotel
St. Lawrence Church
First Baptist Church
Grove Arcade
Ravenscroft School

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

Asheville is located in the mountainous far western section of North Carolina in the intermontane valley of the French Broad River, just north of its confluence with the Swannanoa River. The older portion of the city, including the central business district, is wedged between the French Broad on the west and Beaucatcher Mountain on the east, part of the Blue Ridge escarpment.

The central business district is located on a series of hills and ridges interrupted by north/south valleys. The backbone of the hills runs east/west along the line of Patton Avenue, dipping slightly at its intersection with Lexington Avenue, then rising again at the foot of the Grove Arcade before sloping to the river. The high point of the area, 2238 feet, is located at the intersection of Battle Square and Page Avenue, the former location of a hill called Battery Porter. South of this elevation are north/south ridges at Church Street and west of Asheland Avenue.

A deep ravine at Valley Street, sloping to the south, cuts the central business district from the residential area at the foot of Beaucatcher Mountain. Another ravine contains S. Lexington Avenue, and the deepest ravine, partially filled, contains Coxe Avenue. On the north side of Patton Avenue the ground slopes sharply downhill to the freeway in a valley containing Broadway, and North Lexington and Rankin Avenues.

The effect of this diversity of elevations is to make possible a variety of dramatic vistas, to concentrate large buildings on high points and to produce the effect of a core of tall skyscrapers with relatively low structures. These elements, together with narrow, sometimes winding downtown streets, occasional high densities and generally even facade lines, produce an effect not unlike the entirety of European hill towns.

A variety of densities and building relationships may be found in the Multiple Resource Area. The predominant relationship is that of the traditional urban core: compactly-built blocks of medium and high-rise commercial buildings erected directly on and oriented toward the major streets. Between these structures and in the less dense fringes of the core are modern low-rise commercial buildings, used car lots and parking areas. Also at the fringes of the core are, particularly along Coxe Avenue, centripetally-designed auto showrooms, warehouses and garages, designed for dense development that never materialized. Today, the Multiple Resource Area is a mix of approximately 10 percent residential, 5 percent industrial, 15 percent institutional and religious and 70 percent commercial building uses.

To the northeast of the central core is an area that has been largely cleared through urban renewal, leaving only a few key institutions. The new buildings erected in the area have been largely low and moderate rise structures with large setbacks and in low density.

The few surviving residential clusters in the area are located in a triangle between Church Street and Ravenscroft Drive, where they have been sheltered from commercial development by the institutions along Church Street, and in the southwest corner of the area at the fringe of the residential neighborhoods beyond. Virtually all of the residential fabric that once carried right to the edge of the commercial districts has been destroyed, and in many cases replaced with prefabricated commercial

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buildings or nothing at all. A few scattered houses remain.

The street plan of the central business district is largely ad hoc. The earliest road, Main Street, followed the route of an old Indian trail. Subsequent thoroughfares have been carried out on a grid plan considerably modified by the requirements of the uneven topography. At various times roads have been widened and extended in an attempt to deal with the problems of the street system. Today, College Street and Patton Avenue are the main east/west avenues within the downtown. Broadway and Biltmore Avenue are the principal north/south streets, although N. Lexington Avenue and Charlotte Street carry considerable traffic to the north and Valley Street and Coxe Avenue to the south of Patton Avenue.

By far the greater part of the open space in downtown is inadvertent--parking lots and empty land--but there are two small park areas within the Multiple Resource area. Pritchard Park, a small triangle of land bounded by Patton Avenue, Haywood Street and College Street was the former site of the first Federal building in Asheville and now serves as a landscaped vest-pocket park and bus stop. Because of the wall-like enclosure of the surrounding street fronts, at an important juncture, this small park area has become a significant public place. The other park area is Pack Square and the adjoining City-County Plaza. Pack Square is the oldest public space in the city, having been established as a public square and site for the county courthouse in the early nineteenth century. The square itself has gone through numerous transformations in nature and size. Since the turn of the century the non-paved portion has been steadily whittled down to the point at which it now serves mainly as a traffic island and base for the Pack Monument. Before 1903 the east end of the square was dominated by a succession of county courthouses. In that year a new courthouse was built on College Street beyond the square, opening a vista through the square completely to Market Street. In the 1920s a new city hall and county courthouse were constructed, the previous buildings torn down, and the City-County Plaza connected directly with Pack Square, although at a lower elevation.

A limited number of pre-1900 structures remain in the Multiple Resource area. Documentary prints and photographs indicate that from 1850 to 1900 the residential portion of downtown was composed largely of a mixture of brick and frame houses in Greek Revival, Cottage Gothic, eclectic Victorian and, later, Queen Anne styles. Commercial buildings were of brick in Greek Revival, Italianate and, later, Romanesque Revival and eclectic Victorian styles. A sampling of both residential and commercial architecture remains.

The oldest structure surviving in the area is the former Ravenscroft School building at 29 Ravenscroft Drive. Built as a residence, it appears in an 1851 bird's eye view of the city. While the general design of the brick house is apparently derived from a plate for "A Cottage in the Italian or Tuscan Style" printed in the 1842 edition of A. J. Downing's Cottage Residences, Rural Architecture and Landscape Gardening, in

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the more conservative atmosphere of Asheville the detailing of the house was converted to an academic Greek Doric.

