

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

historic name St. Mary's Church

other names/site number \_\_\_\_\_

### 2. Location

street & number 337 Charlotte Street  not for publication

city or town Asheville  vicinity

state North Carolina code NC county Buncombe code 021 zip code 28801

### 3. State/Federal Agency Certification

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

William S. Pringle SHPO 11-7-94  
Signature of certifying official/Title Date

\_\_\_\_\_  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State of Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain.) _____	_____	_____

St. Mary's Church  
Name of Property

Buncombe, N.C.  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

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

**Category of Property**  
(Check only one box)

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

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	1	buildings
1	2	sites
		structures
	2	objects
3	5	Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Religion: Religious facility  
Religion: Church-Related Residence

**Current Functions**  
(Enter categories from instructions)

Religion: Religious facility  
Religion: Church-Related Residence

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Late Gothic Revival

**Materials**  
(Enter categories from instructions)

foundation Stone

walls Brick

roof Asphalt

other Shingle

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**GENERAL PHYSICAL DESCRIPTION:**

Located at the intersection of Charlotte Street and Macon Avenue. St. Mary's Church, Asheville is sited on the west side of a ravine with the front gable-end facing west. The Rectory, constructed in 1925, lies to the north and also faces Charlotte Street. The church has a commanding view of the Grove Park across the street. Grove Park is the centerpiece of the Grove Park Neighborhood National Register District (NR 1991).

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

**Previous documentation on file (NPS):**

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

**Areas of Significance**

(Enter categories from instructions)

Architecture  
Religion

Social History

**Period of Significance**

1914 - 1944

**Significant Dates**

1914

1925

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Smith, Richard S., Architect

Beadle, Chauncey, Landscape Architect

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

St. Mary's Church  
Name of Property

Buncombe, N.C.  
County and State

10. Geographical Data

Acreage of Property 1.0 Acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 [1,7] [3,6,0|0,6,0] [3,9|4,1|7,0,0]  
Zone Easting Northing  
2 [ ] [ ] [ ]

3 [ ] [ ] [ ]  
Zone Easting Northing  
4 [ ] [ ] [ ]

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Kent R. Newell

organization Consultant / Bass and Royster date July 28, 1994

street & number 223 E. Chestnut St. telephone (704) 252-6664

city or town Asheville state N.C. zip code 28801

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

## National Register of Historic Places Continuation Sheet

Section number 7 Page 1

St. Mary's Church, Buncombe Co. NC

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A master landscape plan for the church grounds was outlined in 1915 - 1916 by Chauncey Beadle of the Biltmore Estate and further defined in the mid-1960's by Doan Odgen.<sup>1</sup> Over the years, the parishioners have engaged the plan so there now exists a mature landscape consistant with the Beadle/Odgen plan.

Open spaces lay to the south and north of the church, as does the street and stone retaining walls to the east. A concrete patio and walk surround the lower south side, rear and north side. The "high evergreen screen" has fully matured and blocks Macon Avenue from the rear.<sup>2</sup> Fitting into the natural landscape, stone footpaths in evidence in the Odgen plan still exist.

Surrounding the church and rectory are formal gardens containing seasonal flowers, flowering shrubs and native rhododendrons and dogwoods. The stone wall at the rear (east) of the church retains a manicured shrubbery hedge as proposed in the Odgen plan.

The rectory faces west and is located to the north of the church and is at a slightly higher elevation. The wooded buffer behind the residence drops to a lawn edged by a small creek which runs into a culvert behind the church. The rectory is surrounded by tall pine and hemlock trees and protected from Charlotte Street by a massive holly tree. Native rhododendrons and dogwood cover the side of the ravine. Stone steps run southeast and lead down the ravine from the house to the church.

To the north of the rectory is Evelyn Alley, from which a short service drive leads to a shingled, one car garage constructed at the same time as the rectory.

Sacred icons and memorials have been established and, for the most part, are consistant with the plan. Most noteworthy is the Wayside Shrine, originally set in place at the corner of Charlotte Street and Macon Avenue in 1915. This site lies directly south of the church.

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2

St. Mary's Church, Buncombe Co. NC

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1. ST. MARY'S CHURCH, ASHEVILLE. 1914. Contributing building

St. Mary's Church, Asheville, was constructed in 1914. The original plan developed by Richard Sharp Smith called for a rectory, chapel and a large sanctuary. On October 21, 1914, the corner stone was laid for the first phase of construction, the dedication of the Lady Chapel of St. Mary's Parish.

This picturesque one-story, red brick, gable-front building is cruciform in plan with a coursed, rough-cut ashlar foundation. The western third of the foundation is constructed at grade, the eastern two-thirds are fully exposed. All door and window openings in the foundation (original and 1960 addition) exhibit the same craftsmanship and detail as those of the first floor.

The entry vestibule to the nave is located on the south elevation and is accessed through large oak double-doors mounted in a pointed-arch or lancet opening. Each door contains six flat wood panels, hand wrought strap hinges that span the entire width of the door and a large iron door latch. The double door is capped by a single pointed-arch window divided into three parts by narrow mullions. The opening is trimmed with cut stone, harboring a recessed arch within the main arch. The entry vestibule gable-end is buttressed with brick and cut stone shoulders between vertical brick segments. The entry vestibule maintains a parapet gable capped by cut stone coping blocks and knee stones. The steeply pitched roof intersects the main roof in a typical cross-gable fashion.

