

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 Asheville School  
other names/site number Asheville School for Boys

2. Location

street & number Asheville School Road  N/A not for publication  
city or town Asheville  N/A vicinity  
state North Carolina code NC county Buncombe code 021 zip code 28806

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.)  
Jeffrey J. Crow SHPO 4/4/96  
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 or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:  
 entered in the National Register.  
 See continuation sheet.  
 determined eligible for the National Register  
 See continuation sheet.  
 determined not eligible for the National Register.  
 removed from the National Register.  
 other, (explain): \_\_\_\_\_  
Signature of the Keeper Date of Action

Asheville School

Buncombe Co., North Carolina

Name of Property

County and State

5. Classification

Ownership of Property  
(Check as many boxes as apply)

Category of Property  
(Check only one box)

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

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

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

Contributing	Noncontributing	
10	4	buildings
1	1	sites
1	3	structures
		objects
12	8	Total

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

Number of contributing resources previously listed  
in the National Register

N/A

-0-

6. Function or Use

Historic Functions  
(Enter categories from instructions)

Current Functions  
(Enter categories from instructions)

EDUCATION: School

EDUCATION: School

7. Description

Architectural Classification  
(Enter categories from instructions)

Materials  
(Enter categories from instructions)

Tudor Revival

foundation brick

Art Deco

walls brick  
granite

roof asphalt  
other limestone

Narrative Description

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

See continuation sheets

ASheville School

Name of Property

Buncombe Co., North Carolina

County and State

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.)

- X 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.
XX 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
Landscape Architecture
Education

Period of Significance

1900-1946

Significant Dates

1900

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Dyer, John Milton - Architect
Lord, Anthony - Architect

(see continuation sheet)

Primary location of additional data:

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

Name of repository:

Archives, Asheville School

Asheville School

Buncombe Co., North Carolina

Name of Property

County and State

10. Geographical Data

Acreage of Property approx. 276 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 17 351720 3936100
Zone Easting Northing

3 17 353480 3937160
Zone Easting Northing

2 17 353300 3937500

4 17 353240 3937060

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

Sybil Argintar Bowers, Preservation Planning Consultant
name/title Research assistance provided by Donna Lewis, Archivist, Asheville School
organization Bowers Southeastern Preservation date February 1, 1996
street & number 166 Pearson Drive telephone (704) 253-1392
city or town Asheville state NC 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.) (see continuation sheet for additional property owner)

name The Asheville School, Inc.
street & number Asheville School Road telephone (704) 254-6345
city or town Asheville state NC zip code 28806

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 Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Asheville School Buncombe County, NC

### Summary

Asheville School is located on the west side of the city of Asheville. The heavily wooded perimeter of the campus is surrounded by Highway 19/23 (Patton Avenue) on the northwest, a Southern Railroad line on the southwest, Interstate 40 on the south, Sand Hill Road on the southeast, and Malvern Hills subdivision on the northeast. (see aerial photo 1) The campus is comprised of approximately 276 acres, with a winding entrance road leading uphill from Highway 19/23 into the core of the campus, where the greatest concentration of contributing buildings are located. The entrance to this road is demarcated by a stone retaining wall, built in the 1950s when Highway 19/23 was widened to the current four lanes. Lining this entrance road are native evergreen plantings, many of them planted in the 1930s when Chauncey Beadle, landscape gardener for the Biltmore Estate, donated his design services to the school. To the west of the main entrance road is a cemetery, not historically or currently part of the school's property, but part of this nomination since it is completely surrounded by land owned by the school. On the southern edge of the property is the lakebed, now infilled with low shrubs and pines. This was the location of the lake which was an important part of the athletics program at Asheville School from its founding until the dam could no longer be maintained and the lake was drained in 1987. Continuing on the main drive, heading south, is Kehaya House to the west and the faculty duplexes, also to the west of the road. The main entrance road wraps around towards the southeast, between the Headmaster's Cottage and the Bement Guest House, at the edge of the main campus. A branch road breaks away at this point, to the southeast, leading to the rear semi-circular entrance drive of the Bement Guest House, and continuing into the wooded area to a gravel and dirt road which leads to the stables. The main drive continues up the hill in front of the three main administration/classroom/dormitory buildings. These three main buildings are located roughly in a straight line which runs from northwest to southeast, on a ridge near the northwest side of the grounds, at the center of the property. All three buildings face the athletic facilities located in the fields which slope away towards the southwest, and unobstructed views towards Mt. Pisgah. An elliptical green space with a circular drive is located in front of Anderson and Lawrence Halls. This drive breaks away towards the southwest, leading slightly downhill to the Crawford Music House and Rodgers Memorial Athletic Center. This secondary loop road completely encloses Boyd Chapel, which is set among a large, grassy area. A series of walkways connects the three main buildings with all others in this grouping, with walkways to the rear of Anderson Hall leading to the Headmaster's Cottage and the carriage house. Additional contributing buildings are closely massed around these buildings, with the only non-contributing building in this cluster being the new Rodgers Memorial Athletic Center located below

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 2 Asheville School Buncombe County, NC

this ridge in the fields to the southeast. (See aerial photo 2) The majority of contributing buildings are of the Tudor Revival style, dating from 1900 to 1947. The exception to this architectural style is the Art Deco Boyd Chapel, built in 1928. A new girls dormitory, Kehaya House, built in 1990, is located to the northeast of the main core of historic buildings, and the Walker Arts Center, a new arts and student center, dating from 1982 and 1993, is located in the footprint of the 1912 Perkins Gymnasium, to the northeast of Lawrence Hall. Overall, the Asheville School campus retains a high degree of integrity, and shows an evolving campus which began with the original three buildings located on a ridge high above the fields, to the additional support structures, classroom buildings, and faculty housing which was built in the later part of the school's period of significance. With the exception of the Rodgers Memorial Athletic Center, all new construction within the last twenty years has been placed on the fringes of the main core of historic buildings, or on a secondary ridge to the northeast. This siting of buildings has helped to retain the original, unobstructed views to the southwest. In addition, most of the original site upon which the school was built has remained as school property, including the lake area to the south of the buildings and athletic fields, and appears today much as it did originally, with the exception of the lake no longer serving as a functional athletic facility.

**1. Landscape. Contributing site. 1900-1946.**

The entire campus is included in the historic district boundary, since the land currently associated with the property was also part of the property historically. The original campus consisted of approximately 397 acres, while the current property is approximately 276 acres. Lands to the north, east, and south have been sold since the mid-1920s, but the historic core of the campus, including the original lake bed and portions of the original wooded area to the west, are still part of the current campus.

Much of the land to the north of the current campus which was part of the school until at least the 1950s is currently Highway 19/23 and commercial highway buildings. To the northeast, Malvern Hills subdivision is located in an area that was originally part of the campus. This subdivision was developed by one of Asheville School's founders, Newton Anderson, in the mid-1920s. He assembled some land not part of the Asheville School, and also sold some of the land from the School in order to develop Malvern Hills. Only a small portion of this development ever happened in the 1920s, but the roads were laid out and a few houses were built. Most of the neighborhood was completed in the 1960s. The land to the southeast, which now is newer subdivisions along Sand Hill Road, was also originally part of the campus. Land along the south side of the property, now subdivisions and Interstate-40, was also part of Asheville School originally. The western boundary of the property is changed very little from its original configuration. The entrance into the property is by way of a curving, tree-lined road, originally Cranesway Drive, and now called Asheville School Road. When

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 3

Asheville School

Buncombe County, NC

Highway 19/23 (Patton Avenue) was widened in the mid-1950s, this entrance road was redone and the current stone retaining wall structure was built. To the east of this entry road, and curving around in a hook configuration to the southeast, is a wooded area bought in 1995 by Asheville School, Inc. to serve as a buffer at the entrance to the campus. The entry road winds around to the south along what has historically been known as "Faculty Row" and then turns west into the central core of the campus. Roads leading to the various buildings are curving, with large evergreens and hardwood trees dotting the grassy areas between the roads. Chauncey Beadle, head landscape architect for the Biltmore Estate, and step-father to two boys who attended Asheville School, donated his services in 1934 to the School. His plans included a reconfiguration of the entrance road which runs north-south from Highway 19/23 and then turns in an east-west direction from in front of the Headmaster's Cottage to the front of the administration buildings. This plan was implemented by the School in the 1930s, along with individual landscape plantings for the Crawford Music House and the Bement House. Most of the foundation plantings which Beadle designed for these two buildings are gone. However, many of the large evergreen trees along the entrance road are still intact. Casual undefined fields to the south of the central core of the campus were developed very early in the school's history as athletic facilities. (See aerial photo 3) These are still in use today as soccer, baseball, hockey, and football fields, with a track surrounding the football field. A three-foot chain link fence surrounds the track area. New tennis courts were added in this same general area in the early 1980s, with a fence structure surrounding them, approximately ten feet in height. Despite this height, the green chain link fence disappears into the landscape. To the southeast of the Bement House, down a gravel and dirt road, are two new stables and a riding ring. Also on the south side of the campus is the lake bed for Lake Ashnoca. This lakebed is the location of the original lake which was historically associated with the school and utilized until 1987, when the dam was no longer maintained and the lake was drained. This lake played a major role in the physical education of the students, serving as the site of a variety of athletic endeavors of the students including swimming instruction and a crew team. (See aerial photo 4) A series of roads leads to the north side of this lake bed, all that was ever developed from a proposed sub-division in the late 1920s known as Asheville School Estates. The former dam for the lake is still visible at the southeast corner of the property from Sand Hill Road. The lake bed itself is still visible as a large clearing, although smaller scrubby undergrowth and pine trees have started to infill the area. There is a boathouse, located on the north side of the lake, near the eastern edge. To the south and west sides of the property is a large wooded area which buffers the main campus from I-40 and Highway 19/23.

**Contributing Structures Within the Landscape:**

1A: Road Network	1D: Baseball Field
1B: Hockey Field	1E: Football Field
1C: Soccer Field	1F: Dam & Lakebed

**Noncontributing Structures Within the Landscape:**

1G: Track	1H: Tennis Courts
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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 4 Asheville School Buncombe County, NC

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### 2. Cemetery. Non-contributing site. 1845-1980s.

This cemetery, while containing markers dating back as early as 1845, was never part of the Asheville School campus, and is therefore non-contributing to the significance of this nomination. Historically, it was owned by the Henry family of the Hominy Valley, but in recent years has been in the ownership and care of a local church, Acton United Methodist Church, designated as trustees for the property. This three-acre clearing is located to the west of the main entrance road into the Asheville School campus, near Highway 19/23. It sits on a hill above the road and is completely surrounded by a wooded area owned by Asheville School. A dirt and gravel access road leads to it from the school's entrance road. Some of the family names visible in the cemetery include Lovelace, Fox, Moore, Taylor, Hutsell, Henry, Hyatt, Hawkins, Gudger, and Kelly. Many of the graves are unmarked, with only granite stones protruding above the ground to denote a burial site.

Building/structure inventory runs primarily from the north to the south side of the campus:

### 3. Lawrence Hall. Contributing building. 1907.

Lawrence Hall is the third of the main campus buildings constructed soon after the school's founding. Its location adjacent to the Walker Arts Center (#4) provides a northern terminus for the building complex. While not fully documented, it is likely that this building, as well as Mitchell Hall (#6) and the Headmaster's Cottage (#13) were designed by John Milton Dyer of Cleveland, Ohio. School records indicate he definitely designed Anderson Hall (#11), the first building on the campus. Stylistically these other buildings are in keeping with Anderson, so Dyer probably was involved in their design as well. Funding for its construction came from the M.J. Lawrence family of Cleveland, Ohio, in memory of their son Percy Lawrence (Class of 1906). Originally this building was known as "Senior House". It is a long, linear building set on a ridge which runs north-south, and is oriented towards the southwest and the view towards the athletic fields and Mt. Pisgah beyond. This ridge drops away sharply to the northwest, providing for a lowered area and an above-ground basement level on the northwest elevation of the building. The building was originally used as a dormitory, which it

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 5 Asheville School Buncombe County, NC

remains today, along with some administrative offices on the lower floor. The three-story-plus- basement building is a Tudor Revival style with a hip roof, exposed rafter ends, and hip roof dormers. Dormer walls are half-timbered. The basement, first and second story walls are brick, while the third is half-timbered. Window sills and lintels are limestone. The exterior of the building is primarily intact, except for the replacement of windows in the 1980s. The windows currently are one-over-one double hung, in single, doubles, and triples. All first floor windows are slightly taller than the other floors. A three-story addition at the northwest corner, built ca. 1965, and named Clarke House, replaces a wraparound porch which was there originally. This addition is housing for faculty and their families.