Only a few, scattered late-nineteenth century residences remain in the area, chiefly the Thomas Wolfe House (early 1880s) at 48 North Spruce Street, the George Mears House (early 1880s) at 137 Biltmore Avenue, and Schoenberger Hall (1888) at 60 Ravenscroft Drive. The Wolfe House is a pleasing, two-story, white, frame Queen Anne style residence with patterned slate shingle roof, bracketed cornice and windows framed with colored glass. A piece of the late-nineteenth century Belgian block street has been preserved in front of the house. The Mears House is a large, brick Queen Anne style residence two and a half stories tall with a dormered, slate-shingled mansard roof with bracketed cornice. The house has two gabled bays, one hooded, and a broad veranda with turned supports. Schoenberger Hall, built to house the Ravenscroft training school and associated missions, is a two-story brick residence with a slate-shingled gable and mansard roof and a large veranda with Eastlake details. A greater number of late nineteenth century commercial buildings survive. These are fairly representative examples of the breadth of commercial building in the downtown in the last two decades of the century. All are brick masonry buildings, two to four stories tall, with elaborate detailing in corbelled brick, pressed sheetmetal, terra cotta, or rock-faced limestone. Stylistically, commercial structures in the 1880s and 1890s in the downtown were variants or mixtures of Italianate, Second Empire, Romanesque Revival or eclectic Victorian styles. Among the earliest of these is the Grand Central Hotel Annex (ca. 1885) at the southwest corner of Patton and South Lexington Avenues. The Grand Central Hotel stood across the street on the lot now occupied by Kress's and the two structures were joined by an iron bridge over Patton Avenue. Like the main hotel, the Second Empire Style brick Annex has a slate mansard roof, the corner of which was once topped by a truncated pyramidal tower. The segmental-arched windows on the front elevation have hoodmoldings and cornice brackets expressed in a French Neo-Grec style.

At the other end of the block at 44 Patton Avenue is the Sondley Building (1891-ca. 1900), erected for attorney Foster A. Sondley and designed by Asheville architect A. L. Melton. Three-story, round-arched bays on the street elevations are divided by iron mullion columns and have rich, terra cotta spandrel panels.

The finest late-nineteenth century structure in the area is the Drhumor Building at 48 Patton Avenue, on the corner opposite the Sondley Building. This four-story brick with rock-faced limestone trim commercial/office building of 1895, also designed by A. L. Milton, is perhaps the best commercial example of the Romanesque Revival in Western North Carolina. Its most striking feature is a high-relief limestone frieze on the first floor luxuriantly carved with the British royal lion, visages of men and women, putti, angels, shells, mermaids and other natural and mythological elements. Paired columns on pedestals with Byzantine foliate carved capitals support the frieze. A compatible limestone frontispiece was added to the building in the 1920s, at which time the cylindrical corner crenellated tower was probably removed.

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The most intact group of late-nineteenth century commercial buildings in the downtown is located at the southwest corner of Pack Square. 1 Biltmore Avenue, at the corner of the square and Biltmore Avenue, is a three-story brick commercial block with a projecting corbelled brick cornice that once sported gabled parapets over the entrances on the corner and east sides. The first floor piers are rockfaced sandstone, while the corner entrance has a terra cotta Romanesque Revival door surround.

Next to 1 Biltmore Avenue is the former Western Hotel, possibly an 1880s structure renovated in the 1890s. The three-story brick structure has an elaborate eclectic sheetmetal cornice and pedimented window lintels.

The other two buildings in the row are 7 Pack Square Southwest, a four-story Romanesque Revival brick commercial building with Roman-arched windows and rock-faced string courses, and 5 Pack Square Southwest, a three-story brick Romanesque Revival commercial building with embellished terra cotta inserts and string courses. Both buildings date from the 1890s.

A single late-nineteenth century church survives in the area, the brick First Presbyterian Church at the northeast corner of Church and Aston Streets. Its 1884-85 brick Gothic Revival sanctuary and steeple have been added to several times, but the original sections retain their deep, corbelled cornices, hoodmolded windows and blind arcading at the eaves. Elements of another late-nineteenth century church, a Christian Church, may be seen across the street above the rooftop of the Swannanoa Laundry, one of a succession of laundries which have completely swallowed the building.

The other surviving late-nineteenth century institutional building in downtown is the Young Men's Institute building of 1892 at the northwest corner of South Market and Eagle Streets. The architect of the two-story brick and pebbledash Tudor Cottage style building was Richard Sharp Smith (1852-1924) an immigrant Englishman who was₃ serving as architect-in-residence for R. M. Hunt's office on the Biltmore mansion.

Having taken up permanent residence in Asheville, Smith became the dominant architect in the city in the first two decades of the twentieth century. Schooled in the strong engineering tradition of English architectural education, he introduced the use of reinforced concrete as a structural framework for downtown buildings as early as 1909, when the Legal Building was erected on Pack Square. Stylistically, his building designs during this period were eclectic, mainly in the manner of Renaissance Italian palazzi combined with Mission style and Tudor Cottage style elements. A number were of reinforced concrete with stuccoed skins and all had a strong emphasis on vertical and horizontal strips of windows. This was in contrast to the heavy brick Italianate and Romanesque Revival styles popular only a few years before, styles which reflected the buildings' structural reliance on brick and stone masonry.

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Buildings of this era which survive and which can be attributed to Smith include the Legal Building (1909) at 10-14 South Pack Square, the Technical Building (ca. 1910) at 108 College Street, the Medical Building (ca. 1900) at 16-18 College Street and the two buildings to the east of it, since remodelled, and the Lewis Funeral Home (ca. 1922) at 189 College Street.

Smith also did a number of lodge buildings, including the Elks Home (1914) at 53 Haywood Street, the Eagles Home (1914 as Smith and Carrier) at 75-77 Broadway, very likely the new Asheville Club (1916) at 33-35 Broadway, and most significant, the Scottish Rite Cathedral and Masonic Temple (1913 as Smith and Carrier) at 80 Broadway.

The latter is a majestic four-story brick hall trimmed in limestone and grey brick and faced with a two-story limestone portico of four Ionic columns. The roof over the front section is a red mission tile hipped roof and the Woodfin Street elevation is faced with a graceful three-story blind thermal window. According to a newspaper article of the time, "Before formulating plans for the temple an inspection tour was made over the country and 200 of the finest and most modern temples were gone over. The best ideas were taken from each and combined in the plans for the temple here."

Smith also designed the first of the combined commercial buildings/garages in the downtown area, the Haywood Building (1917) at 38-58 Haywood Street. The reinforced concrete structure originally had a second-story garage in the rear with an entrance through one of the north bays, as well as a mission tile cornice strip.

Among Smith's last commissions and one of his largest was the Loughran Building (1923 Smith and Carrier) at the southeast corner of Haywood and Walnut Streets, owned by Frank Loughran and originally the home of Denton's Department Store. This "skyscraper" of six stories is a chaste classical composition in white glazed terra cotta of soaring vertical pilasters and crisply-cut paired windows.