The west (main) elevation is comprised of a three-part pointed-arch or lancet stained glass window. The window is separated by cut stone and brick mullions. Flanking the window on the north side is an image of Joseph holding the Christ Child, on the south side is Mary. The statuary is located in brick niches surmounted by scrolled, decorative stone hoods. A stone bandcourse separates the arched windows from a church bell anchored to a projecting, corbelled brick bell canopy. As in all cases, the canopy is surmounted by decorative cut stone.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 3

St. Mary's Church, Buncombe Co. NC

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All stained-glass windows into the nave on the north and south elevations are three-part, pointed-arch windows trimmed in alternating cut stonework reflecting quoining.

On the north side, shallow buttresses are located at the west gable-end and flank the two sets of pointed-arch windows.

Toward the rear of the nave on the south elevation is the sacristy. It is accessed on the exterior by a concrete bridge originating near the entry vestibule. The present iron railing replaced a pipe railing assembly evident in early photographs. A similar bridge exists on the north elevation and accesses the church's administrative offices.

The steep-pitched roof is presently three-tab asphalt shingle and replaces an earlier concrete-asbestos shingle roof. Surmounted on the roof above the transept is a large metal cross. While not original, early photographs depict a cross of similar design, size and material.

In 1960, the Church enlarged the nave from seven rows of pews to thirteen by extending the east elevation approximately 22 feet and pushing the sanctuary further east. This has altered the spatial quality of the church. However, most of the historic fabric of the interior remains intact. The existence of ghost lines suggests the locations of original perimeter walls and rood screen. Similar in construction and material, the addition is well crafted and reflects contemporary building materials and practices without detracting from the original design.

The interior of the church reflects the same simple, unadorned features on the exterior. The windows are trimmed in brick, the walls are exposed with simple boxed pilasters on the north and south walls separating the nave into three bays. The ceiling is tongue-and-groove beaded boards, stained and finished. The east

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 4

St. Mary's Church, Buncombe Co. NC

gable-end and ceiling of the addition are plastered.

All existing fabric is in very good condition. The church's design and interior furnishings juxtapose the architectural style representative of a small gothic-revival church of rural Northern England with the "correct" ecclesiastical style of Edwardian Anglo-Catholicism.

Unlike the simple architectural fabric, however, the splendor and highly adorned interior elements and icons appropriately outfit the church for catholic worship according to the prescription of the best liturgical research of the day. Participation in ceremonial and devotional exercises is a significant aspect of the Anglo-Catholic ritual. "Ritual is the vestment of sacramental faith; it is an offering to the majesty of the Most High."<sup>4</sup>

Adjacent to and first visible from the entry vestibule is the octagonally-shaped baptismal font. To the right of the door is a small font with holy water to remind the worshippers of their own baptism. Behind the font is a carved oak triptych made by local craftsman Rike Peevey.

The font is in a direct line with the altar (if the font is the symbol of the beginning of our Christian journey, the altar is the symbol of the goal of that journey). Along the walls of the nave, are plaques depicting fourteen scenes from the Passion of Christ, called the Stations of the Cross and were placed in the Church in 1916.

The choir loft, located at the westside of the nave above the baptismal font, was completed in 1947. Mounted on the solid-panel balustrade of the loft are four diamond-shaped frames surrounding symbols of the the four evangelists or Gospel writers. In the loft itself stands the organ built by Walker of Suffolk, England.

Dividing the nave from the sanctuary is the rood screen at the foot of the chancel steps. Atop the rood screen are the three figures of Calvary: Christ in agony on the Cross, His holy Mother, and John. When the rear of the church was expanded in 1960 and the altar platform moved, the original rood screen was relocated to its present position. Vertical staining on the brick walls adjacent to the third pilaster along with sections cut out of an enlarged crown molding indicate the original position of the screen.



## National Register of Historic Places Continuation Sheet

Section number 7 Page 5

St. Mary's Church, Buncombe Co. NC

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The original pews are barely discernable from the replicas only because of their patina. Original seating was composed of cathedral chairs as seen in the historic photographs.

The original rood screen consisted solely of stained pine posts and beam, as seen in the historic photographs. The elaborately carved verticle wood panels on the rood screen were rescued from the burning Howland House in 1928.

When the addition allowed for the altar and platform to be relocated, the original door into the sacristy had to be lowered to the floor level of the sanctuary. An infill panel of plywood was inserted in the arched head above the door. Originally, the detail on the head of this door would have been similar to the vestibule door.

The prayer desks and pulpit in the choir were made at the woodwork shop of Christ School in Arden, North Carolina, in 1914 for St. Mary's.

In the Anglo-Catholic tradition, the sanctuary is still adorned with gold and silver, embroidered hangings and fine carpets. The altar was designed by Richard Sharp Smith and is of solid oak. Decorative elements include a square marble inset supported by five columns of oak. The columns are alternating with blue panels with a carved symbol of Christ's passion. The gold lettering across the retable states "Adoremus in Aeternum Sanctissimus Sacramentum" (Let us forever adore the most holy Sacrament).