Beginning with the southwest or front elevation, there are a total of twenty bays. Bays 1 and 2 comprise Clarke House, and project out from the building to the southwest. Bay 1 on all levels have one-over-one single windows, and Bay 2 has triple windows. Bays 3 and 4 of the building forms the southeast elevation of Clarke House, with single and double one-over-one windows. Bay 5 begins the original section of the building. At the basement level is the front door which is six-panel surrounded by a limestone frame. The first floor has double one-over-one windows, and the second and third floors are single one-over-one windows. Bays 6, 8, 10, 12, and 14 are all the same, with all levels having double one-over-one windows. Bays 7, 9, 11, 13, and 15 are the same, with brick at the basement level, and double one-over-one windows on the upper three floors. An attached porch projects out to the southwest in front of Bays 16-19 of the building. Porch details are the same as on Anderson Hall (#11). Steps are to the sides of the porch, and the roof is slightly hipped. The entire porch structure is raised on brick piers with lattice between them, used for storage areas under the porch. Bay 16 at the basement is the entry to the library. The door here is a double door with small square lights. The first floor, at the porch level, is the main entry to the building. The door is a single light over a panel, with sidelights and a transom. The second and third floors have double one-over-one windows. Bay 17, at the basement, has smaller double one-over-one windows. The remaining floors have double one-over-one windows. Bay 18 is the same as Bay 15. Bay 19 has no windows at the basement level. Bay 20 comprises the stair tower which was added to the building between 1917 and 1925 (Sanborn maps). This tower recedes back slightly from the front elevation of the building. It is four stories plus a basement, with a hip roof. The basement has a door only, the first floor is brick, the second and third floors have openings where windows were originally placed, and the fourth floor is a solid half-timbered wall with no windows. The southeast elevation of the building consists of three bays. Bay 1 at the basement has smaller, double one-over-

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 6 Asheville School Buncombe County NC

one windows. The first floor has larger, double one-over-one windows, and the second and third have smaller double windows. Bays 2 and 3 project out to the southeast, as part of the stair tower, with a concrete stair structure at the front. The northeast or rear elevation has a total of 19 bays. Bay 1 is the stair tower, which projects slightly to the northeast. As on other elevations, it is four stories plus a basement. Between the first and second, and second and third floors are openings for single one-over-one windows. The fourth floor has double two-over-two windows, which are original to the building. Bays 2-4 project slightly to the northeast. Bay 2 has double one-over-one windows on all three floors. Bays 3 and 4 are the same, with small double one-over-one windows at the basement, and larger double windows on the remaining floors. The only exception to this is that on Bay 3 the first floor has a single one-over-one window opening which has been infilled with brick. Bays 5-7 are the same as Bay 4. Bays 8, 12, 14, and 16 are the same, with double one-over-one windows on the first, second, and third floors, and brick at the basement level with no window openings. Bay 9 at the basement has a single small one-over-one window opening infilled with brick, and double windows on the remaining floors. Bay 10 has a five-panel door at the basement, and double windows on the remaining floors. Bays 11, 13, and 15 are the same, with double windows on all three levels. Bays 16 and 17 continue the southeast elevation of Clarke House. Bays 18 and 19 are the northeast elevation of Clarke House, with Bay 18 consisting of small one-over-one windows at the basement only, and no other window openings. Bay 19 has a double window at the basement, and no other openings. The northwest elevation is all Clarke House, a full four stories plus basement. It is seven bays total. Bays 1 and 2 have covered parking at the sub-basement level, and double windows at the first floor only. Bays 3, 6, and 7 are essentially the same as Bays 1 and 2, with small single windows at the basement level. Bays 4 and 5 are the same, with parking at the basement level, and double windows on all other floors.

**4. Walker Arts Center/Sharp Hall/Tyrer Center. Non-contributing building.**  
**1912, 1982, 1993.**

Located at the northern terminus of the main complex of buildings, the Walker Arts Center/Sharp Hall/Tyrer Center is a compound building facility erected in stages on a former athletic facility which was composed of a gymnasium and ball courts. While completely renovated, this building retains an unusual asymmetrical footprint. The two sections of the one and one-half story building with front gable roofs are angled slightly towards each other. The main entrance door is located between these two wings. The brick plaza, located at the main or southwest elevation of the building, was added when

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 7 Asheville School Buncombe County NC

the current renovations were completed. The northern portion of this building, larger than the newer southern section, currently houses the Walker Arts Center and still retains the brick walls of the original 1912 Perkins Gymnasium which was located on the same site as this building. All of the front facade of the building, which faces southwest, has been completely remodeled, removing the original grid system of transom type windows. The rooms currently used for music and art studios on the northernmost part of the building originally housed the squash courts, and the Walker Arts Theater was the original basketball court. The southern portion of the building was also originally part of the gymnasium complex and housed the apparatus and wrestling room. This section, including the swimming pool to the southeast, was completely torn down to build the current dining hall (Sharp Hall) and student center (Tyrer Center). While the entire building fits the same footprint of the Perkins Gym and is a sensitive new structure, all of the original portions of the building have been sufficiently reworked to make this a non-contributing building. Dalton and Shook of Charlotte, NC designed the Walker Arts Center (1982), and Phil Shive, also of Charlotte, designed Sharp Hall/Tyrer Center (1993).

**5. Crawford Music House. Contributing building. 1937.**

Designed by Asheville architect Anthony Lord, this simple, one room, one-story building was built as the music house for the campus with funds donated to the school by John M. Crawford (Class of 1933). This simple, one-story Tudor Revival style building consists of an entry hall and a single large room. The side gable roof is slate, and walls are brick with multi-light casement windows. It has a brick end chimney. Cedar and hollies surround the foundation of the building. Chauncey Beadle worked with Mr. Lord in planning the original landscape for the building, but most of this no longer exists. It is sited towards the southwest of the campus building complex, with views out over the athletic fields. The southwest or front elevation is two bays wide. Bay 1 consists of a bay window with a fixed multi-light window in the center, and casement windows on the sides. Bay 2 is the front door which is a beaded vertical board design surrounded by a molded door frame, and an iron wall sconce which was designed by Anthony Lord. A brick patio projects out to the southwest in front of the door. The southeast elevation is one bay wide. An off-centered double casement window with a molded frame and brick sill is located at the easternmost side of the elevation. Dentil blocks are located about halfway up into the gable, the same as on Memorial Hall (#9). The northeast or rear elevation faces the other campus buildings. It is two bays wide. Bay 1 has a door and

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 8 Asheville School Buncombe County, NC

wall sconce the same as on the front of the building, and Bay 2 has a double casement window. The northwest elevation is predominated by an end chimney with projecting decorative brick in a diamond pattern above the shoulder of the chimney. Dentil blocks divide the shoulder from the stack of the chimney. The chimney is corbeled at the top. There are two bays on this elevation. Bay 1 at the easternmost corner has a multi-light over panel door into the basement, and Bay 2 has a triple light rectangular window at the basement level. Inside, the building continues the Tudor Revival style, but also includes many Arts & Crafts details. An entry hall runs from the southwest to the northeast of the building, with doors to the exterior on either end. A rope design crown molding, milled in South Carolina, and probably the same molding as is used in Memorial Hall (#9), is visible in the entry area. The light fixture is original, and there is a closet on the southeast wall with double vertical panel doors. Floors here and throughout the building are oak. In the main performance/listening room, entered from the hall through double, vertical panel doors, the ceiling consists of exposed trusses and rafters, with acoustical tile panels between the rafters. Frank Arthur, an artisan who worked in the vocational arts program at Asheville School, and who was also associated with the Artisan's Workshop in Biltmore Forest, carved the frieze over the fireplace as well as the cabinet on the northeast wall. William Dodge crafted a silver plaque in memory of Howard Bement, which hangs on the northeast wall. The rope crown molding continues into this room. The wainscot in the room consists of tall, beaded boards which vary between wide and narrow panels. Walls above the wainscot are rough plaster. The window seat on the southwest wall is original. The fireplace wall on the northwest wall of the room retains its original paneling and bookcases on either side of the mantel. The mantel area projects slightly into the room, with paneling above the fireplace, and the Frank Arthur frieze in the center of the mantel consisting of a grapevine motif. On either side of this carved frieze are long, vertical panels with fluting above them. The mantel shelf is very narrow with wood dentil blocks just below it. The hearth is a herringbone brick pattern, also like Memorial Hall.

**6. Mitchell Hall, Contributing building. 1903.**

Originally called "The School", all classrooms and offices were moved from Anderson Hall (#11) into this building upon its completion. The second of the main buildings built on the campus, this building, located south of Lawrence Hall (#3) and the Walker Arts Center (#4), faces the southwest towards the fields and Mt. Pisgah. While not documented, it is likely that John Milton Dyer designed this building. It is a long, linear plan, with porches on the front and rear of the building. It is primarily a two-story plus

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 9 Asheville School Buncombe County, NC

basement in height, with a center projecting portion which is three stories plus a basement. Walls on the lower floors are brick, with half-timbering on the uppermost floor. Sills and lintels of the windows are limestone, with the sills forming a continuous band around the building, dividing the basement level from the first floor. The roof is hip, and all windows are 1980s replacements of the original, unless noted otherwise. The current windows, like those of Lawrence and Anderson halls, are one-over-one double hung style. The southwest or front elevation of the building is fifteen bays wide. Bay 1, at the northwest corner, is a two-story stair tower, added to the building in the 1960s. Single windows with wavy glass intact are placed within the tower. Bays 2-6 are the same, with double windows on every floor. Bays 7-9 forms the central entry area. Bay 7 at the basement and first floor level has a triple window, with double windows on the second and third floors. Bay 8 at the basement consists of double doors with a long, single light. The first floor entry doors are also double, each a single light over a panel, with a transom above. The original single windows on either side of the door have been retrofitted. Bay 9 is the same as Bay 7. Projecting to the southwest in front of these three central bays is the attached front porch with a hip roof and exposed rafter ends. Floors and ceiling of the porch are narrow boards. Balusters are 2 x 2's, with a beveled banister. Round columns set on a raised base are in pairs on either side of the stairs. Single columns support the roof structure elsewhere around the porch. Columns are molded at the top and bottom. Corners of the porch are brick piers, with columns adjacent to them. Above the columns is a paneled frieze and paneled soffits are located between the columns. The entire porch is raised above the basement level, and is supported on brick piers and wooden arches. The front stairs project out to the front of the porch, with two side concrete staircases covered by a high brick cheek wall leading to a central landing. This stair structure was built in 1938, but originally the wooden staircase was a single one projecting straight out from the porch. Bays 10-14 of the southwest elevation are the same, with double windows on every floor. Bay 15 is the stair tower on the southeast side of the building, also added in the 1960s. The southeast elevation is two bays wide. Bay 1 is the projecting brick wall of the stair tower, with half-timbering at the upper level. Bay 2 at the basement has double windows. The first floor is brick, and the second is half-timbered walls, with no windows. The northeast or rear elevation faces onto the newer quad area which runs in a northeastern direction with Kehaya House (#7) at the end. This elevation is fourteen bays wide. Bay 1 is the two-story stair tower, with a six-panel double door at the basement level, and a single, narrow window on the first floor. Bays 2-6 are the same, and are identical to Bays 2-6

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 10 Asheville School Buncombe County, NC

on the front of the building. Bays 7-9 are three stories plus a basement, also like on the front of the building. A new porch facing the quad area, which is an exact duplicate of the front porch, projects out to the northeast in front of these three bays. Bay 7 of the building has two single windows at the basement, a triple window on the first, and double windows on the second and third floors. Bay 8 has a new entry door at the basement level, reached by concrete semi-circular steps. The door is a single light with paneled framing, with stucco infill on either side. The first floor of this bay is a new rear doorway, with infill around it. There are no windows on the second floor. The third floor has a quadruple window, with the two center windows having been converted into a single fixed pane, and one-over-one windows on either side. Bay 9 on the basement and first floor has triple windows, and double windows on the second and third. Bays 10-14 are all the same with double windows, except Bay 10 at the second floor has a single window. Bay 1 of the northwest elevation is the same as the southeast elevation, except a double fire door to the stair tower is located at the lower floor. Bay 2 of this elevation has a single window, now bricked in, at the basement level, three single windows bricked in at the first floor, and no windows in the half-timbered wall of the second floor.

**7. Kehaya House. Non-contributing building. 1990.**

Sited to the northeast of the main cluster of historic buildings, this three-story brick building, in a triangular configuration, with a flat roof, was designed by Phil Shive of Charlotte. Windows are single two-light panes with transoms above. It currently serves as the girls' dormitory.