Many other significant non-Smith designed buildings erected in the period of 1900 to 1920 survive, particularly on Broadway, the lower parts of which were developed during that time. The east side of Broadway between College Avenue and Walnut Street was set back in 1912 for a street widening, resulting in the refacing of the four brick commercial buildings from 18-28½ Broadway in vigorously-detailed pressed brick facades with limestone parapets and trim. A completely new structure resulting from this widening was the three-story Jenkins building at 30-32 Broadway, a handsome panelled brick structure with molded concrete trim designed by Asheville architect T. E. Davis. Further down on Broadway is the Enterprise Machine Company Building (1912) at 67-71, a three-story brick garage/machine shop whose facade is rusticated with bands of tan brick and pierced with a broad multi-story, basket-arched opening filled with trabeated panels of windows. At 79-83 Broadway is the Poole and Company building (1920) whose bowed facade is a grid of brick piers with large industrial windows on the second floor.

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A number of important churches were built in the downtown during these two decades. The most significant of these is the Church of St. Lawrence (NR) (1909) at 97 Haywood Street, designed by Rafael Guastavino. The double-towered Spanish Baroque Revival Catholic Church is built of multi-hued Flemish bond brick ornamented with polychrome glazed tile and terra cotta, and the nave is spanned by a large oval tile dome employing the Catalan architect/engineer's internationally-famous techniques of "cohesive construction."

Two other major churches were constructed on Church Street during this time. The first was the new Central Methodist Church (1902-05), 27 Church Street, erected on the site of a series of Methodist Churches dating to 1837. R. H. Hunt of Chattanooga, Tennessee, was the architect of the edifice which is very much Romanesque Revival in its use of rock-faced limestone and in the massing of its two loggia-joined towers, one square and the other tall with Romanesque dormers and pinnacles.¹⁰ Not so doctrinaire, however, is the use of pointed arches everywhere, a Gothic stylistic feature. The sanctuary has rich Art Glass windows, a feature also seen at the Haywood Street Methodist Church (ca. 1891-1917) 297 Haywood Street.

A block south of the Methodist Church is Trinity Episcopal Church (1912) at the southeast corner of Church and Aston Streets, erected after the previous church had burned. The Tudor Gothic Revival style brick church was designed by Bertram Goodhue of the firm of Goodhue and Ferguson, reknowned church architects, and has a simple, gable-roofed nave with shallow transepts, and a blunt, gable-roofed tower.¹¹ The interiors are handsome, but simple, with a hammerbeamed wooden ceiling.

Another major church erected during this period was the First Church of Christ, Scientist (1909-1912), at 64 North French Broad Avenue. This refined Jeffersonian Neo-Classical style orange brick church has a central pedimented Doric portico and a hipped-roofed auditorium. The exterior was designed by the firm of S. S. Beman of Chicago,¹² architect of Pullman City, and the interior by William H. Lord of Asheville.

Also built at this time was the Mount Zion Missionary Baptist Church (1919) at 47 Eagle Street, a handsome red brick Late Victorian Gothic church with tin-shingled roof and three towers topped by ornamental sheetmetal finials. The church is stylistically similar to other major black churches in the state, though it is one of the more elaborate of them.

A number of residences from this period survive, the most interesting of which are the row of three small apartment buildings (ca. 1910-1917) at 130-132, 134-136½ and 140 Biltmore Avenue. Built of random ashlar granite with wide, low eaves, these buildings hug the hillside and the edge of Biltmore Avenue like European mountain villas.

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The decade of the 1920s was the unmatched high point of architectural development in all of Asheville, a feverish expansion in real estate values that produced many of the downtown's finest buildings of all types. New growth in the downtown was a mixture of the redevelopment of existing lots and the production of new building land through the leveling of the naturally hilly topography. Literally scores of new commercial buildings were erected in the downtown during the 1920s, from plain one and two story shops faced in tapestry brick with wooden shopfronts, limestone trim and metal-sash windows, to elegant glazed terra cotta-clad department stores and office buildings.

Stylistically, new building in the center city in the 1920s was dominated by styles that had become traditional for commercial buildings, such as Neo-Gothic (popularized for skyscrapers by Cass Gilbert's Woolworth Building of 1911-1913 and Howells and Hood's Chicago Tribune Tower of 1922-23), Neo-Spanish Romanesque and various types of Neo-Georgian and Commercial Classical. However, a handful of major buildings, principally those designed by Douglas D. Ellington, reflected the colorful geometricized eclecticism of the new Art Deco style, a convergence of various architectural and decorative trends brought together and publicized for Americans by the Exposition International Des Arts Decoratifs et Industrielles Modernes in Paris in 1925. Ellington had travelled widely, including a period as a student at the Ecole des Beaux Arts, and was up-to-date on current European architectural developments. This knowledge, teamed with his skill as a colorist and designer, produced some delightful and unusual buildings.

The earliest of the 1920s downtown redevelopment centered around Haywood Street and Battery Porter Hill. The Castanea Building (1921) 55½-65 Haywood Streets, a well-detailed three-story orange/brown brick commercial block with deeply-recessed horizontal window strips designed by Asheville architect W. J. East, followed the Haywood Building (1917) on that street and was in turn followed by the Loughran Building (1923).¹³ In 1922 E. W. Grove levelled an edge of Battery Porter and erected a large new home for the Bon Marche Department Store at the northwest corner of Haywood Street and Battery Park Avenue, a severely classical four-story building faced with limestone and with a plain sheetmetal cornice, designed by W. L. Stoddart of New York.¹⁴ In the next year Grove completed his levelling of the hill and the old Battery Park Hotel, replacing them with a massive new 14-story Neo-Georgian Battery Park by Stoddart topped with a tile-roofed, multi-story penthouse and terrace. In 1924 Stoddart produced still another grand building for the area, the similarly-styled eight-story Neo-Georgian George Vanderbilt Hotel on Haywood Street, since refaced.