On either side of the sanctuary are "Credence" shelves for holding vessels and books used in the mass. Surrounding each shelf are beautifully hand-carved oak canopies by Rike Peevey.

Above the altar hangs a large painting entitled "Venite Adoremus" and painted in 1959 by local artist, Leonard Craig. The painting depicts Mother Mary holding the Christ Child with out-stretched arms. Mary and Christ Child are surrounded by angels.

Statuary of the Blessed Virgin Mary is located on the north wall of nave before the rood screen. Elsewhere in the church are statues of St. Joseph, St. Francis of Assisi, and of the Sacred Heart of Jesus. There is an icon of Christ the Savior on the back north wall.

It was also during the 1960 expansion that the three-globe light

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 6

St. Mary's Church, Buncombe Co. NC

fixtures of the original chapel were removed and new ones added. The lights were designed by Leonard Craig.

2. THE RECTORY. 1925. Contributing building

In 1925, the English cottage-style rectory, also designed by Richard Sharp Smith, was constructed. It is a typical English Cottage-revival style, much in keeping with Smith's earlier works in Biltmore Village. A loan application in 1928, clearly states the the rectory cost \$13,000.

Like the church structure, the rectory is located on the west side of the ravine. Seen from the rear of the church, the rectory looms large over the rear of the lot.

Assymetrical in form and plan, the rectory is a one and one-half story brick and stucco residential structure with an engaged front entrance porch supported by wood brackets. The projecting entrance is located on the south elevation with the door facing Charlotte Street. A side entrance on the north elevation is also covered by an engaged porch facing Evelyn Alley.

A steeply pitched clipped-gable roof form runs on an east-west axis with the primary gable-end facing west toward Charlotte Street. Two symmetrically placed clipped-gable dormers with extended, open eaves pierce the southern roof slope. On the north side, a large shed dormer runs from the west elevation terminating in a valley connected to the gable roof over the northside entrance. The roof is sheathed in three-tab asphalt shingle.

The first floor exterior is composed of brick with the gable ends and dormers of stucco. Earlier photographs show the existance of half-timbering in the gables.

All windows are presently single or paired steel casement windows, replacing earlier wooden casements about 1960. The Charlotte Street elevation contains a double steel casement window on each floor. The appearance of this elevation is marred by a steel fire escape. Originally the northwest corner of the house featured an open porch, this was also enclosed about 1960. The gables on the east elevation also contains a double steel casement window.

On the east and south elevations of the house, the basement is visible above grade. A concrete porch with original iron railing

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 7

St. Mary's Church, Buncombe Co. NC

extends from the basement door on the south side.

Two chimney stacks exist, both maintain simple brick corbelling. The chimney to the rear is larger and supports three tiled chimney pots.

On the interior of the rectory, the original doors, door and window surrounds and living room mantel remain. Doors contain two vertical panels. The stairway, which rises from the narrow hall to which the entrance door opens, has a molded handrail and square newel. The entrance door contains two panels topped with a pair of small-paned windows. Between the panels is a vertical brass letter drop. Floors throughout the house are oak strips mitred in several areas.

### 3. CHAUNCEY BEADLE PLAN. 1915-1916. Contributing Site.

In 1906 Chauncey Beadle began to design the landscape for Edwin W. Grove's recently acquired development property on the west side of Charlotte Street. Beadle's extensive use of trees, open spaces, stone in retaining walls were characteristic of the naturalistic landscaping and ideal backdrop for a rustic gothic revival church. St. Mary's Church was constructed on gently sloping bank that ran away from the road. Facing the rear of the church was another bank that abutted Macon Street.

The Beadle plan provided a natural backdrop for the church and included planting native trees of pine, dogwood, magnolia, rhododendrons and mountain laurel. To maintain the naturalistic setting, he included stone footpaths, a small bridge over the creek, and stone retaining walls on the north and east sides of the church.

### 4. THE WAYSIDE SHRINE: 1985. Non-Contributing Object

The Wayside Shrine, originally set in place at the corner of Charlotte Street and Macon Avenue in 1915. This site lies directly south of the church.

The original Crucifix with a rustic canopy was imported from Germany and was replaced after having been severely damaged by vandals. The second Crucifix was made of wood and soon succumbed to the weather. Father Farnum had the third Crucifix made of terra cotta and was placed in 1930. In 1985, this Crucifix was desecrated and the present cast bronze Crucifix sculpted by Dan Millspaugh was dedicated in 1986. It is located at the same site.\*

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 8

St. Mary's Church, Buncombe Co. NC

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5. COLUMBARIA AT THE WAYSIDE SHRINE. 1982. Non-Contributing Site

In 1982, the Crucifix was surrounded by a small contemporary wrought-iron railing to create a small garden. This columbaria is referred to as the Memorial Garden where the ashes of parishioners and friends of St. Mary's are buried.

6. REAR COLUMBARIA. 1990. Non-Contributing Site.

In recent years, the church has established a second columbaria on the property, this being located on the east side of the property behind the church. Dedicated in 1990, this columbaria is located in a garden-like setting surrounded by seasonal and native plantings.