**8. Boyd Chapel. Contributing building. 1928.**

The Chapel building is the only Art Deco style building on the school campus. Designed by Thomas Hibben of Indianapolis, it is an excellent example of the style, utilizing pink and gray granite from Salisbury, NC, and most likely, Indiana limestone for much of the carved Art Deco detailing at the cornice of the exterior of the building. The large timbers used for ceiling rafters were brought from Louisiana. It is one of three new buildings constructed during the tenure of Howard Bement as headmaster of the school. (See #15 and #16). The pews, altar, pulpit, and ministers' chairs were hand-crafted by George Arthur, who taught manual training at Asheville School, and Robert Valier, a partner of Mr. Arthur in the Artisans' Shop in Biltmore Forest. In 1934, noted local architect and silversmith William Dodge designed and executed the stained glass chancel windows and the altar brassworks.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 11 Asheville School Buncombe County, NC

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The building is in a cruciform plan, oriented primarily east-west across from the administration/classroom buildings, and directly in line with and southwest of Memorial Hall (#9). It is a tall one story in height, with a bell tower projecting upward at the rear or west side of the building, and a flat roof. The chapel is surrounded by an open lawn area filled with large oak and cedar trees. The main entrance to the building is on the east side, with "William Spencer Boyd Chapel" carved in limestone above the doorway. This front or east elevation is three bays wide. Bay 1, on the southeast corner, recedes back slightly from Bay 2, and there is a center panel within this bay which recedes back, creating a series of vertical panels of rough-faced granite block. Above these granite panels is a limestone frieze approximately two feet tall with geometric patterns carved into it. Bay 2 is the main entry door. The doorway is slightly off-center towards the north side of the building. This bay projects out to the east. The limestone and granite block door frame projects out further, creating a definitive entry area. The door frame is capped by limestone coping approximately one foot tall. The double door recedes back into the wall plane. It is constructed of vertical panels, with a shallow Tudor arch at the uppermost part. Projecting out from the door is a limestone arch which echoes that of the doorway. Set within the soffit of this archway is more carved limestone, in a diamond pattern. Above the door at the balcony level is a triple stained glass window with square red and blue panes, recessed into a limestone frame. This is the only original stained glass in the building. The frieze of Bay 1 continues here, with a limestone parapet above. Bay 3 is a solid block wall, receding back slightly from Bay 2. The north elevation is six bays wide, with projecting granite block pilasters dividing the bays. Each pilaster is capped by a limestone parapet, approximately one foot wide. Bay 1, on the eastern corner, projects out to the north, and is a lower single story. A double, multi-pane stained glass window is located within this bay, also recessed into a limestone frame. This window is smaller than others on this elevation. Bays 2, 3, 4, and 6 are all the same, with long, narrow double stained glass windows of patterned colored glass, all of which are recessed into limestone frames with steeply sloping limestone sills. Above each bay is the same geometric limestone frieze as on the front of the building. Bay 5 is basically the same as the other bays in this elevation, except the pilasters on either side of the window have narrower, center projecting bands. The bell tower projects up above this bay. The center of the tower, which houses the bell, has a central limestone arch with clipped corners, set into a granite block wall, and vertical panels which open into the tower. This central arch area is surrounded by granite block pilasters, and a limestone coping above. The west or rear elevation of the building is a single bay wide.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 12 Asheville School Buncombe County, NC

The bell tower projects up above this bay. The center portion of this bay projects out slightly to the west. Located within this section is a triple window, set in a recessed frame. These are the stained glass windows of the chancel which Dodge designed in 1934. The limestone frieze continues on this elevation as well. The south elevation is six bays wide. Bay 1 recedes from Bay 2. It is a plain granite block wall. Bay 2 is a side doorway into the building, with the bell tower above. The limestone door frame projects outward in stepped walls of granite block with limestone coping. The doorway is basically the same as on the front, but there is no carving in the limestone soffit. This door is a single door comprised of vertical panels, with the Tudor arch and projecting limestone arch surrounding it. Bays 3-5 are the same, with pilasters dividing the bays as on the north elevation. Double, vertical stained glass windows are located within these bays, as on the north side. Bay 6 projects out to the south. Windows here are not as large as the others on this elevation. The upper one-third of this elevation is limestone, capped by the same geometric limestone frieze as on the rest of the building.

The interior of this building continues the Art Deco style of the exterior, with some Tudor Revival detailing in the boxed beam ceiling and Tudor arches. Floors throughout the building are terrazzo, with a narrow gold band dividing the panels, and a darker band of terrazzo projecting up the walls approximately one foot to form baseboards. Walls are rough plaster, painted white. From the front door on the east side of the building, the entry is through an entry vestibule, with the sanctuary and altar beyond, towards the west. To the south side of the entry are stairs which lead to the balcony, and to the north is a paneled door to an office area. Entry into the sanctuary is through a Tudor arch, into a center aisle. Originally, there were two side aisles. Pews are a pickled oak with a pointed arch on each side. All window frames are large recessed areas with segmental arches at the top, and curving pilasters which divide each double window. The muted yellow stained glass windows on the sides of the sanctuary closest to the entry vestibule were placed there in 1929-30, replacing the original darker red and blue glass, and allowing more light into the sanctuary. Other side windows, with more vivid colors, were placed there in the 1980s, and the chancel windows were designed by William Dodge in 1934. All glass is stylized views of mountain scenery. The ceiling of the sanctuary is a system of exposed heart pine beams and joists of very large timbers, with a pickled finish. Timbers are hand planed, with the marks still visible. Chandeliers are original to the building, but have been turned so the bulbs project light down into the sanctuary, allowing more light. They are very similar to the fixtures used in Memorial Hall in 1947 (#9). The altar is divided from the sanctuary by a triple Tudor arch

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 13 Asheville School Buncombe County, NC

comprised of one large center arch and two smaller ones supported by octagonal columns. Another triple arch across a narrow hall running north-south echoes this one just behind it before the stairs up to the altar. The balustrade at the altar has a trefoil design carved into it. On either side of this narrow hall are additional single Tudor arches. Floors at the altar are oak. The organ is not the original one; it was placed here in 1984. The balcony has terrazzo steps leading to it, but floors in the balcony seating area are concrete. Pews are the same as below. Wall sconces here are original, and the only original glass in the building is located here.

### 9. Memorial Hall, Non-contributing building, 1947.

Memorial Hall was built in honor and memory of the students of Asheville School who fought in World War II. Even though it completes the trio of buildings designed by Asheville architect Anthony Lord for the Asheville School campus, it is listed here as a non-contributing building since it misses by one year falling within the period of significance.<sup>1</sup> (See #5 and #17 also) This handsome, architecturally intact, dining hall replaces the original dining hall, ca. 1900, which was intended to be a "temporary" structure. David Fall, headmaster of the school at the time, was responsible for seeing that this building was completed. This Tudor Revival style one and one-half story brick building with a multiple gable slate roof with decorative brackets is located to the east of the three original administration/classroom buildings (#3, #6, and #11), and is sited up on a hill above the grassy quad below. It is oriented in a northeast-southwest direction, almost directly in line with Boyd Chapel (#8). It is a long, linear plan with a large wing projecting to the southeast. A curving brick retaining wall is located in line with the northern elevation of the building. The southeast elevation of Sharp Hall/Tyrer Center (#4) is visible from the plaza of the Hall, and Kehaya House (#7) is visible to the northeast. A wooded area separates it from the Faculty Duplexes (#15 and #16) to the southeast.

The southwest or front elevation of the building faces towards Boyd Chapel and the fields beyond. It is six bays wide. Bay 1, on the northwest corner, consists of a double door with multiple lights which have a beveled molding around the lights. Bay 2 is a large, centrally located multi-light Gothic arch window in line with the chapel, probably a purposeful orientation of the building by Anthony Lord. There is a rounded brick frame around this arched window. Projecting brick pilasters are located on either side of this central arch. Approximately one foot above the ground is a water table, which extends across all of this elevation. Bay 3 is another set of doors like Bay 1.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 14 Asheville School Buncombe County, NC

Receding back from these three bays is a one story wing which projects to the southeast. Bay 4 of the southeast elevation is the main entrance into the building, and consists of double, multi-light doors as described above, with cast iron handles and decorative escutcheon plates, also designed by Mr. Lord. Bay 5 is a double casement window, with multiple lights which butts up against the doorway. Bay 6 is smaller multi-light casement windows with angled brick sills. The southeast elevation is eight bays wide. The first two bays project out to the southwest of the building, while the third and fourth bays are wings which project out to the southeast. Receding from this are four additional bays along the kitchen portion of the building to the rear. Bays 1 and 2 are divided by projecting brick pilasters. Bay 1 has four multi-light casement windows, and Bay 2 has two multi-light casement windows. All windows here have transom lights above them. Bay 3 has a side gable roof with a diamond pattern of pierced brick in the gable, and dentil blocks at the bottom of the gable at the top of the wall. There are two single multi-light casement windows in this bay. Bay 4 recedes slightly from Bay 3. There is a row of five multi-light casement windows here, and a brick chimney which projects above this bay, dividing this bay from the remaining portion of the elevation. The chimney is stepped, with brick pilasters all around it and corbeling at the top. The remaining four bays have a flat roof. Each bay has a double multi-light casement window with the same sloping brick sills as all other windows. The northeast or rear elevation is five bays wide. Bays 2-5 have a flat roof punctuated by raised skylights, original to the building.<sup>2</sup> Bay 1 has a side gable roof. Bay 1, which projects to the southeast, consists of a multi-light doorway, which enters into the private dining room. Bay 2, in the kitchen area of the building, has a small, four-light casement window. Bay 3 has a double casement window. Bay 4 projects out towards the northeast, and forms the loading area at the rear of the kitchen. Brick here is slightly different than the rest of the building since this loading dock was added in the 1960s. Within the recessed area of the loading dock are double doors on the northeast elevation, and single doors to the southeast and northwest. Bay 5 recedes back from Bay 4 and has no windows. The northwest elevation drops down considerably in elevation into the quad area below, and is a full two stories in height. It is eleven bays wide. Bay 1 recedes back to the southeast, and is a solid brick one story wall at the loading dock area. Bays 2-6 are two stories in height. Bay 2 at the first floor level has a small four-light window, and a solid brick wall above. Bay 3 has a double casement window, and Bay 4 is a paneled garage door with transom lights on the first floor. Bay 5 is the same as Bay 3, and Bay 6 has a double casement window on the first floor and a row of four casement windows on the second floor. Bays 7-11 are divided by projecting brick pilasters. Bay 7 at the first floor level has beveled board

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 15 Asheville School Buncombe County, NC

double doors for deliveries. Tall, multi-light transom windows are above this. On the second floor of this bay there is a quadrangle casement window. Bays 8-11 are the same, with quadrangle casement windows on the upper floor, and single, tall sixteen-light casement windows on the lower floor.

The interior of this building continues much of the Tudor Revival style of the exterior, but is also an example of detailing in the Arts & Crafts style. The main entry to the building leads into an entry foyer with a private dining room to the rear, and the main large dining room to the northwest. There is a six-foot paneled wainscot running around all the walls in the foyer, with rough plaster walls and ceiling above this. On the northeast wall of this room are three alcoves which were built as coat closets. Floors are scored concrete, in a large grid pattern. The southeast wall of the foyer has paneled doors which lead to the restrooms located on either side of the memorial plaque in the center of this wall. This plaque and the light fixture were designed by Anthony Lord.<sup>3</sup> A paneled door leads from the foyer to the private dining room at the southeast side of the building. A lower wainscot and chair rail surround this room, with a fireplace located on the southeast wall. Original plans called for a floral wood carving above the fireplace, but apparently this was never built. The remainder of the fireplace, with its molded surround and herringbone pattern brick hearth were built as drawn.<sup>4</sup> The crown molding in this room is a stylized rope motif as in the Music House (#5), but it has been painted. Wall sconces are original. A door leads from this room to the exterior of the building, and double paneled doors lead from this room into the rear of the main dining room. The main student dining room is reached from the foyer through a wide opening. Horizontal board wainscot runs around the perimeter of this room, with brick walls above. The only exception to this is the northeast wall which has vertical board paneling above the wainscot, and then brick above this. In the center of this wall is another Gothic arch window, smaller than the one at the front of the building, but directly on axis with the front. The ceiling in the main dining room is an exposed truss system, with exposed rafters and acoustical panels between, as in the Music House (#5). A heavy dentil block crown molding is located around most of this room. Floors here are also scored concrete. The iron chandeliers in this room were also designed by Anthony Lord.<sup>5</sup> The kitchen to the northeast of the main dining room is reached through a set of paneled double doors. The floor in this room is tile, and there are a total of six original skylights to allow light into this space. Walls are plaster. There are two smaller rooms off the kitchen for staff dining and storage.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 16 Asheville School Buncombe County, NC**10. Rodgers Memorial Athletic Center, Non-contributing building. 1975.**

This reinforced concrete structure with flat and shallow gable roofs replaced the original Perkins Gymnasium, built in 1912, and later converted into the Walker Arts Center (See #4 above). It is a low, horizontally oriented building to the southwest of the main campus. Due to its downgrade setting and low profile, it does not obscure the view to the south.

**11. Anderson Hall, Contributing building. 1900.**

This building is the oldest one on the school campus, and was built as the main academic building. It was designed by John Milton Dyer of Cleveland. It originally was called "The House", since, like Lawrence Hall, it was built as a dormitory, and also housed some classrooms until Mitchell Hall was completed in 1903. The building currently is used as a dormitory, faculty apartments, and an infirmary. Like Lawrence and Mitchell Halls (#3 and #6), it is a long, linear Tudor Revival style building which runs from north to south, with the main entrance facing to the west and a grand, oval green space and circular drive. It is three stories tall, plus a basement, built primarily of brick, with limestone lintels and sills on the first and second floors. The third floor is half-timbering, and the walls of the two-story bay windows on the second and third floors are also half-timbered. Projecting bays on the northwest and southwest ends of the building have a hip roof, while the center portion of the building has a gable roof punctuated by shed roof dormers. It has a front porch on both the northwest and southwest ends of the building. The northwest porch originally wrapped around the side, but was replaced in 1919 with the current stair tower. The porch on the southwest originally was two stories tall. In 1988, a rear entrance was added. All windows, unless noted otherwise, have been retrofitted to the current one-over-one double hung configuration.