Young real estate developer L. B. Jackson began redevelopment of Pack Square in 1923 with the commencement of construction on the Jackson Building at the northwest corner of Pack Square and Market Streets. Designed by Ronald Greene of Asheville, the narrow skyscraper was the first in western North Carolina, a steel-frame structure faced with tan brick and terra cotta in a Neo-Gothic style, complete with gargoyles at the upper corners and a search light at

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the top (the latter since removed).¹⁵ Joined to the Jackson Building is the Jackson Annex on South Market Street (1924) and the Westall Building (1925) at 20 South Pack Square. The Westall Building, a narrow Neo-Spanish Romanesque style seven-story building of mottled orange brick trimmed with orange terra cotta picked out in green and blue, was designed by Greene to complement the Jackson Building and even shares that structure's elevators.

In 1925/26 two large buildings were constructed on North Market Street, an area being promoted by Jackson. At 29 North Market Street is the New Medical Building, a seven-story classical office building clad in red brick with an ashlar limestone first floor and a frieze of fluted limestone. At the far end of North Market, on the southeast corner with Woodfin Avenue, is the former Asheville-Biltmore Hotel (1926), an eight-story classical structure of red brick with limestone trim and an arcaded first floor.

Another addition was made to the Battery Park area in 1925-26 with the construction of the Flatiron Building at 10-20 Battery Park Avenue. This striking flatiron-plan eight-story classically-detailed tan brick office building designed by Albert Wirth of Asheville has a two-story limestone base and a mutilated cornice with prominent molded copper parapet. Below the Flatiron building on the south side is Wall Street, where property owners Ed Ray and Tench Coxe renovated the rear shopfronts of Government Street (now College Street) stores to produce a boutique district they called "Greenwich Village."¹⁶

Undoubtedly the most ambitious of the 1920s commercial buildings projects was that of the Grove Arcade, begun by E. W. Grove in 1926 as a shopping arcade to be topped by a nineteen-story skyscraper. Unfortunately, Grove's death intervened and the undertaking was only carried out as far as the base of the tower. Even so, architect Charles N. Parker's Neo-Tudor Gothic-detailed design in cream glazed terra cotta, is monumental, filling an entire block. At each quadrant of the building's interior plan is a formal entrance, and at the north end, a pair of double ramps leading to a roof area designed as a terrace restaurant. While the exterior display windows have been filled with brick, the interior retains its oak shopfronts, recessed mezzanines and iron spiral stairs emblazoned with the Grove monogram.

Another glazed terra cotta tour-de-force is the Kress Building (1926-27) at 21 Patton Avenue, designed by E. J. T. Hoffman for the Kress Department Store chain. Unlike the many Art Deco Kress stores to follow, this building is a classical design, faced with cream colored glazed terra cotta with orange and blue rosette borders and with a frieze, cornice and parapet of embellished terra cotta.¹⁷

Terra cotta also figures importantly in the design of the Public Service Building (1929) at 89-93 Patton Avenue, designed by Beacham and LeGrand.¹⁸ One of North Carolina's most attractive 1920s skyscrapers, its first two and upper floors are lavishly ornamented with polychrome glazed terra cotta, including whimsical details

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from mythology and Neo-Spanish Romanesque architectural elements. It was originally intended to reface all of the stores along that block of Patton Avenue owned by the Coxe Estate to match the Public Service Building, but only 83 Patton Avenue was carried out in that mode.

Several governmental buildings of some note were erected in the downtown during the 1920s. Chief among these were the Pack Memorial Library (1925-1926), U. S. Post Office and Courthouse (1929-1930), the Buncombe County Courthouse (1928) and the Asheville City Hall (1926-1928).

The city's old Pack Memorial Library, a castellated structure set back from the corner of Pack Square South and Biltmore Avenue, was replaced with a handsome new Second Renaissance Revival structure designed by New York library architect Edward L. Tilton. Clad in white Georgia marble and with low-relief ornament, the building has a three-story entrance arch that reflects an interior light well.¹⁹

The U. S. Post Office and Courthouse at 100 Otis Street, is a combined post office, court house and office building arranged in a trapezoidal plan, but which presents a limestone-faced symmetrical facade to the street, culminating in a monumentally-massed central entrance. The building has a slight Art Deco feeling due to the absence of any classical entablature, the stylized quality of its low-relief ornament, and the smooth-edged geometricality of its parts. Designed by the Supervising Architect's Office under James A. Wetmore, it presages similar Depression Era Federal buildings.

The largest of the new governmental buildings was the Buncombe County Courthouse, a seventeen-story steel frame structure with a tan brick and limestone classical skin, one of North Carolina's largest county courthouses. Although the architect of the City Hall, Douglas Ellington, had done drawings for an Art Deco courthouse complementary to the City Hall beside it and joined to it by a bus depot, the County Commissioners preferred a more traditional design by the well-known Washington, D.C. firm of Milburn and Heister.²⁰ The building has an opulently-ornamented lobby and a large and handsomely-detailed fifth floor courtroom.

Undoubtedly the most novel building in the downtown is the Asheville City Hall, designed by Douglas D. Ellington. The squat brick mass of the building is set on a one-story base of creamy pink Georgia marble and topped by a pink and green-tiled octagonal ziggurat roof. The main entrance to the building is through a groin-vaulted loggia lined with multi-colored mosaics. Ornamental details of the building, including panelling in the City Council Chambers and Mayor's Office, are freely-adapted classical elements except for the feather motifs described by the architect as "lightly reminiscent of the Indian epoch."²¹ As a newspaper article of the time noted about the city hall, ". . . the thing that begins to impress one is the characteristic of unity throughout the building. This, in fact, is the style of architecture now being used by Metropolitan architects in the new school of buildings which are [sic]

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refashioning the whole face of the large cities of the land."²²

Two other important Art Deco structures designed by Ellington are located in the downtown area. The First Baptist Church (1925-1927) at the northeast corner of Oak and Woodfin Streets is an unusual combination of an early Italian Renaissance form and color scheme arranged in a beaux arts radial plan and with Art Deco detailing. As with the City Hall, particular attention was paid in the design to coloristic effects, such as the gradation of colored mission tiles on the dome from green to dark red, and to the unity of all elements, including custom-designed lamps and doors. A similar unity is visible at the S. & W. Cafeteria (1929) 56 Patton Avenue, where a purely Art Deco interior is married to an exotic Art Deco terra cotta facade of geometrically-stylized Indian and classical motives in a color scheme of cream, blue, green, black and gold.