7. SCULPTED ANGEL. Mid-1970s. Non-Contributing Object

Approached by concrete steps and walk behind an iron railing, a sculpted angel has been placed symmetrically in the rear garden. It is set within the rear columbaria and is surrounded by hedges.

8. GARAGE. CA. 1925. Non-Contributing building

A small single-bay garage northeast of the Rectory appears to be contemporary with the house. The gable-front building facing Evelyn Alley features sheathing of split shake shingles, a pier foundation of masonry units identical to those of the Rectory, and a four-over-four double-hung sash window centered on each side elevation. Although the character-altering installation of a modern overhead garage door filling the main facade renders the building non-contributing, the garage is not a intrusive element in the overall design of the property.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 1

St. Mary's Church, Buncombe Co., NC

## SUMMARY:

Located in the historically exclusive Grove Park neighborhood, the 1914 St. Mary's church has significantly contributed to the neighborhoods spiritual, architectural and landscape development. As one of the earliest structures built in this burgeoning residential neighborhood, St. Mary's would introduce the Gothic Revival architectural style on an intimate scale. For eighty years, St. Mary's Anglo-Catholic church has stood across the street from Grove Park in quiet elegance. Designed by the renowned local architect Richard Sharp Smith, the picturesque Gothic Revival church remains virtually intact. Even the 1960 addition onto the rear (east) elevation has been handled with grace and craftsmanship.

The church's rural architectural style is mirrored in a well conceived landscape plan initiated about 1915 by Chauncey Beadle of the Biltmore Estate and detailed by local landscape architect Doan Odgen. The use of species planting and native trees, shrubs and ground cover provide parishioners and visitors with a charming look into early twentieth-century Asheville.

The church is also eligible in the interrelated areas of religion and social history for its association with the Anglo-Catholic movement in North Carolina and Western North Carolina and local leaders such as Rev. Charles M. Hall, Richard Sharp Smith and Chauncy Beadle.

St. Mary's Church represents a century-old movement within the Episcopal Church. The Anglo-Catholic liturgy was introduced into the United States in 1844 and known as the Oxford Movement. Misunderstood both for its "high" services and maintenance of the Catholic tradition, this movement has remained a small but vibrant division of the Anglican and Episcopal Church. At St. Mary's, the high mass/liturgy has been in constant use since the church was established in 1914.

## RELIGION AND SOCIAL HISTORY CONTEXT:

The Anglo-Catholic tradition in the Episcopal Church relates to a High Church movement emphasizing liturgical continuity with historic Catholicism. The proponents of the Anglo-Catholic Episcopal Church resist the popular notion that the Church of England and the Episcopal Church in the United States are of the protestant tradition.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 2

St. Mary's Church, Buncombe Co., NC

The 'resurrection' of the Anglo-Catholic tradition began under Rev. John Keble. Rev. Keble, Oxford Don, preached the annual "Assize Sermon" in the University Chapel of St. Mary on July 14, 1833. From that event, we date the beginning of the Oxford Movement, the great revival of Catholic teaching and practice within the Anglican Communion. Leaders of the Episcopal Church in the United States were early affected by the clarion call of the "Tractarians", as the original adherents of the Oxford Movement in England were called because they proclaimed their ideas in a series of tracts or pamphlets. Among these was Levi Silliman Ives, second Bishop of North Carolina.

Bishop Ives in 1849 was the first American Bishop to call for the resumption of private confession, prayers for the dead, and invocation of the Saints among Episcopalians. He was also instrumental in the founding of the first monastic institution in the Anglican Communion since Henry VIII at Valle Crucis, North Carolina in 1844. Long known as one of the "High Church" dioceses of the Episcopal Church, North Carolina and especially Western North Carolina was no stranger to the influence of the Oxford Movement from the time of Bishop Ives onward.<sup>7</sup>

Acceptance of the Anglo-Catholic liturgy was not, however, widespread even among the Episcopal Church. Much of the tradition of the Episcopal Church, particularly the Southern Episcopal Church, predates the Oxford Movement, so there were not many Anglo-Catholic parishes. St. Mary's is the only existing uncompromising Anglo-Catholic Church in North Carolina.<sup>8</sup>

Advocates of the Oxford Movement believed that the Protestant Reformation had not affected the Anglican tradition and that The Church had never lost her continuity with the ancient Church. The dilution of ceremonial rites through time had brought the Church seemingly close to the practice of protestantism. It was thought by the "Tractarians" that those Anglican and Episcopal leaders with "protestant" leaning would soon cause the dissolution of the Church.<sup>9</sup>

In a 1928 pamphlet written by Rev. Charles M. Hall (established St. Mary's, Asheville) entitled Witnesses to the Truth: A reply to "Shall the Protestant Episcopal Church be Destroyed?", the controversy over the true origins and established rites of the Church was debated. According to Rev. Hall, "The Anglican Church

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 3

St. Mary's Church, Buncombe Co., NC

did not spring from the womb of Continental Protestantism. It is part of the great Catholic Church of history, and inherits traditions in common with the orthodox Churches of the East and the Church of Rome. The Church is determined to retain identity with the historic constitution of the Church of the New Testament.<sup>10</sup>