The west or front elevation is sixteen bays wide. Bay 1, on the northwest corner, is the stair tower of brick on the basement, first and second floors, with half-timbering on the third. The basement has a transom window, and the first and second levels have a recessed opening with a low rail. Across Bays 2-4 is the attached porch projecting to the west. Details of the porch include square porch posts on paneled bases with molding at the top and bottom, a simple, 2x2 railing, square cut-work in the spandrels between posts, a low hipped roof, and carved roof brackets. The entire porch is raised up on brick piers with lattice between the piers. Behind the porch, Bay 2 on the first floor is a

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 17 Asheville School Buncombe County, NC

doorway with windows on either side and concrete infill around this. The second and third floors have double windows. Bay 3 has double windows on all three levels. Bay 4 is where the original entrance to the building is located. These are double doors which are a single light over a panel, and a two-light transom window above. The second floor has a double window, and the third has two single windows. Above this is a dormer. Bays 5 and 6 are three stories plus a basement. All levels have single windows. Bays 7, 9, 11, and 13 have double windows at the basement and first floors, and a square bay window at the second and third floors. The window in this and all other bays are double, with dormers above. Bays 8, 10, 12, and 14 are the same, with double windows on all levels, but no projecting bay windows. Across Bays 15 and 16 is the porch at the southwest corner of the building, which projects to the west and southwest at an angle to the main block of the building. The details of this porch are the same as on the other end of the building. Behind the porch, Bay 15 at the first floor level is the entrance to the current infirmary. These are double doors consisting of a single light over a panel on each side with a covered transom above. The second floor has a single window, and is half-timbered, the same as the third floor. Bay 16 has two windows which face towards the northwest on the first and second floors, which are single one-over-one. The third floor faces west, with a single window in a half-timbered wall. The southeast elevation of the porch is two bays wide, with a triple window on the first and second floors of Bay 1, and a single window at the third story. Bay 2 is an enclosed area of the original porch. The south elevation is four bays wide. Bay 1 at the first floor continues the attached porch. The second floor is a solid brick wall, and the third floor has a double window in the half-timbered wall. Bay 2 has double windows on all but the third floor. Bay 3 has bricked-in openings for smaller windows at the first and second levels, with a smaller one-over-one window at the third level. Bay 4 recedes back slightly, and has double windows on all levels. The east or rear elevation is a U-shape configuration. It is twenty bays wide. Bays 1 and 2 project out to the east slightly, with single windows on all three levels. The second and third floors still retain original windows of a four-over-one double hung style. Bays 3 and 4 face north in the "U". Bay 3 at the basement level has a hip roof covered entry in to the interior stair tower. The door here is five-panel, and the window on the third floor here is also original. Bay 4 at the basement is a single one-over-one window, but original four-over-one windows are intact on all other floors. Bay 5 again faces to the east in the U-shape, consisting of a small door at the basement, and single windows on all other levels. Bay 6 has single windows on all three levels. Bays 7, 9, 11, and 13 all have dormers above them. Bays 7, 11, and 13 at the basement and first floors have double windows, with projecting two-story bays at the second and

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 18 Asheville School Buncombe County, NC

third floors, also with double windows. Bay 9 is almost the same, but at the first floor has an added entry stoop, from 1988, with double doors replacing original windows. Bays 8, 10, and 12 have double windows. Bays 14 and 15 at the basement level have three single windows. Bay 16 at the basement has a single window on either side of a double window. The first floor has half-timbering at the bay window, with a quadrangle window, all original. The second floor has a single window on either side of a double, with one of the windows in the double bricked in. The third floor is the same. Bays 17-19 face south in the "U". All bays are the same, with three-light transom windows at the basement level, metal frame three-light transom windows at the first floor, and single windows on the second and third floors. Bay 20 projects out slightly to the east, with a small bricked-in window at the basement, and small four-light transom windows, painted over, at all other levels. The north elevation is seven bays wide. Bays 1 and 2 are the same, with three-light original transom windows at the basement, and in-filled glass block at the other levels. Bays 3 and 4 project to the north as the exterior stair tower. Bay 3 at the basement is solid brick, with original six-light transom windows on other floors. Bay 4 at the basement has a doorway into the stair tower, with openings on all other floors as well. Bays 5-7 recede back to the south. Bay 5 has a single window at the first floor, with double at the second and third. Bay 6 has double windows, and Bay 7 is the same as Bay 5. There is a brick chimney on this elevation. Steps up to the side of the front porch are immediately adjacent to Bay 7.

**12. Water tower. Contributing structure. ca. 1925.**

This steel tower, located to the northeast of Anderson Hall, is typical in its design with a cylindrical shape topped by a conical cap. It is currently painted black, with the only changes being the removal of a ladder to eliminate access to the top by students. Four angled legs set on pedestals form the structure's anchoring system. The tower is still in use for emergency water supplies.

**13. Headmaster's Cottage. Contributing building. 1912, 1919.**

The Lawrence family of Cleveland also built this house in 1912 as a place where they could stay when they visited the campus. John Milton Dyer may have designed this building, the sixth structure to be completed on the school campus. (Anderson Hall, the first dining hall, Mitchell Hall, Lawrence Hall, and Perkins Gymnasium were the first five). When Charles Mitchell and his wife moved into the building in 1913 it became known as "The Headmaster's Cottage". It was enlarged in 1919 to accommodate

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 19 Asheville School Buncombe County, NC

Newton Anderson and his family, as well as guests on the campus. It was renamed "Fall House" in 1981 in honor of former headmaster David R. Fall. Like so many of the earliest buildings on the campus, this building, too, faces the southwest. The original 1912 section is located on the northwest side of the building, with the 1919 addition to the southeast. This one-story building is primarily a Tudor Revival style in much of its detailing, with many Craftsman elements. The side gable roof is the original terra cotta tile, punctuated by shed roof dormers. Walls are half-timbered. There are two brick chimneys. Some of the original casement windows were replaced in the 1980s with one-over-one double hungs, and a portion of the porch on the southeast elevation was enclosed in the 1920s, but other than these minor changes, the building retains a high degree of integrity. The southwest or front elevation of the house consists of six bays, with an attached porch at the northwest and southeast corners of the building. Beginning at the northwest corner of the building, at the original 1912 section, Bay 1 is a solid expanse of wall. Bay 2 is the original front door, a diamond-pane over panel design, approximately four feet wide. Bay three consists of a triple window. Projecting out in front of these three bays is the attached front porch with a half-gable roof and exposed rafter ends. On the northwest side of the building there is a ramp up to the porch. Porch posts are stained dark with brackets. The balustrade is a 1 x 1 rail, with square posts. The porch ceiling is beaded board. The 1919 addition begins at the end of Bay 3, where the newer concrete patio surrounded by a low brick wall continues around to the current front entrance to the house. Originally, this brick wall had a wooden railing on top of it. There are concrete steps with brick cheek walls with concrete coping which lead to the front door. Bays 4-6 all recede back to the northeast from the original section. Bay 4 is an original diamond-pane small double casement window, with a projecting shed roof and exposed rafter ends. Bay 5 is the current front door, with a shed roof covering projecting out to the southwest. The roof is supported by massive curved brackets, and exposed rafter ends. The door is wide like on the original section, and is multi-light diamond pane. Bay 6 consists of the original picture window with diamond-pane square casement windows above. A dormer is located above this bay. The second attached porch is located adjacent to this bay, receding back slightly to the northeast. Single light French doors open onto the porch here. Heavy square posts and brackets support this half-gable roof. The balustrade here is the same as on the original porch. The southeast elevation is four bays wide, including one bay which recedes back to the northwest on the original section, and three bays on the 1919 addition. The porch at the southeast corner extends across Bays 2-4, with the gable end of the house visible above. Bay 1, on the original section, has the attached porch extending out to the

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 20 Asheville School Buncombe County, NC

southwest, with half-timbering visible in the half-gable. Next to this is a double window. Bay 2, at the 1919 section, consists of a diamond-pane over panel door onto the porch. Bay 3 projects out slightly, and retains the original single diamond pane over one window adjoining a diamond pane over three window. Bay 4 consists of a quadruple one-over-one window in the gable end above the porch, slightly offset between Bays 3 and 4. The porch at the southeast corner of the building has been partially enclosed, with two triple windows added. The northeast elevation is one-story plus basement, as the topography drops slightly downhill at the rear of the building. It is eight bays wide. Bay continues the enclosed portion of the porch area, with two single windows. Bay 2 has a double window, with a double window at the basement level. Bay 3 at the basement is a single window, and a shed roof dormer above with three single pane casement windows. Bay 4 has a smaller single window at the basement and first floor. Bay 5 recedes back to the southwest, and has a door to the basement, with no windows above. Bays 6-8 form the rear elevation of the original cottage, and recede further to the southwest. Bay 6 has a double window, and Bays 7 and 8 have single windows. The northwest elevation is seven bays wide. Bays 1-4 are in the 1919 addition, and Bays 5-7 are in the original section. Bay 1, receding back to the southeast, is one and one-half stories tall, with a single window. Bay 2 on the lower level has a single pane window, and a single one-over-one on the upper level. Bay 3 projects forward to the northwest, and consists of a single pane window on the lower level, and a single window, slightly offset from the one below, on the upper level. Bay 4 at the lower level has a square transom window, and an offset single pane window on the upper floor. In the original section, Bay 5 had a double window, Bay 6 has a single window, and Bay 7 has a double window.

The interior of this building continues much of the Tudor Revival style of the outside, but is also an example of some Craftsman detailing. The original section of the building consists of two bedrooms and two additional rooms--a living room and a sitting room or study. A hallway divides the original cottage from the 1919 addition, with stairs to the second floor located in this hallway. A kitchen is located at the end of this central hall. A living room, and two dining rooms are located downstairs, and there are two bedrooms upstairs. The living room of the original cottage, located just inside the front door, has a simple Craftsman brick fireplace, with heavy brackets supporting a plain oak mantel shelf, and a boxed beam ceiling, now painted. Much of the cabinetry in this room is built-in, original to the room. Floors are heart pine, and are wider boards than in the 1919 section. When the 1919 section was added, the sitting room located to the northeast of the living room was enlarged slightly. Bedrooms in the original section are simple in

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 21 Asheville School Buncombe County, NC

detail, with a bath between them. There is an additional bath located in the hallway from the sitting room to the bedrooms. Doors are single panel, many with their original glass knobs. The floors in the 1919 section are also heart pine, but narrower boards. The balustrade of the staircase is simple and Craftsman-like in its detail. The living room, located to the southeast of the front door and hallway, has a boxed beam ceiling, built-in window seats, built-in bookshelves to the northeast of the mantel, and a mantel which is almost identical to the original 1912 one. The kitchen and much of the upstairs was remodeled in 1993, converting the original three bedrooms into two.

**14. Carriage House, Contributing building, ca. 1912-1919, 1927.**

Arney Anderson, daughter of Newton Anderson, recalls that when she and her family lived in the Headmaster's Cottage, this building was in use as a garage. When Howard Bement became the fourth headmaster of the school in 1926, he converted this into faculty housing for David Fall and his wife. Fall later became headmaster of the school. It was used as a garage by the Anderson family in the 'teens, and remained as a faculty residence until 1990. The building is now vacant. This small, one and one-half story building is a combination of the Tudor Revival and Shingle styles, with half-timbering on the first floor and shingles above. Oriented to the south, it has a side gable roof, now covered in asphalt shingles, but originally tile like the Headmaster's Cottage. Rafter ends and knee braces support the wide overhanging eaves. Windows are a mixture of styles, some placed there in 1927 when the carriage house was converted to a residence.

The south or front elevation is four bays wide. Bay 1, at the westernmost corner, has six-over-one windows on both levels. There is a shallow mansard style roof dormer above the second floor window. Bay 2 has the front door on the first level, which is a replacement of the original. There is a dormer above this bay as well. Bay 3 has a diamond pane over two-light window on the first floor. The front, exterior chimney with a single shoulder is located to the east of this bay. Bay 4 is the same as Bay 1. The east elevation is one bay wide, with a triple diamond-pane-over-one casement window on the first floor, where the original carriage/garage doors were located, and a double six-over-one window above. The north or rear elevation is also four bays wide. Bay 1 on the lower level has a six-over-one window, and the same type of window in the dormer above. Bay 2 projects slightly to the north, with a three-light transom window and a six-over-one window on the first floor, and a six-over-one window in the dormer above. Bay 3 is all shingles, with a six-over-one window in the lower level only. Bay 4 has a

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 22 Asheville School Buncombe County, NC

six-over-one window on the first level, and a dormer above. The west elevation is one bay wide, consisting of all shingle siding, and double six-over-one windows on both levels.