The 1920s boom in Asheville real estate created a similar boom in the sales and ownership of automobiles in the area, a growth that was reflected in a surprising number of new structures designed for their sales, maintenance and storage. The greatest number of these buildings was placed on Coxe Avenue, known as Auto Alley for the number of auto dealerships and garages that it contained.

Most of these structures were centripetally organized, the agency's entire business being conducted in one multi-story building containing auto showrooms with large display windows on the first floor and repair shops and storage on the second or third floors reached by elevators or ramps.

At the northeast corner of Coxe Avenue and Sawyer Street is the three-story auto showroom and garage built by Coxe for the Richbourg Motors Company, (1926) local Ford and Lincoln dealers. Designed by Albert C. Wirth, the brick-faced structure has broad bays of plateglass and factory windows topped by low limestone arches, and its facade is arched slightly to follow the curve of the street.²³ The two-story auto showroom and garage of the B and B Motor Company (1925), a Chevrolet dealership, is located at the northeast corner of Coxe Avenue and Hilliard Street. Ornamented with stone string courses, the brick building also has an overhanging stone modillion cornice on the north section, on the south a limestone coping with stubby finials. Across the street from it, at the southeast corner of the intersection, is the Sawyer Motor Company Building (1925-26), a grand, four-story tapestry brick auto showroom and garage ornamented with cast concrete trim and escutcheon inserts.

The most imposing of the Coxe Avenue auto showrooms is the Conabeer Motors Building (1928) designed by Beacham and LeGrand for Tench Coxe and leased to the Conabeer Chrysler Agency. The substantial three-story orange brick structure has an unaltered exterior composed of a formal frontispiece on Coxe Avenue, large display windows and a broad string course and decorative band of lozenges with circular plaques in them across the cornice line.²⁴

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Also on Coxe Avenue, although not a garage, is the handsome Asheville Transfer and Storage Company Warehouse (1929) at 192 Coxe Avenue, designed by V. W. Breeze of Asheville. Its facade is an Art Deco composition of tan brick with limestone trim.²⁵

A similarly utilitarian but delightful use of the Art Deco style may be seen on the former Shell service station (ca. 1928) at 121 Patton Avenue, designed by W. Stewart Rogers.²⁶ The station has cubical massing like that of the Federal building behind it, as well as concave fluting at the corners, insert Art Deco floral panels, and a small, reeded chimney.

A host of moderately-sized new quarters were built for various fraternal and benevolent organizations in the downtown during the 1920s. Among these were the new YMCA at 13 Grove Street, a well-composed two-story brick Federal Revival style structure designed by William H. Lord of Asheville, the Pythian Building (1928) at 15 S. French Broad, a dignified two-story brick and limestone Neo-Georgian hall attached to the older hall behind it, and the new Salvation Army Hall (1926) at 177 Patton Avenue, a Federal Revival brick and limestone auditorium and offices with an interesting brick diaper pattern of dark headers. Perhaps the finest of these new halls was that of the International Order of Odd Fellows (1928) at 5 Ravenscroft Drive. Designed by William J. East of Asheville, the large, orange tapestry brick-faced hall is decorated with an eclectic selection of ornament in white glazed and polychrome glazed terra cotta and has ornately-articulated sash.²⁷

New buildings were erected in the 1920s for both Aston Park Hospital on Hilliard Street and Mission Hospital at Woodfin and Charlotte Streets. The best of these structures is Mission Hospital's E. D. Latta Nurses' Home at 159 Woodfin Street, a large, well-detailed brick Neo-Georgian structure designed by William and Anthony Lord.²⁸

Not surprisingly, only a small number of structures from the period 1930-1945 exist in the downtown, but they include good and representative examples of commercial architecture of the period. Chief among them is the Asheville Citizen and Times Building (1938-1939), 14 O. Henry Avenue, an elegant Art Moderne style edifice designed by Anthony Lord. Its elevations are a balanced interplay of horizontal glass block window strips and limestone bands with the vertical emphasis of an off-center stair hall.²⁹

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ARCHEOLOGICAL COMPONENT

The archeological component of the downtown Asheville survey is general and circumscribed. From the inception of the project, the intent was simply to point out the possibilities of archeological remains in the area. There was no attempt to locate specific remains. The actual research was limited to a survey of the available Sanborn maps of the designated area.

Due to the nature of the study, it was necessary to find a method which would yield the necessary indications without working with the entire district. Fortunately, a method has been developed for the survey of large areas for prehistoric archeological resources. The method does not locate and identify every archeological site present, but will indicate the type and number of sites which may be expected to be present in the area in question. Samples which are representative of the area as a whole are selected on the basis of environmental and geographic variables. However, there were conditions present which would not allow a simple transferal of this method to the Asheville survey. The area in question is extremely small when compared to large-area surveys where these criteria are applied, and represents only a single set of ecological variables. The area in question has been subject to extreme alteration by human activity, which will tend to mask any micro-variables which might be present. The level of technology of the culture in question is so high that it controls the environment rather than adapting to it. In effect, a completely artificial environment has been created which negates the natural factors which are usually considered when selecting a sample.

While it was clear that the method could not be adopted as a whole, it could be adapted to fit the current project. Since the natural variables had been eliminated or negated, other variables had to be found. Man is a social animal whose actions are directed and controlled by his culture. Even the most egalitarian societies will eventually begin to stratify, and individuals belonging to the same social level will begin to cluster. The result may be seen in the "upper class neighborhood", the ethnic ghetto, or the circle of individuals of like occupations which invariably forms at a party. Socio-cultural variables are often represented by groupings of specialized structures such as governmental and religious centers. Therefore, it is possible to sample an area of uniform, or negated ecological variables by using cultural variables.

A rather arbitrary selection of four different socio-political groupings was made for the current project: a political complex; a religious complex; an upper class neighborhood; and a lower-middle class neighborhood. Time restraints have made the samples quite small, and the documentation of the variables limited. While the constraints of the selection may effect the statistical validity of the sample, the resulting evidence for the possibility of the presence of archeological evidence remains sound. While the thrust of this investigation was the indication of cultural resources

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in the project area which are not readily visible, it is interesting to note the variation in the degree of activity in the sample areas. A more complete study might reveal that this activity is stratified along status lines in the downtown Asheville area. However, this investigation must be placed aside for the current project.