By the turn of the century, yet another obstacle to the spread of Anglo-Catholicism became evident. The popular notion that Anglo-Catholics and Roman Catholics were of the same tradition caused much consternation among the "Tractarian" leaders. Rev. Hall and others consistently fought the perceived "surrender of our title of membership in the Catholic Church" to the Roman Catholics who look to the Bishop of Rome. The Anglo-Catholic looks to the Archbishop of Canterbury.<sup>11</sup>

It was into this fertile yet controversial Episcopal ground that the Rev. Charles Mercer Hall stepped in 1913 when he came to Asheville for rest and treatment of respiratory ailments. Coincidental to his arrival in Asheville, he was asked to fill in at Trinity Parish, Asheville, which was without a rector. A convincing and charismatic Anglo-Catholic, Rev. Hall converted a respectable minority of Trinity's parishioners to the cause.<sup>12</sup>

St. Mary's Parish was organized in June of 1914 "for the maintenance and defense of Catholic principles" as the original by-laws state. It was founded and continues to offer services to believing and practicing Catholics of the Anglican ethos.<sup>13</sup>

The controversy surrounding the Anglo-Catholic ceremonial rites and liturgy had not quelled and Rev. Hall found that practicing the "high" service caused him to be shunned by most of his fellow priests in the diocese. So estranged was this type of service that congregation members encountered hostility and even vicious opposition to the new congregation where strange doings were alleged to go on. The local ministerial association passed a resolution condemning the establishment of the new church. Vandals tore down and destroyed the crucifix at the corner of Charlotte and Macon.<sup>14</sup>

So significant were the problems of Anglo-Catholic identity and clarity of the Anglican liturgy that Rev. Hall declared that "the popular religion of the day is against us. The Oxford Movement has in the past done more than any other school of thought to save the Protestant Episcopal Church from harm through what might have proved fatal blunders on the part of some of her sons." <sup>15</sup>

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 4

St. Mary's Church, Buncombe Co., NC

Rev. Hall continued to espouse Anglo-Catholicism. In a half-page advertisement in The Sunday Citizen, Asheville, Oct 22, 1916, Rev. Hall stated: "Saint Mary's is established as a parish for the Glory of God and to be the exponent of the Principles of the Oxford Movement or Catholic Revival...." The article went on to enumerate the difference between the protestant and catholic churches and described the liturgy being practiced at St. Mary's.

His formidable scholarship and redoubtable character eventually won him acclaim and appointment as an Examining Chaplain. Rev. Hall authored many pieces defending the position of the Church including Life of a Christian, The Little Valleys, Coming Catholicism, A Denominational Episcopate, Auricular Confession and Penance.<sup>16</sup>

It was not until Rev. Hall's successor in 1925, Rudolph H. Schnorrenberg, did St. Mary's begin the long process towards being accepted by the community. So deliberate and effective was his call to the community that by his departure in 1928, he began to draw the growing Grove Park's neighborhood new and young element into the parish.

Since Schnorrenberg's departure in 1928, St. Mary's Parish has continued to grow. Under the aegis of Fr. Farnum (1928-1947), Fr. Webbe (1947-1953), Fr. Veal (1953-1957), Fr. Chaplin (1958-1983), and Fr. Meeks (1983 - present) the church has continued to attract neighborhood residents and contribute to the spritual and physical welfare of the community. Most importantly, however, the Church has maintained its Anglo-Catholic tradition.

## HISTORICAL BACKGROUND:

St. Mary's Church is nestled on an irregularly shaped lot at the intersection of Charlotte Street and Macon Avenue. Its topographic features include a significant ravine and small brook that runs along the east boundary of the lot. The lot was purchased in 1914 from Edwin W. Grove and would soon become a centerpiece of this upper class residential neighborhood.

Edwin Wiley Grove, a pharmaceutical magnate from St. Louis, arrived in Asheville in 1897. His passion for development of upper-class, professionally designed and developed residential neighborhoods was not limited to Asheville. He was an active developer in St. Louis and before all was done, developed two similar neighborhoods in



United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 5

St. Mary's Church, Buncombe Co., NC

Atlanta.<sup>17</sup>

Grove first began to accumulate property in 1906. He purchased nineteen acres from the estate of C.T.C Deake on the east side of Charlotte Street near the city limits. It was from this tract that St. Mary's Parish would purchase its property. Later in 1906 Grove purchased nine lots from the Proximity park company and the "Murdock" tract lying on the west side of Charlotte Street.<sup>18</sup>

In the same year of the first purchase, Grove hired Chauncey Eadle of the Eiltmore Estate to plan the community. He laid out the streets and lots respecting the topographic and naturalistic setting. He planned for rows of trees, parks, a divided street (Sunset Parkway), pocket parks, and an elaborate entrance park with stone gatehouses and a fountain.