### 15. Faculty Duplex 1. Contributing building. 1928.

This building, along with the adjacent faculty duplex, Boyd Chapel, and the renovation of the carriage house all were completed during the time Howard Bement was headmaster of the school. This two-story, vernacular interpretation of the Tudor Revival style building is oriented towards the southeast on what is known as "Faculty Row". It sits up on a hill above this entrance road, and is framed by large hemlock trees. It has a hip roof, with cut rough-face granite with beaded mortar joints on the first floor and half-timbering on the second. Windows, unless noted otherwise, are six-over-one double hung. The southeast or front elevation is seven bays wide. Bay 1, at the southwestern corner, on the first floor is a screened arch into the recessed side porch. Bays 2 and 3 have single windows on both levels. Bay 4 is the front doorway, a nine-light over panel door with sidelights and a fanlight above. Granite steps with granite block cheek walls lead to the door. The second floor of this bay is a double window. Bays 5-7 mirror the other side of the doorway. The southwest elevation is five bays wide, with a dormer above. There is a quadrangle window in the dormer. Bays 1 and 2 are a one-story addition which projects to the northwest, built in the 1950s. Bay 1 is a six-light over panel door, and Bay 2 is aluminum frame transom style windows. The remaining three bays are screened arches into the recessed porch. The northwest elevation is six bays wide. Bay 1 is an arched opening into the recessed porch here, with a door onto the porch. Bay 2 on the first floor is a single window, and a double on the second. Bays 3 and 4 form the rear of the 1950s addition, which has a shallow hip roof, stucco walls, and aluminum frame windows. Bays 5 and 6 are mirror images of the other side of the addition. The northeast elevation is the same as the southwest.

### 16. Faculty Duplex 2. Contributing building. 1928.

Completed during the Bement years at the school, this building helped to fill a void on the campus of providing quality housing for faculty members. It is currently undergoing extensive interior renovation, still to be kept in use as faculty housing. The two-story brick building is a vernacular style, with a low hip roof, six-over-six double hung windows, central chimney, and a ca. 1970s two-story addition on the southwest side.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 23 Asheville School Buncombe County, NC

Like the duplex next door, it is oriented to the southeast, and sits on the hill above "Faculty Row".

The southeast or front elevation is five bays wide. All of Bay 1, on the southwestern corner, recedes to the northwest, comprising the front of the 1970s addition. This addition has half-timbered walls, with double six-over-six windows, and a second story which cantilevers out over the first floor approximately two feet, also with double windows. Bay 2 is a square arch opening with a hip roof, projecting out to the southeast. A row of soldier course brick is set on top of the opening. The second floor has a single window. The floor into this recessed porch/entry area is tile, and the ceiling is stucco. Bay 3 has a triple window on the first floor, and a single and a double window on the second. Bay 4 is the same on the first floor, with second floor windows reversed from the configuration of Bay 3. Bay 5 is the same as Bay 2. The southwest elevation is four bays wide. Bay 1 recedes way back to the northeast, forming the side elevation to the wing of the building which projects to the northwest. It is solid brick on the first floor, with a single window on the second. Bay 2 is stucco on the first floor, and half-timber above, forming the southeast elevation of the addition. Bay 4 is a square arch entry to the porch. The northwest or rear elevation is five bays wide. Bay 1 projects way out to the northwest, and has a clipped gable roof. The first floor has a multi-light over panel door and a triple window. The second floor has a single window in the center of the wall. Bays 2 and 3 recede back to the southeast. They are the same, with double windows on the first and second floors. Bay 4 has a single window on both floors, and Bay 5 is solid stucco on the first, with a single window on the second. The northeast elevation is five bays wide. Bay 1 forms the square opening to the side entry porch. Bay 2 on the first floor has a nine-light over 1 door with glass louver windows on either side. Bays 3-5 have single windows on both floors.

**17. Bement House, Contributing building. 1937.**

The Howard Bement Guest House, built as a memorial to Howard Bement, was designed by Anthony Lord, and was completed the same year as the Crawford Music House (#5). It was built with funds from a drive headed by Howard Bement's friend, Philip Clarke of Chicago. It is in keeping with the rest of the campus in its Tudor Revival style on the exterior, but breaks somewhat from this on the inside, and is much more Classic Revival in its detailing. Located at the southeast edge of the main campus, the building, like so many of the others on the campus, is oriented towards the southwestern views across the

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 24 Asheville School Buncombe County, NC

fields towards Mt. Pisgah. A semi-circular drive leads to the rear entrance of the house, while the front faces the southwest. The brick building is two stories tall, with a habitable attic space, multi-light casement windows, a side gable roof with hip roof dormers, a one-story porch which projects to the southeast, and a one-story addition adjacent to the porch, also projecting to the southeast.

The southwest or front elevation has a row of soldier course brick between the first and second floors. It is four bays wide, plus the porch. Bay 1, at the northwestern corner, on the first floor, is a bay window with a single fixed pane in the center and multi-light casement windows on the sides. A half-hip copper roof covers this bay. On the second floor, offset from this bay window, is a triple casement window, and a dormer above. Bay 2 has a double casement on the first floor, and a triple on the second. Between Bay 2 and 3 is another dormer. Bay 3 has the rear door on the first floor, a multi-light design, and two single casement windows on the second. Bay 4 on the lower level has a double casement in the middle of two single casement windows, with transom lights above, and a triple casement on the second floor. A third dormer window is located above this bay. The porch projecting to the southeast has heavy, dark-stained square posts, and is set on brick piers. It has a side gable roof, and steps with brick cheek walls leading to the porch from the ground level. The steps lead first to a brick patio which extends from the front door to the porch. The southeast elevation three bays wide. Projecting out in front of Bays 1 and 2 is the porch, with lapped siding in the gable end, and a balustrade which has beveled balusters with flat banisters and mid-rail. Heavy posts and brackets support the roof structure, which is exposed, and the floor is herringbone brick. Bay 1, on the first floor, has French doors opening onto the porch. There is a double casement window in the second floor. Bay 2 is two stories plus a basement in height. There is a multi-light door at the basement level, a smaller double casement window on the first floor, and a single casement on the second. In the gable above, at the attic level, is a double casement window. Bay 3 at the basement level is a smaller double casement window, with a single casement on the first, and a double casement on the second floor. Between Bays 2 and 3, at the gable level, is a single casement window. The northeast elevation of the porch is raised on brick arches, with a wall of lapped siding extending approximately two-thirds of the way to the roof. Projecting to the southeast is the addition made to the house ca. 1964. The southwest elevation of this addition is one and one-half stories. The southeast elevation of the addition has a door into a basement at the lowest level, and is one bay wide with a single window set into the lapped, dark brown wood siding. The northeast or rear elevation

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 25 Asheville School Buncombe County, NC

of the house is six bays total, with five bays wide in the original section, plus the addition to the southeast which is an additional one bay in width. The addition is separated from the main house by a one-story passageway. Bay 1, the addition, is one story in height, with dark brown lapped wooden siding and a side gable roof, and six-over-six windows. Bays 2 and 3 project forward to the northeast, and have a front gable roof. Bay 2, the first bay of the original section, has double casement windows on both levels, and a soldier course of brick as lintels. There is a large, exterior rear brick chimney between bays 2 and 3. Bay 2 is the rear door, with "Howard Bement Guest House" carved into the frieze above it. It is a multi-light door with sidelights on the southeast side. On the second floor of this bay there is a single casement window. Bay 4 on the lower level has a smaller double casement window, and a double casement on the second. There is a dormer above this bay. Bay 5 has a single casement window on the upper floor. Bay 6 had triple windows on the upper and lower levels, and a dormer above. The northwest elevation is three bays wide, with Bay 1 receding to the southeast, and having half-timbering in the gable end. On the first and second floors are double casement windows. All of Bays 2 and 3 are brick, and they are slightly lower in height than Bay 1 behind them. There is an exterior end brick chimney in the center of these two bays. Bay 2 has a double casement window on the second floor, and Bay 3 has double casements on the upper and lower floors.

**18. Stable. Non-contributing structure. 1995.**

Located southeast of the main building complex, this simple, one-story, gable roof wooden horse barn was completed by the school in the summer of 1995 for use by its students. Originally, there was a barn and stable located further down this same road to the southeast of the campus.

**19. Camp Hollymont Stable. Non-contributing structure. ca. 1984.**

Also a simple gable roof, one-story wooden structure, this building was constructed for the use of Camp Hollymont, a girls' camp which utilizes the Asheville School campus in the summer months.

**20. Boathouse. Non-contributing structure. 1960.**

This utilitarian, gable roof structure is built of concrete block, and replaces the original boathouse for the lake. It was built by crew alumni as a tribute to A.A. Coffey, the crew coach for Asheville School from 1908-1946. It is currently used for storage.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 8 Page 1 Asheville School Buncombe County, NC

Architect/Builder

Hibben, Thomas - Architect  
Dodge, William - Craftsman  
Arthur, Frank - Craftsman  
Beadle, Chauncey - Landscape Architect  
Arthur, George - Craftsman

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 2 Asheville School Buncombe County, NC

### Summary

Asheville School was begun in 1900, and appears to be the only boarding school institution of this type in the state of North Carolina founded upon the educational philosophy of educating both the mind and body of the young man. Founded by Newton Anderson and Charles Mitchell, the Asheville School continued the same standards of excellence both of these men were familiar with at the University School in Cleveland, Ohio, in offering classes in both the Classics and in the Manual Training or Vocational Arts. The purpose of the Asheville School was to educate the "whole young man" in the classics, the manual arts, and the physical and spiritual growth of each individual. In order to achieve these goals, the school's founders looked specifically for a site which would have within its boundaries not only land for building the necessary educational and residential facilities, but also be away from the distractions of a city and have a large enough land area for the athletic fields needed to nurture the physical growth and development of the students. A site which met these requirements was found, and a lake was soon developed for various athletic endeavors. Approximately 276 of the original 379 acres is still associated with the property, including the original lakebed. The founders originally hired John Milton Dyer of Ohio, a locally and nationally prominent architect from Cleveland to design the first of the campus buildings. Dyer began this trend of top quality architectural design in his rendition of Anderson Hall, in a Tudor Revival style. In keeping with the philosophies of excellence in education and the architectural design to go with it, the school continued through the years to hire architects and landscape designers of local and national prominence. These included Thomas Hibben of Indianapolis, Indiana, who designed the Art Deco style Boyd Chapel, Asheville architect Anthony Lord, who designed the Bement Guest House, the Crawford Music House, and Memorial Hall, all in a Tudor Revival style with Arts & Crafts detailing, and landscape gardener Chauncey Beadle, of the Biltmore Estate, who donated his services to the school in 1934. Beadle developed plans for a more grand, curvilinear approach road to the main campus, lined with native plant material, much of which is still in existence. In addition, many renowned local craftsmen worked on the construction and architectural detailing of these buildings, including Frank and George Arthur, who carved much of the woodworking in the Crawford Music House and Boyd Chapel, and William Dodge, architect and craftsman, who designed some of the stained glass windows in Boyd Chapel. All of these artisans were associated with the Artisan's Shop in Asheville. This property is eligible under National Register Criteria A and C, and is significant in the areas of architecture, landscape architecture, and education.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 3 Asheville School Buncombe County, NC

### Historic Background

The Asheville School was founded in 1900 by two Ohio men, Newton Mitchell Anderson and Charles Andrews Mitchell. Anderson had also founded the University School in Cleveland, in 1890, and had asked Mitchell to join him there as Assistant Headmaster. Previous to this, Anderson had founded a manual training and technical school in 1885, the first of its kind in the country. The University School was also the first "country day" school, although that term was not used until several years later.<sup>6</sup> Anderson, a member of the first graduating class of Ohio State University who had done graduate work in physics at M.I.T., had long tried to get recognition of his theory that science, together with its practical application in manual training, should be an important part of every boy's education. He introduced manual training, the forerunner of vocational arts, into the public school system in Cleveland, the University School, and later The Asheville School. Anderson had been strongly influenced by Dr. T. C. Mendenhall, president of Worcester Polytechnic Institute. Dr. Mendenhall's ideas were themselves derived from Herbert Spencer.<sup>7</sup>

The University School was flourishing in 1900, but the founders wanted an all-boarding school, far from the distractions of a large city. They decided to found another school, in a southern location. The founders sought a warmer climate, a location that had a stream running through it, and plenty of acreage for playing fields. It also had to be near a railroad. The first catalog of the school stated: "The school should be situated in the most healthful region east of the Mississippi River, in a climate giving the largest opportunities for outdoor life."<sup>8</sup>

In 1899, Anderson set out by train, heading for Virginia to search for suitable property when he met J. H. Cutler, a representative of the General Electric railways, who had just taken over operation of Asheville's electric railways. He related glowing accounts about Asheville. Anderson decided to see for himself and was impressed with the beauty and the climate of the area. He and Mitchell immediately set about looking for a suitable site for the school. The founders purchased from M. J. Tennent 87.25 acres of farm land six miles west of Asheville in Sulphur Springs. The land had the Ragsdale Creek flowing through it and bordered the Murphy Branch of Southern Railway.<sup>9</sup> By the end of 1900, Mitchell and Anderson had purchased approximately 310 more acres, making the original acreage of the school close to 400 acres.<sup>10</sup> Upon founding of the school, Ragsdale Creek was dammed to provide for a crew team and other recreational activities. A wooden dam, constructed in 1901 gave way to an earthworks dam in 1904. In 1906, the Faragher Company of Cleveland began construction of a concrete dam, which lasted

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 4 Asheville School Buncombe County, NC

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until 1960 when it gave way and flooded the valley. Burnham S. Colburn of Asheville built the last dam in 1960-61.<sup>11</sup> By 1924, the school had acquired additional land to the southeast, including what would soon be developed into the Malvern Hills property, which Anderson hoped to develop with fine homes similar to those in Biltmore Forest. Roads and lots were laid out for this subdivision, and a nine-hole golf course with a club house was built by Anderson as part of the development of the property, but full development of Malvern Hills did not happen until the 1950s and 1960s.<sup>12</sup>

At Asheville School, Anderson was in charge of the sciences, manual training, and the physical plant, while Mitchell, a Harvard graduate in the classics, oversaw the other academic subjects as well as serving as the school's first headmaster along with Newton Anderson. George Jackson taught mathematics and was in charge of athletics. In 1901, the founders were joined by Henry Beardslee, a noted botanist, who was left behind for a year at the University School to ensure a smooth transition for the new headmaster. Beardslee was given the title of Senior Master, a title carried today by that teacher who has the longest tenure with the school.