Nine editions of the Sanborn Maps were consulted during the investigation: 1885; 1888; 1891; 1896; 1901; 1907; 1913; 1917; and 1925. All were checked for each of the sample areas. If the edition noted no change, no comment was made. It should be noted that this study was the absolute minimum necessary which would indicate the type of resources which could be present. A more complete study of the area would provide increased data to allow the formation of meaningful conclusions.

The first sample was a political complex--Pack Square. The 1885 Sanborn Map indicates the presence of a courthouse with a well at the southwest corner. By 1888 the City Hall was constructed to the east of the Courthouse, and the well has disappeared. The 1913 map indicates the demolition of the courthouse. Much of the area has been made into a park, with a fountain and reservoir. After this map, the size of the park gradually decreases, and the fountain and reservoir disappear. In the case of Pack Square, there is the possibility of a filled well, an unusually rich archeological resource, and the remains of the courthouse. The evidence from the maps indicates that the Pack Square area was subjected to almost continuous change. The process was completed and dramatic change; there were no additions made to the structures investigated, they were simply removed and replaced.

The second area to be investigated was a religious complex on Church Street. The complex consisted of two churches on either side of Church Street. The 1885 map indicates the presence of the churches, two wells, and three cemeteries. In 1891, the cemeteries are no longer present. By 1896 the wells are not indicated and additions to the churches begin to impinge on the cemetery grounds. The remainder of the maps indicate a gradual process of additions to the churches showing a steady growth of the structures. Although the type of change is quite different from that indicated at Pack Square, the amount of change is comparable.

The Patton House on Biltmore Avenue was selected to represent an upper class area. As might be expected, this area was quite stable, evidencing little change. However, there were developments which may have left archeological resources. The 1888 map shows the Patton House, a retaining wall, and an ice vault. The 1891 map indicates no change in the house, the retaining wall is still present, but the ice vault has disappeared. The only other change which occurs is noted on the 1913 map when the house becomes the YWCA. (It has since been demolished.)

The final area to be investigated was Haywood Street between French Broad and Flint Streets. This was a sample of a lower-middle class neighborhood. The area was rather late in developing, and is not indicated on any map until 1901. There are a number of structures indicated on this map including: 14 single family dwellings,

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1 row house containing four units, and 1 boarding house. The 1907 map indicates increased development with the construction of the Margo Terrace Hotel. In 1913 the Margo Terrace has expanded. There is a sudden change in structure usage, all the houses on the north side of Haywood Street being turned into boarding houses. Of those noted, some had rather creative names: The Alabama; The Elmwood; The Avonmore; The Ninety Nine; and the Carrollton. This sudden change in structure usage would seem to indicate a deterioration of the neighborhood. It would seem that there were a few too many boarding houses in too small an area, since most had reverted to private residences by 1917. However, the tourist business seemed to remain good for some. The Margo Terrace constructed a dependency, and the Avonmore added two sections to the rear of the structure. In 1925 the complexion of the entire area has changed. Most of the structures have been demolished, and a two story brick apartment structure, still extant, constructed.

The most difficult problem in dealing with archeological resources in an urban setting arises from the fact that they are not visible. The preceding section was written in an effort to show the possibility of their presence in the downtown Asheville area. There has been no attempt to identify every area of possible concern. A project to identify specific resources would take a great deal more research, and should include field inspection and a testing program.

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Survey Methodology

The survey on which this nomination is based was carried out by architectural historical David Black of the Survey and Planning Branch of the Archeology and Historic Preservation Section, North Carolina Division of Archives and History during the period of November, 1977 to August, 1978. Documentary research in general and on selected structures was performed by David Black and research historian James Sumner of the Research Branch. A basic map inspection to locate potential archeological resources was performed by historical archeologist John Clauser of the Archeology Branch.

The entire multiple resource area was inspected structure by structure and evaluated using National Register criteria and the professional judgement of the investigators.

No subsurface archeological testing was carried out due to time constraints on the staff archeologist and limitations in funding. The nomination is therefore not considered comprehensive in the area of archeological resources.

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Organization of the Nomination

This nomination is composed of four parts. First is the multiple resource area, which contains virtually all of the historic commercial area of the city and some closely-associated residential properties. Within the multiple resource area is an historic district whose boundaries define the substantially-intact core of the historic central business district, particularly in the significant 1920s period. Also within the multiple resource area are two clusters or mini-districts, one composed of related, but not completely contiguous 1920s auto showrooms and commercial buildings on Coxe Avenue, the other of related late-nineteenth and early-twentieth century residences on Biltmore Avenue. (These clusters were decided upon following consultation with National Register review staff members.) Two individual entries are included, Schoenberger Hall and the E. D. Latta Nurses' Residence.

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Footnotes-Description

¹"Half a Million Dollars", Asheville Daily Citizen, May 21, 1891, p. 1; and "Around Town", Asheville Daily Citizen, July 31, 1891, p. 4.

²"Art in Business Blocks", Asheville Daily Citizen, August 16, 1895, p. 4.

³Richard Sharp Smith biographical information in the files of the Survey and Planning Branch.

⁴Ibid.

⁵Ibid.

⁶"Work Begins on Masonic Temple", Asheville Gazette-News, March 18, 1913, p. 4.

⁷"Another Modern Block Going Up", Asheville Gazette-News, November 20, 1912, p. 2.

⁸"City News", Asheville Gazette-News, October 5, 1912, p. 6.

⁹National Register nomination for St. Lawrence Church by Robert Topkins and Mary Alice Hinson, Survey and Planning Branch.

¹⁰Fitts, William T., Jr., A History of Central Methodist Church, Asheville, North Carolina (Asheville: Miller Printing Co., 1968), p. 23.

¹¹Stanard, Wanda and Carr, Emily, Trinity Episcopal Church: One Hundred and Twenty-fifth Anniversary (Asheville: Trinity Church, 1974), p. 30.

¹²"Formal Opening of C. S. Church", Asheville Gazette-News, December 3, 1912, p. 2.

¹³Telephone interview with Julian Woodcock, September, 1978.