The strength of the development and the attractiveness of the design led the Asheville Citizen to speculate in December 1906:

"...the erection of a hundred dwellings, built of stone and modern and artistic in the highest degree,..the dwellings to be erected will be permanent in nature being of stone and architecturally beautiful, varying in size from a six or seven room house, it is said, to large mansions...."<sup>19</sup>

The sale of lots on the west side of Charlotte Street began almost at once and by the end of 1913 almost half of the lots in the west division of Grove Park had been sold. In 1913, Grove laid out 56 sizeable lots on the east side of Charlotte Street including Sunset Parkway. The area was improved over the next year and by 1914, lots were available for sale. By 1916, lots along Macon Avenue and Sunset Parkway were available.<sup>20</sup>

Sales were brisk through 1922. Of the 65 available lots in "E.W Grove Park East of Charlotte", some 47 has been sold before 1922. The boom years for the neighborhood, however, occurred between 1923 and 1929 when 36 houses were built.<sup>21</sup>

It was in this context of a rigorously-planned neighborhood designed for Asheville's Baptist and Protestant elite that the small, struggling Anglo-Catholic parish was to grow.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 6

St. Mary's Church, Buncombe Co., NC

## ST. MARY'S CHURCH:

Rev. Charles M. Hall, interim priest at Trinity Episcopal Church in downtown Asheville, converted a reasonable minority of that parish which would establish a church in the Anglo-Catholic Episcopal tradition in Asheville. St. Mary's Parish was organized in June of 1914 "for the maintenance and defense of Catholic principles", as the original by-laws state. The intention was to provide a church home where the full richness of the Anglo-Catholic service could be maintained including: sung eucharist, daily mass, perpetual reservation of the Blessed Sacrament, private auricular confession and the complete observance of the festivals and fasts of the Church Year.

According to Church records of Letters-of-Transfer (1913 and 1914), over 40 individuals and families would become charter members of St. Mary's Parish. City Directories (1914 and 1915) indicate that a significant portion of the families resided in the Montford neighborhood; in itself, an upscale Victorian streetcar suburb. Of the 27 families' residences identified: 11 lived in Montford; 8 lived in the neighborhood just north of the downtown bordered by Charlotte Street and Merriman Avenue; and the balance from downtown, east Asheville, and isolated residences in the county. Interestingly, not one charter member was identified as being from Grove Park.<sup>27</sup>

Occupationally, the charter members were quite diverse. Judges, lawyers and business managers communed with store clerks, plumbers and seamstresses. Of the group identified through the City Directory, 4 women were widows and 3 were students.

The first services conducted by Rev. Hall were held in a small building on the grounds of the Manor Hotel.<sup>28</sup> When the vestry decided to build a church, a committee was appointed to select the site. Two ladies chose a triangular lot at the corner of Charlotte and Macon Avenue. Its topography was such that it would be ideal for church but unsuited for residential building. It was recommended to the vestry that the 'gulley' be purchased from E.W. Grove.<sup>29</sup>

Richard Sharp Smith, a member of the vestry of the church, conceived and designed the church in 1914. The building constructed was but a small part of the overall plan. According to Smith's original concept, "The Lady Chapel of Saint Mary's Church" would be enlarged by constructing a sanctuary to the north when the size of the congregation necessitated it. The plans also included a rectory to

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 7

St. Mary's Church, Buncombe Co., NC

be located to the south of the Chapel. When St. Mary's Chapel expanded in 1960, however, it entailed the enlargement of the chapel itself. =^

Construction began immediately and the corner stone was laid October 21, 1914 in a ceremony attended by some 400 people. The first services were held in the new building on Christmas, 1914 with Western North Carolina's Bishop Junius M. Horner and the first rector Charles Mercer Hall officiating. =7

The Wayside Shrine was set in place at the corner in 1915 at the time of the completion of the church and remained there despite vandalism.

Based on the experiences of other Anglo-Catholic parishes and the public's misunderstanding of the liturgy, the clergy and early parishioners experienced distrust and isolation. Rev. Hall encountered hostility and even vicious opposition to his new congregation where strange doings were alledged to go on. The local ministerial association passed resolutions condemning the establishment of the new church. Vandals tore down and destroyed

the crucifix at the corner, and slashed the tires of the rector's car. A genial Protestant Divine remarked that "He could stand Papists, but not Ape-ists". It was intimated to several young men that association with the parish could jeopardize their jobs. =8

During the first decade of its existence, St. Mary's fought for its identity and a place in the community. The vestry attempted to educate the public through informative articles in the Asheville Citizen newspaper and by welcoming all those who would dare approach.

The parish itself progressed with a series of improvements to further integrate itself into the community. Soon after completion of the parish church, Cauncey Beadle of Biltmore Estate developed a master landscape plan for the irregularly shaped lot. Consistant with his other ongoing work for Grove in the neighborhood, Beadle developed a bucolic setting and backdrop for this small, rural-type church.