Once the initial land was purchased, Anderson and Mitchell called in John Milton Dyer, an architect from Cleveland. Dyer had taught mechanical drawing and mathematics at the University School from 1892-94. He left for Europe where he graduated with a degree in architecture from the Ecole des Beaux Arts in Paris. Upon returning to the United States, he opened up an architectural firm in Cleveland in 1900. Among other buildings he designed in the Cleveland area was the Cleveland City Hall, dating from 1916. The plans for Anderson Hall, known then simply as "The House", were completed by Mr. Dyer in 1900. Mrs. Newton Mitchell's brother, J. Wentworth Smith, also of Cleveland, was the contractor. The building, with five floors including an attic and a basement, contained alcoves for younger boys, rooms for older boys and teachers, modest apartments for the headmasters, classrooms and an infirmary. A central oak stairway was located in a large common room, known as "The Hall". This stairway was removed in 1919 and replaced by a fireproof stairwell on the north side of the building.<sup>13</sup> A simple "temporary" structure called the dining hall was built from the scaffolding of "The House". (It lasted for forty-seven years).

Fifty-three students from grades five through twelve enrolled in 1900, the first year the school was in operation. The curriculum for the first four grades, called "forms" according to the British system, were English, Arithmetic, Geography, History, and Latin, with Drawing, Modeling, or Woodcarving being offered at various levels for the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 5 Asheville School Buncombe County, NC

manual training classes. While the University School had a much more extensive manual training program, this was unique to the Asheville area, and certainly a program which attracted some of the early students. The last four forms consisted of two courses of study, the classical and the scientific. The classical course prepared boys to enter any college or university, and the scientific course prepared boys for technical schools, and gave a thorough English education to those who would go immediately into business.<sup>14</sup> The study of English, mathematics, history, science, and manual training was required of all students. Instruction in instrumental music was also provided. This core curriculum, the basis of a liberal arts education, is still offered at Asheville School. However, manual training was dropped in the early 1950s. The fifth and sixth grades were dropped in the early years, the seventh and eighth grades in 1964.

In 1903, the second building, known simply as "The School", (now Mitchell Hall) was built adjacent to "The House". It is likely this building was also designed by J. M. Dyer. It contained all of the classrooms and laboratories, administrative offices, a large study hall, and a theater. It, too, had a large central oak stairway, which was replaced in 1968 by two fireproof stairwells on the north and south ends of the building. In 1907, the M. J. Lawrence family erected a second dormitory in memory of their son Millard Percy, who was accidentally killed in a hunting accident. (Dyer may also have designed this building). Lawrence Hall, also known as "Senior House", housed the upper forms. With the addition of this new dormitory, "The House" then came to be known as "Junior House" because the younger boys lived there.<sup>15</sup> Then, in 1912, a new gymnasium replaced a wooden structure used for calisthenics during inclement weather. Named for the family of George Perkins Raymond, the gym, which was state-of-the-art for its time, contained a three-lane swimming pool, basketball court, apparatus room, locker rooms and showers.

Also in 1912, the Lawrence family built the first section of "The Headmaster's Cottage", a home for Mr. and Mrs. Mitchell, and a place for the Lawrence family to stay when they visited the campus.<sup>16</sup> This building, too, may have been designed by Mr. Dyer. Declining health forced the retirement of Mr. Mitchell in 1919, at which time the large living room and second story bedrooms were added. Mr. and Mrs. Anderson and their only child, Arney, (Mrs. Arney Anderson Henke) moved in. The "Carriage House" in back of this building was built sometime between 1912 and 1919.<sup>17</sup> In 1927, it was completely renovated as a faculty residence and was used as such until 1990.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 6 Asheville School Buncombe County, NC

Mr. Mitchell died in 1921, and Anderson bought out his share of the still for-profit institution. In 1924, Anderson turned over the headmastership to Mr. George Jackson, while he took the title of Director. Anderson wanted to concentrate on developing his Malvern Hills property to generate more funds for the school. It has always been his hope to turn the school over to a board of trustees made up of alumni and, thus, become a non-profit entity. But in 1926, Jackson died suddenly, and the Asheville real estate market was showing signs of collapsing. Anderson was forced to sell the school to Pittsburgh industrialist Walter P. Fraser. Fraser hired Howard Bement, chair of the English department of the Hill School in Pottsdam, Pennsylvania, to run the school. Bement was the fourth headmaster and the first from outside the ranks of the founding fathers. Bement rejuvenated the school; one of his first projects was to provide the first off-dormitory residences for faculty. The stone Faculty Duplex was built in 1928-29 from plans described by Mr. Fraser.<sup>18</sup> The second faculty duplex was also completed in 1928, along with the conversion of the carriage house into a residence.

In November 1928, the William Spencer Boyd Memorial Chapel was completed. A gift of Mary Boyd of Indianapolis in memory of her son, the chapel was designed by Thomas Hibben of Indiana and New York. It was constructed of Salisbury, North Carolina granite and Louisiana pine.<sup>19</sup> The pews, altar, pulpit, and ministers' chairs were hand-crafted by George Arthur, who taught manual training, and Robert Valier, partners in the Artisans' Shop in Biltmore Forest. In 1934, noted local architect and silversmith William Dodge designed and executed the stained glass chancel windows and the altar brassworks.

It soon became apparent to Dr. Bement that Mr. Fraser was not going to carry on the old traditions of the school, preferring to rename it The Asheville School for Training in Christian Leadership and intending it to be a vehicle for his own particular philosophy. In 1930, with the help of his good friend, Philip R. Clarke, president of the Chicago Bank and Trust, Bement was able to float bonds to the alumni to buy back the school from Fraser. Since 1930, the Asheville School has operated as a non-profit institution, fulfilling Anderson's dream. The school continued to have some financial difficulties in the 1930s and 1940s, however, and from 1933-1946 the school was placed in a Deed of Trust with the City National Bank & Trust in Chicago.

Bement died in 1936, while still in office as headmaster, and was succeeded by David R. Fall, his former pupil at the Hill School, who had come to Asheville to teach in 1928.<sup>20</sup> Two buildings were dedicated in 1937 in memory of Howard Bement, the Howard

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 7

Asheville School

Buncombe County, NC

Bement Guest House and the Crawford Music House. Both were designed by Asheville architect Anthony Lord. George Arthur's son, Frank, co-owner of the Artisans' Workshop, carved the frieze over the fireplace and hand-crafted a large music cabinet in the music house. The Music House was the gift of John M. Crawford of Parkersburg, West Virginia.<sup>21</sup> It was his intention that it be called the Bement Music House, but the Trustees, in an effort to avoid confusion, did not want two buildings bearing Bement's name, and so named it for the benefactor.

Much of the beauty of the campus is the result of landscaping donated by Chauncey D. Beadle, landscape architect in residence at the Biltmore Estate until 1950s, and trained by Frederick Law Olmsted, designer of the Estate. In 1934, he had enrolled his three stepsons, the Rudolf boys, and was so impressed with the school that he offered his landscaping design and plant materials to the school free of charge. His design included enlarging and relocating the school entrance, and landscaping for the Bement House and the Music House. Much of this design, except for the evergreen trees lining the entrance road into the campus, has been lost to damage or weather over the years.

In 1947, Anthony Lord designed his third building on the campus. Memorial Hall, which honored those Asheville School boys who lost their lives in World War II, replaced the "temporary" dining hall built in 1900. Lord designed the chandeliers in the room, and Charles Rubsamen, master carpenter living on campus, designed and built two cabinets, four large oak tables, and several oak waiters' tables.

The last building to be supervised by headmaster Fall before his retirement in 1964 was the Philip R. Clarke House, which provides five faculty apartments attached to Lawrence Hall. In 1964, John L. Tyrer, an English teacher at the Hill School, became the sixth headmaster. During his 28-year tenure, the school concentrated on offering a four-year college preparatory curriculum. The Tyrer years saw the building of the Rodgers Memorial Athletic Center, made possible through the beneficence of former Texaco president W. Starling Rodgers '04. Replacing the 1912 gym, the new complex has a six-lane Olympic-sized pool, three full-sized basketball/volleyball courts, a weight room, and team rooms. In 1982, one portion of the old Perkins Gym was converted into the Walker Arts Center, which houses a 380-seat theater, an art department, and music rooms. Under Tyrer's guidance, the first African-American students were enrolled in 1968, and in 1972, girls were offered admission as day students. In 1986, six girls were offered housing on campus, and by 1990, the first girls' dormitory, Kehaya House, was

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 8 Asheville School Buncombe County, NC

dedicated. In 1984, also during Tyrer's time at the school, state officials found fault in the lake's concrete spillway. The school was told to repair the dam or breach the lake. Years before, the state had built a road over the dam and had assisted the school in the maintenance of the dam. They refused to honor this earlier agreement, and the school could not afford the cost of a new dam, which was estimated at high as \$3.7 million. In 1987, Lake Ashnoca was breached and the dam removed.<sup>22</sup>

Tyrer retired in 1992 and was replaced by William S. Peebles IV. Now in his fourth year as head of the school, Peebles managed the construction of the Sharp Dining Hall/Tyrer Student Center/Crawford Art Gallery, a complex built on the footprint of the old Perkins Gymnasium of 1912.

Being founded by two men from the mid-west, it was natural that in the early years the Asheville School would attract most of its students from the Ohio, Illinois, Michigan, and Indiana areas. They all "prepped" for the Ivy League schools and were accepted almost without question, into Yale, Harvard, Princeton, Cornell, and similar colleges and universities. It was not until the 1950s that more boys from the South began to enroll. Currently, most of the students come from the Southeast, but twenty states are represented, with fourteen foreign countries, completing the diverse enrollment. The academic programs offered at Asheville School has drawn students from across the nation since its founding, and continues this tradition of excellence today.

Asheville School has, through the years, graduated many illustrious alumni. Over three thousand alumni are scattered throughout the country, bringing recognition to their school as well as to Asheville and North Carolina. Some well-known names include James Grove Seely '26, grandson of E.W. Grove; Ashevilleians Frank Coxe '17, Tench Coxe '17, Tench Francis Coxe '12, W. F. P. Coxe '21, Julian Woodcock '21, Hiram Cody '33, Baxter Taylor '36, and Reuben Holden '36; George Milburn Studebaker, Jr. '06 of South Bend, Indiana; Edmund Ball '23 of the Ball Bros. Jar Company of Muncie, Indiana; J. C. Penney, Jr. '23; the Firestone boys of Akron, Ohio, Harvey '16, Russell '19, and Roger '31; James Kimberly '26 of the Kimberly-Clark family; the sons of World War I Ace Eddie Rickenbacker, David '44, and Bill '45; H. C. Robbins Landon '43, world authority on Mozart and Haydn; Herbert Fisk Johnson '18 and Samuel Curtis Johnson '46 of Johnson & Sons Wax Company; and Leigh Perkins '46, CEO of the Orvis Company.<sup>23</sup>

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 9 Asheville School Buncombe County, NC

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### Architecture and Landscape Architecture Context

The Asheville School is the only example of a day and boarding school college preparatory campus in the city of Asheville. It is the only example of this type of campus in Buncombe County, and seemingly in the state of North Carolina which retains a high degree of integrity in terms of the large number of architecturally high style historic academic, residence, and support services buildings on the campus, as well as retaining much of its original wooded acreage. The rolling fields, lakebed to the south, and wooded buffers make it the largest campus of this kind in the city. In addition to the historic land acreage which is still associated with the campus, Asheville School is significant for its association with many locally and nationally prominent architects, craftsmen, and landscape architects. Among these are John Milton Dyer, Thomas Hibben, Anthony Lord, William Dodge, and Chauncey Beadle. The majority of campus buildings retain a high degree of original integrity in terms of architectural style and craftsmanship.