¹⁴Langley, Joan and Langley, Wright, Yesterday's Asheville (Miami: E. A. Seeman Publishing, Inc., 1975), photo, p. 90.

¹⁵"City's First Skyscraper Completed", Asheville Times, July 6, 1924, p. 1.

¹⁶"Asheville's Newest Business Street Is Given New Name", Asheville Times, June 27, 1926, Section D, p. 2.

¹⁷Signed architectural drawings are in the possession of the owner.

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18 "New Public Service Building is Ready for Occupancy", Asheville Times, June 30, 1929, Section B, p. 7.

19 "Library Board Accepts Plan for New Structure and Work Will Start in Near Future", Asheville Citizen, October 30, 1924, no page.

20 Gaines, Henry I, Kings Maelum (New York: Vantage Press, 1972), p. 28.

21 Ellington, Douglas, "The Architecture of the City Building, Asheville, N.C.", Architectural Record, August, 1928, Volume 64, #2, p. 92.

22 "Simplicity and Utility Combine With Fine Cameo Beauty In New City Hall", Asheville Citizen, March 18, 1928, no page.

23 "New Business Buildings Show Great Asheville Growth", Asheville Times, June 20, 1926, p. 31.

24 "Conabeer's New \$150,000 Garage Will Be Opened Monday", Asheville Times, June 20, 1926, p. 31.

25 "New Building Here to Cost About \$38,000", Asheville Times, May 7, 1929, p. 1.

26 Telephone interview with W. Stewart Rogers, Summer, 1978.

27 "Odd Fellows Home to Open on Thursday", Asheville Times, June 7, 1928, p. 2.

28 "E. D. Latta Nurses' Home is Fine Building with Sumptuous Furnishings", The Sunday Citizen, January 5, 1930, Section B, p. 2.

29 "Citizen-Times Breaks Ground for New Home", Asheville Citizen-Times, May 2, 1938, no page.

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 Asheville multiple resource area covers the urban business and institutional heart of the largest city in western North Carolina, a traditional regional focus for commerce and historically a nationally known resort community.

Asheville developed swiftly as a center for convalescence, tourism and commerce following the advent of rail connections to the rest of the state in 1880. By the turn of the century the accompanying prosperity and population were reflected in a rapid reconstruction of the downtown area. This steady growth became an explosion in the 1920s when Asheville followed Florida as a major center for real estate speculation. The resultant boom transformed the downtown almost completely, adding new hotels, skyscrapers, auto showrooms, a city hall, a county courthouse, a library and a multitude of small commercial structures to the city's streets, some of which were themselves created by massive regrading of the landscape. Before the depression of the 1930s put a rapid halt to building, the downtown acquired excellent examples of Commercial Classical, Art Deco, Neo-Gothic, Neo-Romanesque, and other structures which make up perhaps the most comprehensive collection of early twentieth century urban architecture in the state, including several structures of national importance.

Criteria Assessment:

- A. Associated with the development of an urban center for Western North Carolina, and with the wave of speculative real estate booms which were a feature of American life in the 1920s and which contributed to the coming of the 1930s depression.
- B. Associated with the early life of, and formed the setting for, the best-known novels of one of America's most noted authors, Thomas Wolfe.
- C. Embodies in unusual quality and concentration the distinctive characteristics of American commercial and institutional architecture in the first third of the twentieth century, including a significant collection of Art Deco as well as eclectic and classical buildings.

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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 Roebling, a New Yorker and grandson of the builder of the Brooklyn Bridge.³⁷ Although the structure was called "Roebling's Folly" because of its distance from the established shopping district on Patton Avenue, it was joined by the Castanea Building in 1921, the new Bon Marche built by E. W. Grove for Solomon Lipinsky in 1923, the Loughran Building in 1923, and the George Vanderbilt Hotel in 1924.³⁸

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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²Blackmun, Western North Carolina, 30-31.

³Blackmun, Western North Carolina, 56-64.

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

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

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

⁷Langley, Yesterday's Asheville, 17.

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.

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

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

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

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- ¹²Langley, Yesterday's Asheville, 21-23; Blackmun, Western North Carolina, 288-290.
- ¹³Blackmun, Western North Carolina, 293.
- ¹⁴Louisa H. Rogers to daughters, July 10, 1824, Louisa H. Rogers Papers, Southern Historical Collection, University of North Carolina.
- 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.
- ¹⁹Van Noppen, Western North Carolina Since the Civil War, 256; Hugh Talmage Lefler and Albert Ray Newsome, North Carolina: The History of a Southern State (Chapel Hill, University of North Carolina Press, third edition, 1973), 493-494, hereinafter cited as Lefler and Newsome, North Carolina.
- ²⁰Van Noppen, Western North Carolina Since the Civil War, 257-259.
- ²¹Van Noppen, Western North Carolina Since the Civil War, 259; Langley, Yesterday's Asheville, 32.
- ²²Langley, Yesterday's Asheville, 34.
- 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.
- ²⁵Van Noppen, Western North Carolina Since the Civil War, 298-301.
- ²⁶"Art in Business Blocks," Asheville Daily Citizen, August 16, 1895, p. 4.
- ²⁷Files of the Survey and Planning Branch, North Carolina Division of Archives and History.
- ²⁸Citizen (Asheville), September 15, 1938; Citizen-Times (Asheville), November 2, 1969.

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- ²⁹Health Resorts of the South (Boston: George H. Chapin, 1892), 254.
- ³⁰Van Noppen, Western North Carolina Since the Civil War, 379-382; Langley, Yesterday's Asheville, 44; Citizen (Asheville), March 30, 1975.
- ³¹Citizen-Times (Asheville), March 26, 1950.
- ³²Langley, Yesterday's Asheville, 57.
- 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.
- ³⁹Citizen (Asheville), January 31, 1922.
- 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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⁴⁵Citizen-Times (Asheville), March 26, 1950; Allen, Asheville, 87-88.

⁴⁶The Arcade Building [Publication of unknown origin].

⁴⁷Citizen-Times (Asheville), January 26, 1969.

⁴⁸Times (Asheville), July 6, 1924.

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

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

⁵¹Ibid.

⁵²Ibid.