By 1925, the parish had also constructed a rectory, making Father Hall's presence in the neighborhood more obvicus. The rectory, like the church itself, was designed by Richard Sharp Smith.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 8

St. Mary's Church, Buncombe Co., NC

It was not until the mid-1920's under Rev. Rudolph H. Schnorrenberg (1926-1928), did the mending process begin and members of the Grove Park neighborhood attend the services. By 1947 and the retirement of Rev. Arthur W. Farnum (1928-1947), St. Mary's was considered a neighborhood church. Rev. Farnum came to St. Mary's from within the diocese and was known to be reasonable and thoughtful. The contribution of Rev. Farnum and St. Mary's parish to the city during the depression not only eroded all opposition but actually endeared themselves to the community.<sup>29</sup>

The post-war years has seen continued growth and service at St. Mary's. Under the guidance of Rev. Gale D. Webbe (1947-1953), probably the best known of St. Mary's rectors because of his extensive writing and travelling, the parish stabilized and looked to future spiritual and physical growth. Rev. Webb retired in 1974 after years as Headmaster of Christ School in Arden, North Carolina.<sup>30</sup>

From 1953 to 1983, the parish was served by two rectors, Rev. Eric W. Veal and Paul Chaplin. Under their tenure, the chapel was expanded in 1960, the rectory was updated, and the church's Golden Anniversary celebrated.<sup>31</sup>

Recent additions to the site include the two columbaria, one at the foot of the Wayside Shrine and the other behind the church, small iron fence railings that protect these hallowed grounds and a small number of planting beds.

Under the present rector, Rev. Edward Meeks, St. Mary's continues in the Anglo-Catholic tradition. Rev. Meeks is carrying on the local tradition of reaching out to the Asheville community and all-the-while maintaining the services practiced throughout the Catholic centuries.

## RICHARD SHARP SMITH:

Richard Sharp Smith was born in Harding, Yorkshire, England on July 7, 1852. His earliest architectural training was in the office of a cousin, George Smith, and later in various Manchester offices. He emigrated to the United States in 1882 where he was employed by the Reid Brothers, Evansville, Indiana. Richard Sharp Smith moved to New York in 1883 where he joined the recently established office of Bradford L. Gilbert. In addition to some residential work and

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 9

St. Mary's Church, Buncombe Co., NC

public commissions, a large part of the work of that office was the design and construction of railroad stations.

In 1886, Smith joined the office of Richard Morris Hunt. Smith worked on various projects for the Hunt firm, until being assigned the Biltmore project in 1890. From the beginning, Smith was involved in the construction of Biltmore House, as well as other sites on the Estate. In 1892, George Vanderbilt commissioned Smith to design the Young Men's Institute in Asheville. In conjunction with the Hunt firm, Smith oversaw the design and construction of the Estate office, the railroad and freight stations, and All Soul's Church.

Following Hunt's death in 1895 and the completion of the Estate in 1896, Smith left the Hunt firm but remained in Asheville area. Smith's advertisement in the City Directory of 1896-97 informed the reader, "Eight years with the late Mr. R.M. Hunt, Six years Resident Architect for G.W. Vanderbilt, Esq, Estate and New Residence, Biltmore, N.C."==

By the time of his departure from the Biltmore Estate, Smith had become locally and regionally renowned for his spirited interpretation of the English Cottage and Gothic Revival architectural styles. His presence over the next 30 years would become unestimatable. Throughout his career, Smith designed the full compliment of public and private facilities: from hotels and churches to major commercial structures; from small, intimate residential cottages to large period-revival mansions.

Smith's contribution to the Grove Park neighborhood was not limited to St. Mary's Church. By the time of his death, his works included the Oates House and the Chiles House on Gertrude Place, three houses on Edwin Place, Grove's office located at the southend of the Grove Park, the William Jennings Bryan House on Evelyn Place, a house for Reverend Thomas Lawrence on Lawrence Place, and a house for North Carolina Governor Locke Craig on Glendale Road.==

Smith's love affair with the English architectural tradition was merely an extension of his personality. He always dressed in tailor-made suits of British tweed, was never seen without his English walking cap nor his cane which was used strictly as an accessory. On more formal occasions, he wore an English derby. Although Smith never returned to his native Yorkshire, he never abandoned his English ways. Smith was a rugged outdoorsman, he

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 10

St. Mary's Church, Buncombe Co., NC

hunted birds on horseback on the Biltmore Estate and kept a pair of English setters to flush the game.<sup>74</sup>

Richard Sharp Smith died February 14, 1924. He was buried in Asheville's Riverside Cemetery.

## CHAUNCEY BEADLE:

Chauncey Delos Beadle was born in St. Catharines, Ontario, Canada on August 5, 1865. He studied botany first at Ontario Agricultural College and then he came to the United States and studied at Cornell University. He arrived in Asheville in 1890 in the employ of Frederick Law Olmsted and the Olmsted Brothers. He went on to become chief nurseryman for Olmsted Brothers and later superintendent and treasurer of the Biltmore Estate. In 1908 he began to design the landscape for Edwin W. Grove's recently acquired development property on the west side of Charlotte Street.

Beadle's extensive use of trees, open spaces, stone in retaining walls, and stone in the gate and bench structures at the entrance to the Grove Park development were characteristic of the naturalistic landscaping. Generous setbacks and ample plantings further increased the appearance of a "sylvan park". He planned several parks, one being the large park at the entrance to Grove Park on the west side of Charlotte Street. In his overall layout and landscape planning for Grove's subdivisions, he also stressed the curvilinear road systems that were an extension of the natural topographic features.<sup>75</sup>

Subsequent to the planning of the Grove Park neighborhood, Beadle would design other significant developments and parks including Sunset Parkway, opened in 1914, a park on Woodland Road, and assisted with the planning of the Biltmore Forest residential neighborhood. All Beadle's commissions featured curvilinear streets, large lots and naturalistic landscaping favored by the Olmsteds.