While it appears that J. Milton Dyer did not design any other work in the Asheville area at the turn of the century, he was a prominent architect in the Cleveland, Ohio area in the first two decades of the twentieth century.<sup>24</sup> His work at the Asheville School was among his earliest commissions. Dyer was born in Middletown, Pennsylvania in 1870, and moved with his family to Cleveland in 1881. He received his architectural training at the Cleveland Institute of Technology and the Ecole des Beaux Arts in Paris. Dyer died in 1952. During his lifetime, some of the buildings he designed included the Brooklyn Savings & Loan (1904), the Tavern Club (1905), the First Methodist Episcopal Church (1905), the Peerless Motor Car Company (1906), the Cleveland Athletic Club (1911), and Cleveland's City Hall (1916). Dyer was inactive in his architectural practice for many years, but designed the U.S. Coast Guard Station in Cleveland in 1940. In addition to the many commercial and institutional buildings he designed, Dyer also designed many residences in the Cleveland area. As noted in the book Cleveland Architecture 1876-1976 by Eric Johannesen, Dyer was considered to be an extremely versatile architect capable of designing in a wide range of styles. While his most productive years were barely two decades long, he had gained national prominence by 1906, when his work was featured in an article in The Architectural Record.<sup>25</sup> Styles he utilized in his buildings included the Beaux Arts for the Cleveland City Hall, Commercial Classical for the Brooklyn Savings & Loan, Gothic Revival for the First Methodist Episcopal Church, Art Nouveau/Arts & Crafts for the Peerless Motor Car

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 10 Asheville School Buncombe County, NC

Company, and Sullivan-esque for the Cleveland Athletic Club.<sup>26</sup> The Tavern Club with its Tudoresque and Gothic Revival influences is the closest stylistically to Anderson Hall at the Asheville School. However, Anderson Hall, like many of Dyer's other buildings, appears to be completely unique, and is yet another example of this architect's versatility.

Thomas E. Hibben, architect for Boyd Chapel, was, like Dyer, a prominent architect in the early part of the twentieth century. Born in Indianapolis, Indiana, he attended the Irvington public school in Indianapolis, and later the Manual Training High School. From 1910-11 he attended the Butler preparatory school, and then went on for his undergraduate college training at Princeton University, which he attended for two years. His education was interrupted by the death of his father, and he spent some time in the family's mercantile business and then in World War I. Soon after the war he attended a vocational school in Paris, France, and began his study of architecture. He completed these studies at the University of Pennsylvania. He then returned to Indianapolis where he worked for a time with Herbert Foltz and then Robert Frost Daggett. In 1923, he began traveling to study other university architecture in preparation for his work at Butler University and the design of Jordan Hall. Soon after this he established his own firm in New York, completing the design of Jordan Hall from his new office. At the same time Boyd Chapel at the Asheville School was under construction, Hibben's Jordan Hall at Butler University in Indianapolis was also being built. Identical in many aspects to Boyd Chapel, it too utilized the Art Deco style of the 1920s, including the granite facing and limestone Chevron details at the cornice level. In addition to these buildings, Hibben designed the Phi Delta Theta house on the Butler campus, the Indiana Lincoln Memorial and the Indianapolis Chamber of Commerce. In addition to his work as an architect, Thomas Hibben was an artist involved in the design of memorial windows at Riley Hospital in Indianapolis, and completed many etchings, lithographs, and sculptures in his day.<sup>27</sup> He wrote many books on architecture, and served as the technical advisor for many developing countries in his work with the United Nations.<sup>28</sup> He was technical advisor to Brazil and an engineering advisor to the United States section of the Caribbean Commission. He also served as an advisor for foreign economic development in the Office of the International Trade.<sup>29</sup> Thomas Hibben died on March 19, 1952, in Pakistan, where he was serving as chief technical advisor for the country.

In the later years of the development of the Asheville School, three locally prominent men, Anthony Lord, William Dodge, and Chauncey Beadle, were associated with the school. Anthony Lord, born in Asheville in 1900, received his degree in mechanical engineering from the Georgia Institute of Technology in 1922, and his degree in

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 11 Asheville School Buncombe County, NC

architecture from Yale in 1927. Beginning in 1929, Anthony Lord worked with his father, William Lord, another prominent Asheville architect. This association lasted only four years, as William Lord was killed in a tragic automobile accident in 1933.<sup>30</sup> Also beginning in 1929, Anthony Lord ran a blacksmith shop for his ornamental ironwork business. Known as Flint Architectural Forgings, he created metalwork for the National Cathedral in Washington, D.C., the library quad at Yale, and for many homes in Biltmore Forest in Asheville. His skills as a blacksmith led to his being a charter member of the Southern Highland Handicraft Guild, located in Asheville.<sup>31</sup> This business lasted until 1937, but Lord continued to create ironwork for many of his buildings after this time, including those at Asheville School. Lord was one of the founding members in 1942 of the Asheville architectural firm Six Associates, which is still in existence today. An artist, craftsman, and architect who was well versed in the styles of the day, Lord traveled extensively in Europe, creating watercolor sketches of buildings and scenery. Other buildings which Tony Lord designed in the Asheville area include the Dillingham Presbyterian Church (1934), the International style Weizenblatt House (1937, with nationally renowned architect Marcel Breuer), the Asheville Citizen-Times building on O'Henry Avenue in the Art Moderne style (1938), and the Horace Miller House in Biltmore Forest in a Mediterranean style (1925). Lord's work at the Asheville School was purposely designed in the Tudor and Gothic Revival styles to blend these later 1930s and 1940s buildings with the earlier buildings on campus. While immensely different from his work in other parts of town, the quality design of all three of the buildings on the Asheville School campus show clearly the versatility evident in Lord's work (Bement Guest House, #17, Crawford Music House, #5, and Memorial Hall, #9). Anthony Lord died in Asheville on December 9, 1993. Lord was closely associated with William Waldo Dodge, another locally prominent architect who was also well versed in the manual arts, including woodworking and silversmithing. Dodge was born in Washington, D.C. in 1895, and received his architectural training at the Massachusetts Institute of Technology. He came to Asheville in 1918 after being injured in World War I, and stayed at the Veteran's Hospital in Oteen. While at the hospital he learned the craft of silversmithing. Dodge was associated with the Artisan's Shop in Biltmore Forest as well as another shop, Asheville Silvercraft, which was located on Charlotte Street, and later moved to a shop in Biltmore Forest. The Biltmore Forest building, Dodge's architectural studio and silversmith shop, is an example of the Arts & Crafts style, showcasing Dodge's skills as a designer, artist, and craftsman. Built in 1928, it is filled with wood carvings and metalwork. Dodge also designed the Frock Shop and the Artisan's Shop (no longer existing) in Biltmore Forest at this same time, 1927-30. Other work of Dodge includes several houses in Biltmore Forest dating from the 1920s, and

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 12 Asheville School Buncombe County, NC

residences for the Enka Corporation around Enka Lake in Buncombe County in the 1930s. Dodge, like Lord, was a founding member of Six Associates. He returned to private practice in 1950, and retired in 1958. While none of the buildings on the Asheville School campus were designed by Dodge, evidence of his skills as a master craftsman are still visible in the windows and altar brassworks of Boyd Chapel (#8). The last of the three local designers associated with Asheville School is Chauncey Beadle. Beadle had studied at the Ontario Agricultural College and at Cornell University before arriving in Asheville in 1890 with Frederick Law Olmsted, landscape architect for the Biltmore Estate.<sup>32</sup> Beadle was trained in the "Olmstedian" style of landscape design which included as design elements curving, tree-lined streets, close attention to the topography, and use of native plant materials. After his work with Olmsted at the Biltmore Estate, Beadle became chief nurseryman for the Olmsted Brothers landscape architectural firm, and then became the head landscape gardener at the Estate until 1950. Beadle was responsible for the layout of two Asheville neighborhoods, Grove Park (1908) and Biltmore Forest (1922). Both of these neighborhoods follow closely the Olmstedian design philosophies noted above. While not nearly as extensive as the work he did in these neighborhoods, Beadle's work at the Asheville School in 1934 involved these same philosophies in the design of the curving approach road lined with native evergreen trees, and the planting of native materials near many of the campus buildings. While much of the detail of Beadle's design of the campus has been lost through the years, the approach road remains as a reminder of his work at Asheville School and the Olmstedian influence there.

The only other comparable private day and boarding school facility in Buncombe County is Christ School, located in the town of Arden. The campus is currently larger than Asheville School, with a total acreage of approximately 500 acres. It features open lawn spaces, forests, and fields. Extensive athletic facilities are part of the campus life, as is a three-acre lake, added to the campus in the 1950s, which is used for canoeing, kayaking, fishing, and swimming. The campus is reached by way of a rural residential road and an approach drive with the original chapel building at the entrance to the main campus area. All of the current buildings are loosely arranged around a central oval green space, ringed in portions by large boxwoods. Some of these current buildings include the original chapel (1906), the dining hall (1915, remodeled in the 1990s into an alumni center), dormitories (1930, 1938, 1948, and 1959); the infirmary (1938); the main classroom building (1940), and the headmaster's house (1968). Set further back from this grouping of buildings are faculty cottages dating from the 1950s and 1960s primarily. The athletic fields and two new dormitories, currently under construction, are

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 13 Asheville School Buncombe County, NC

located to the east of the main cluster of buildings, with a view of the mountains beyond. The original chapel building, dating from 1906, is the oldest building which still remains on the campus. The original classroom buildings and the rustic cabins used to house the students are no longer in existence. Also located on the property is the ruins of the Alexander Robertson House, Struan Plantation, dating from 1855, and a stone house which also dates from the 19th century.<sup>33</sup> The chapel building is an intact example of a Gothic Revival structure, built by the founder of the school, Reverend Thomas Wetmore. While utilizing the Gothic Revival in much of its detailing, it is truly a vernacular building, built by Reverend Wetmore and students, using as its main building material a brown mica schist which was quarried locally. This stone is rough cut, and randomly laid, and is used not only on this building, but on all structures built after this time, up to the current day. The repetitious use of this stone on all new buildings around the main green space gives the campus a very cohesive appearance. Many of the later buildings were also built by students as part of their manual training program. In contrast to the Asheville School, Christ School has lost many of its early buildings which served as reminders of the school's beginnings. Just as the educational philosophies of the schools were vastly different, the architecture is also very different at the two schools. Asheville School's buildings were, in almost all cases, designed by prominent architects of the day, in fashionable architectural styles, while those at Christ School were more vernacular buildings, beautifully crafted, but not high style or architect-designed until later years.

### Educational Context

The Asheville School is the only example of a boarding school college-preparatory campus in the city of Asheville, and appears to be the only school of this type in the state of North Carolina which was founded upon the idea of educating both the mind and body of the young man. The founding of Asheville School as well as the University School in Cleveland, Ohio, were daring experiments in preparatory education, as it challenged the time-honored system of classical education of British origin. The idea in Newton M. Anderson's mind, in the founding of both of these schools, was an institution where boys could prepare for college, where the body, through organized athletics, would be trained as well as the mind, and where boys could learn constructive work with their hands as well as their heads.<sup>34</sup>

Prior to coming to Asheville, Newton Anderson founded the University School in Cleveland, in 1890. While certainly not the first college preparatory institution in the country, the University School was the first college preparatory institution to develop

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 14 Asheville School Buncombe County, NC

three essentially radical new philosophies of education. The first new philosophy was the idea that boys could be educated in a college preparatory curriculum, but not have to leave home to attain this goal. Many college preparatory institutions at the time required full-time boarding, but Anderson felt that the "country day" philosophy of providing college-preparatory education, but allowing the boys to go home in the evenings was a much more desirable venture.<sup>35</sup> The second philosophy was that boys should be trained in the manual arts and applied technology along with the classical curriculums.<sup>36</sup> Third, Anderson felt that training the mind as well as the body were essential for the young man's total education. Previous to his founding of the University School, Anderson had worked within the public school system in Cleveland as a teacher at Central High School. There, he became a staunch proponent of the idea of manual training in the schools, as well as the traditional classical studies. Anderson's ideas were not accepted by the administration of the public schools, so, in 1885, he began to offer evening classes in metal working, woodworking, and related manual arts. He retrofitted a building on East 46th Street in Cleveland, the Harvey Barn, for this purpose. Persuasive even as a young man, Anderson was able to gain the support of prominent men in the Cleveland area to support a true manual arts school, and in 1886, the Cleveland Manual Training School was begun. Soon after this, seeing the success of this venture, the Cleveland School Board purchased the school and included it in its public offerings. Anderson was able to gain the support of the same men who had helped found the Manual Training School to help him begin the University School. As the Industrial Age in America grew in magnitude, there was a growing need for the training of young men in technical skills, and schools, both regionally and nationally, began to develop. Newton Anderson played a key role in the furthering of this educational trend. After ten years at the University School, Anderson began to see the disadvantages of trying to combine the "country day" philosophy with a boarding school, and began to look around for a place to begin another institution which would be solely a boarding facility. When he settled upon Asheville, he brought with him these same educational philosophies that were so prevalent at the University School, minus the "country day" type of organization. Indeed, the founding principles of the University School could have also been used to describe the Asheville School.<sup>37</sup> Anderson's prominence in the educational community ensured the immediate success of the Asheville School, drawing students first from the mid-west, but later nationally and internationally.