⁵³Citizen-Times (Asheville), March 26, 1950.

⁵⁴Times (Asheville), May 9, 1926.

⁵⁵Citizen-Times (Asheville), March 26, 1950.

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

⁵⁷Citizen-Times (Asheville), March 26, 1950.

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

⁵⁹Files of the Survey and Planning Branch, North Carolina Division of Archives and History.

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

⁶¹Citizen-Times (Asheville), March 26, 1950.

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

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- ⁶³Undated Paper, D. H. Ramsey Papers, Southern Historical Collection.
- ⁶⁴Van Noppen, Western North Carolina Since the Civil War
- ⁶⁵Laurel Shackelford and Bill Weinberg (eds.), Our Appalachia, New York: Hill and Wang, 1977), 174-175.
- ⁶⁶Langley, Yesterday's Asheville, 99; Citizen-Times (Asheville), March 26, 1950.
- ⁶⁷Citizen-Times (Asheville), March 26, 1950.
- ⁶⁸Langley, Yesterday's Asheville, 99-100, 115.
- ⁶⁹Van Noppen, Western North Carolina Since the Civil War, 389-393.
- ⁷⁰Van Noppen, Western North Carolina Since the Civil War, 276-279.
- 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.
- ⁷²Citizen-Times (Asheville), March 26, 1950.

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY See District and Survey Forms

UTM REFERENCES

A	17	359930	3940560	B	17	359880	3938740
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	17	358280	3938740	D	17	358320	3940560

VERBAL BOUNDARY DESCRIPTION

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

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME/TITLE Description prepared by David R. Black, Survey & Planning Branch; Archeological component prepared by John W. Clouser, 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:

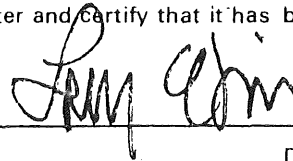
NATIONAL

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

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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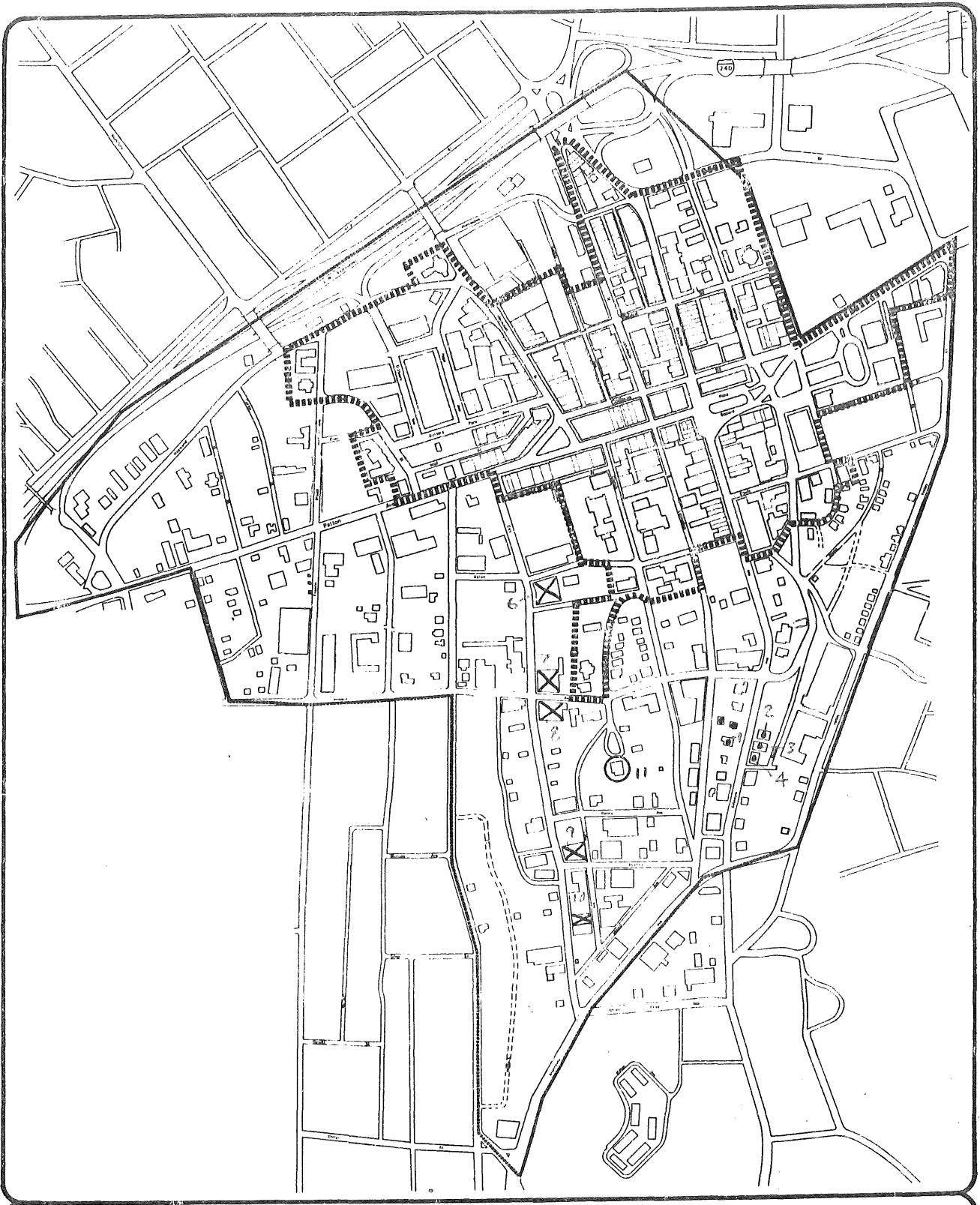
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to its intersection with Southside Avenue. It then follows Southside Avenue south to its intersection with Ashland Avenue. The line then follows Ashland Avenue north to its intersection with Hilliard Avenue. From that point it travels west along Hilliard 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.



PROPOSED DOWNTOWN ASHEVILLE NATIONAL HISTORIC DISTRICT

- Main District Boundary
- X Coxe Avenue Cluster
- Biltmore Avenue Cluster
- Individual Entries

Area Scale In Acres

Scale in Meters

Scale in Feet