Beadle lived on the Biltmore Estate grounds until his death in 1950.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 9 Page 2

St. Mary's Church, Buncombe Co., NC

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Hall, op. cit., cover page.
  17. State Historic Preservation Office (SHPO), "Grove Park National Historic District Nomination", Section B, p 3
  18. IBID., Section B, p. 12-13
  19. Asheville Citizen, December 15, 1908
  20. SHPO, op. cit., pp. 13-14
  21. IBID, p. 20
  22. Webbe, papers, op. cit. p. 4
  23. Historical information and primary parish documents can be found at St. Mary's Church. Church records-of-transfer maintained at St. Mary
  24. St. Mary's Historical Committee, op/ cit., p. 10
  25. Webbe, papers, op. cit., pp. 1-3
  26. Meeks, op. cit., p. 2  
Webbe, papers, op. cit., p.2
  27. Webbe, The Open Door, op. cit. p. 7
  28. Webbe, papers, op. cit., pp. 5
  29. IBID, pp. 5-6
  30. IBID, pp.6
  31. IBID, p. 7
  32. Letter to Mary LLOYD Frank from Cathleen Baltmin, Research Coordinator.
  33. SHPO, op. cit. Section B, p. 14
  34. Asheville Citizen Times, Section C, May 2, 1982

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 9 Page 1

St. Mary's Church, Buncombe Co., NC

## ENDNOTES

1. a. Hall, Charles M., private papers, St. Mary's Church, p.1  
b. Meeks, Rev. Edward, "The Historical and Devotional Setting of St. Mary's Episcopal Parish.", The description, nomenclature and date for the interior furnishings were provided by Rev. Meeks or taken from The Open Door.  
c. Doer Odgen plans. Copies can be found at St. Mary's Church
2. IBID., op cit.
3. Webbe, Rev. Gale D. The Open Door: St. Mary's Asheville. p. 8
4. a. Hall, op. cit.,  
b. Meeks, op. cit.,
5. St. Mary's Historical Committee, "St. Mary's Church local Historic Landmark Nomination.. 1994
6. Letters of correspondance: St. Mary's history and liturgy -  
Meeks, Rev. Edward, papers housed at St. Mary's Church.  
Webbe, op. cit., p. 39
7. Meeks, op. cit., p.1
8. St. Mary's Historical Committee, op. cit., p. 8
9. Hall, Rev. Charles M. Pamphlet "Witnesses to the Truth", pp. 6-7
10. IBID., pp. 7-9
11. IBID., p. 5
12. Webbe, op. cit., p.8  
Meeks, op. cit.
13. Webbe, Rev. Gale D., paper on the history of the parish, p.4
14. IBID., p.5
15. Hall, "Witness to the Truth" pp. 5-6



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 9 Page 3

St. Mary's Church, Buncombe Co., NC

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35. SHPO. op. cit., Section B, pp. 5-6

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Hall, Rev. Charles M., Witnesses to the Truth, pamphlet, Feb. 1978 (This and papers are housed at St. Mary's Church)

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United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 10 Page 1 St. Mary's Church, Buncombe Co., NC

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Verbal Boundary Description

The nominated property comprises land that is located at PIN# 9649-11-66-4318 and includes the church , rectory, and garage.

Boundary Justification

The nominated property comprises all the property historically associated with St. Mary's Church.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number photos Page 1

St. Mary's Church, Buncombe Co., NC

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### PHOTOGRAPHS

Photographer: Kent R. Newell  
Date: May 6, 1994  
Negatives: Western Office SHPO

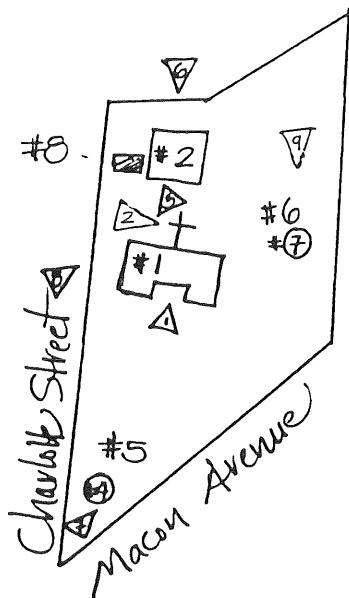
1. South elevation looking north showing original concrete bridge and original church elevation.
2. North elevation looking east. Note buttresses and 1960 concrete bridge.
3. Nave, rood screen and altar looking east.
4. Nave and choir loft looking west.
5. West and south elevation of rectory looking north.
6. North elevation of rectory looking south.
7. Memorial Garden, columbaria and crucifix looking northeast.
8. West elevation facing Charlotte Street, looking NE.
9. Rear (east) landscape looking south. Note Ogdan patio, stone retaining walls and garden.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet





St. Mary's Church, Buncombe County, NC

Section number Sketch Page 1  
Map



St. Mary's Church  
Asheville, Buncombe County, N.C.

↑ North  
Scale 1:100

-  contributing building
-  non-contributing building
-  non-contributing object
- 1, 2, 3 inventory numbers
-  photograph number and vantage point

1"=200'