The only other example of a boarding school in Buncombe County is Christ School, located in the town of Arden. It was founded in 1900, but with a much different educational philosophy than the Asheville School. Founded by the Episcopal Church, its

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 15 Asheville School Buncombe County, NC

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main purpose was to educate indigent boys and girls from the mountains of Western North Carolina in basic subjects, as well as giving them the opportunity to learn self-sufficient farm skills and manual arts in an intensive setting. It was not set up with the intent of educating the "whole young man" for an Ivy League college education as was the Asheville School. Anyone who wanted to attend was admitted to the school, even if they were unable to pay tuition. Due to its charitable status, many students could only afford to attend the school for a year at a time, and some could not afford the modest tuition of fifty dollars per year.<sup>38</sup> Special arrangements were worked out for these particular students, allowing them to make furniture in the woodworking shop, which could then be sold to help pay their school expenses.<sup>39</sup> While some graduates did continue on to college careers, the school was not intended to be a college preparatory institution, but instead was set up as a charitable organization to take the place of public school instruction and to help the children in the mountain communities. Students lived in simple cabins, with one central building used for classroom instruction.<sup>40</sup> Religious education was a central focus, with one of the earliest buildings on the campus being the chapel. Founded by Reverend Thomas Cogdill Wetmore in 1900, Christ School did not graduate its first class until 1902, with a total enrollment in its first year of 90 students.<sup>41</sup> In 1928, when public education was more readily accessible, the school evolved into more of a college preparatory boarding campus, which it remains today, along with a strong Christian educational environment.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 16 Asheville School Buncombe County, NC

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<sup>1</sup>It should be noted that this nomination should be updated in 1997 so this building can be counted as a contributing property.

<sup>2</sup>See drawings for Memorial Hall by Anthony Lord, 1946. (in archives at Asheville School)

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

<sup>6</sup>The US Story, 1965.

<sup>7</sup>Asheville School. An Informal History

<sup>8</sup>Yearbook of Asheville School, 1900-01.

<sup>9</sup>"Sky News", from The Asheville Chamber of Commerce, February 1950.

<sup>10</sup>Buncombe County Deed Records, 1899-1947.

<sup>11</sup>Alumni Magazine, January 1949.

<sup>12</sup>Anderson had always been interested in the affairs of Asheville and was president of the Civitan Club, vice president of the Asheville Real Estate Board, and chairman of the Board of County Commissioners from 1928-30.

<sup>13</sup>Conversation in 1991 with George Anderson, nephew of Newton Anderson.

<sup>14</sup>Yearbook of Asheville School, 1900-01.

<sup>15</sup>The Asheville School Review, 1907.

<sup>16</sup>Asheville School Review, 1913.

<sup>17</sup>Mrs. Henke remembers it as a garage with servant's quarters on the second floor, in 1919.

<sup>18</sup>From correspondence of Judge Junius Adams. Adams was the school's attorney for many years and was made chairman of the first Board of Trustees.

<sup>19</sup>Ashmoca, 1952.

<sup>20</sup>The carriage house was remodeled for David Fall and his wife in 1928 when he came to the school to teach

<sup>21</sup>Crawford was a noted collector of Chinese art and calligraphy, who donated his extensive collection to The Metropolitan Museum of Art. When the Walker Arts Center opened in 1982, Crawford asked the Museum to loan some of the works to the school for an exhibit.

<sup>22</sup>Asheville Citizen-Times, 1987.

<sup>23</sup>Asheville School Student Directory

<sup>24</sup>The Encyclopedia of Cleveland History, 1987, p. 352.

<sup>25</sup>Johannesen, Eric. Cleveland Architecture 1876-1976. Cleveland: The Western Reserve Historical Society, 1976, p. 79.

<sup>26</sup>Ibid, pp 79-84.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 17 Asheville School Buncombe County, NC

<sup>27</sup>Brown, Paul V. "Thomas Hibben, Artist and Man," Butler Alumni Quarterly, October 1928, p. 144.

<sup>28</sup>"Hibben Remembered for Much," Collegian, April 1, 1952.

<sup>29</sup>Ibid.

<sup>30</sup>Asheville Citizen-Times, July 28, 1933.

<sup>31</sup>Johnson, Bruce, "Interview with Tony Lord," Pebbledash, January 1994.

<sup>32</sup>Bowers, Sybil A. and Humphries, Carolyn. Grove Park Historic District National Register Nomination, Asheville, North Carolina, 1988.

<sup>33</sup>The original eleven acres of the school was purchased from the Robertson family (interview with Ellen Brown, Researcher at Christ School, January 22, 1996).

<sup>34</sup>Lecture in 1950 by Henry Peters, University School Headmaster, 1908-1947, Asheville School archives.

<sup>35</sup>The "country day" idea did not actually work as well as Anderson had initially hoped. Later, the University School did change to a boarding school institution.

<sup>36</sup>"Modern Prep School Born in Cleveland Barn," Cleveland Plain Dealer, 14 April 1940.

<sup>37</sup>These principles were: "To develop the greatest possible dexterity of mind and body; To impart to him as much useful knowledge as possible; To teach him healthful and manly habits; To aid him in forming an earnest and upright character." (from Hail, University!, p. 11)

<sup>38</sup>Ibid. In 1916, students from Asheville School raised funds to help pay for two deserving students at Christ School.

<sup>39</sup>Interview with Ellen Brown, Researcher at Christ School, January 22, 1996.

<sup>40</sup>"Gift to Christ School", The Asheville School Review, 1916, pp. 14-15.

<sup>41</sup>Galax Memories. Winter 1995, p. 15.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 9 Page 1 Asheville School Buncombe County, NC

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Judge Junius Adams correspondence

Howard Bement correspondence

Walter Fraser correspondence

Asheville School photo files

Asheville School "Prospectus" 1898-99

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The Asheville School Review, 1907 and 1913.

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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 Asheville School Buncombe County, NC

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## Additional UTM References

5	17	Easting: 353620	Northing: 3936220
6	17	Easting: 353400	Northing: 3935700

## **Verbal Boundary Description**

The nominated parcel is comprised of lot numbers four, five, six, fifty-seven, sixty-five, sixty-six, sixty-seven, sixty-eight, sixty-nine, seventy, and seventy-one on sheets twenty-nine and thirty, ward five of the Buncombe County tax maps.

## **Boundary Justification**

The boundary includes all of the remaining property historically associated with the Asheville School including the athletic fields, circulation system, and lake bed.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 11 Page 1 Asheville School Buncombe County, NC

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Additional property owner (cemetery--3 acres)

Acton United Methodist Church  
c/o William C. Clark  
Rural Route 2, Box 170  
Candler, NC 28715  
(704) 667-2477

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number Photos Page 1 Asheville School Buncombe County, NC

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### Asheville School Photographs

The following information applies to all of the photographs, except where noted.

Name of Property: Asheville School  
Asheville School Road  
Asheville  
Buncombe County  
North Carolina

Photographer: Sybil Argintar Bowers  
Date of photos: August 1995  
Location of original negatives: Division of Archives and History  
One Village Lane  
Asheville, North Carolina 28803

1. Aerial photo 1: view of campus, ca. 1960, looking north.  
(Photographer, copy negative: Nick Lanier; Date: October 1995)
2. Aerial photo 2: view of athletic fields, ca. early 1980s, looking north.  
(Photographer, copy negative: Nick Lanier; Date: October 1995)
3. Aerial photo 3: view of campus, prior to 1927, looking northeast.  
(Photographer, copy negative: Nick Lanier; Date: October 1995)
4. Aerial photo 4: view of Lake Ashnoca, ca. 1940s, looking east.  
(Photographer, copy negative: Nick Lanier; Date: October 1995)
5. Main campus, looking southeast.
6. View across fields, looking south.
7. "Faculty Row" (entrance road), looking north.
8. Walker Arts Center/Sharp Hall/Tyrer Center, looking northeast.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

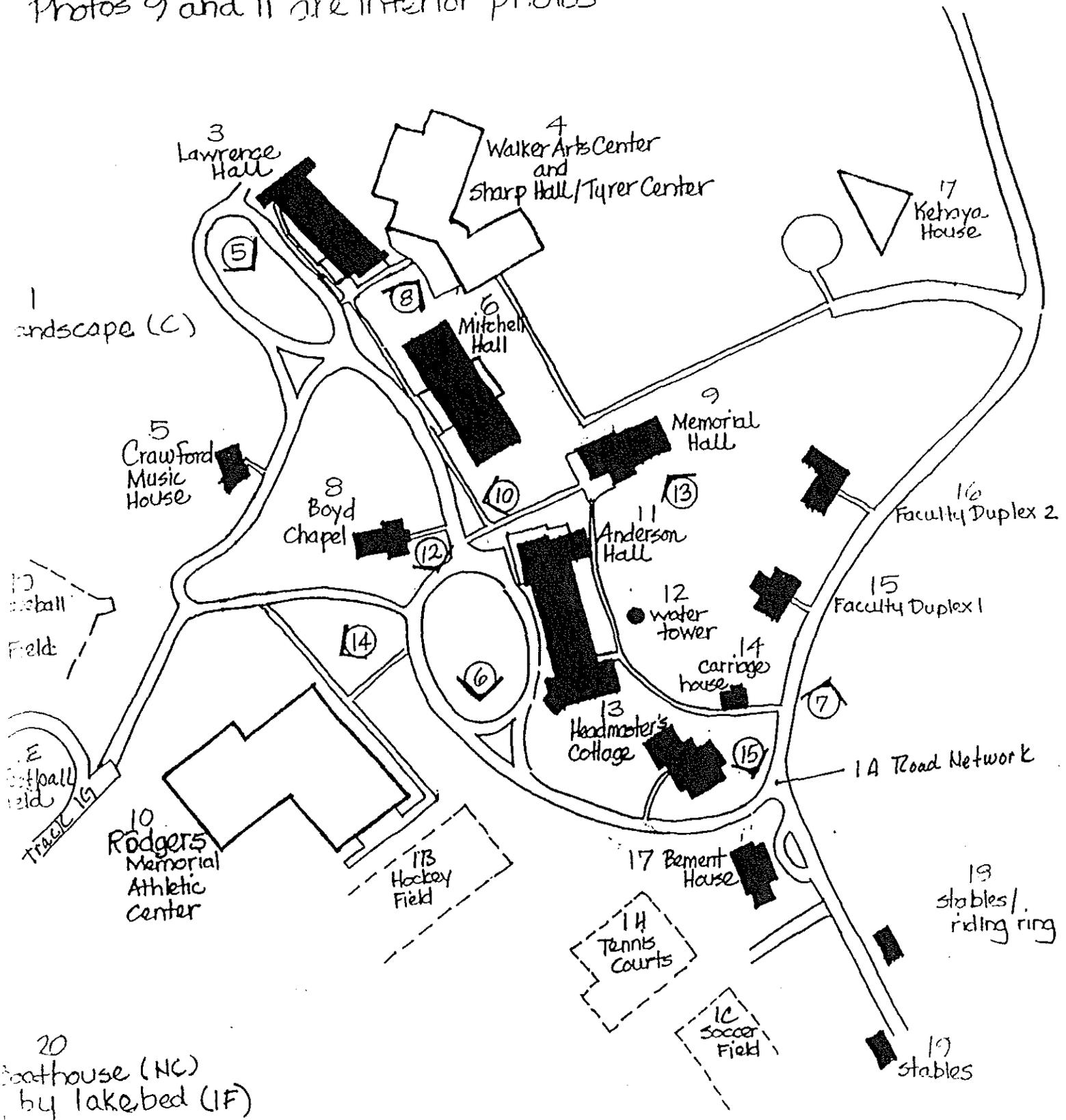
Section number Photos Page 2 Asheville School Buncombe County, NC

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9. Crawford Music House, interior, looking northeast.
10. Boyd Chapel, looking west.  
(Date: October 1995)
11. Boyd Chapel, interior, looking west.
12. Anderson Hall, looking south.  
(Date: October 1995)
13. Memorial Hall, looking northwest.
14. Rodgers Memorial Athletic Center, looking southwest.
15. Bement House, looking southeast.

Note:  
 Photos 1-4 are aerial photos  
 Photos 9 and 11 are interior photos

↑  
 2 Carrietary (11C)



SKETCH MAP  
 Asheville School  
 Asheville  
 Buncombe County, NC

① Photo #/direction of view  
 Inventory # 1, 2, 3  
 Contributing ■  
 Non-contributing □  
 North —  
 Scale:  
 Approximately  
 1" = 200'