

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: Chiles, James Madison and Leah Arcouet, House

Other names/site number: _____

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 21 Chiles Avenue

City or town: Asheville State: NC County: Buncombe

Not For Publication: Vicinity:

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 at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 X A B X C D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>2</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>4</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/secondary structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

Spanish Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Stucco

Clay tile

Wood

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The James Madison and Leah Arcouet Chiles House is a rambling two-story Spanish Colonial Revival-style villa located at 21 Chiles Avenue in the Kenilworth neighborhood of Asheville. A successful businessman and real estate developer, Chiles engaged local architect Ronald Greene to design the house, which was constructed between 1922 and 1925 for his family as their personal residence. The stuccoed dwelling has a low-pitched hip roof covered with clay tile, walled courtyards, private balconies, and an elaborate Baroque-inspired entrance bay. The richly finished interior features oak floors, black walnut paneling, round-arch double-leaf wooden patio doors, and colorful glazed-tile bathrooms. James Madison Chiles developed Kenilworth as a residential suburb in the 1910s around the rebuilt Kenilworth Inn, which was completed in 1918.¹ Chiles incorporated Kenilworth as a municipality in 1913, and was elected

¹ The Kenilworth Inn was listed in the National Register in 2001.

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its first mayor. Reflecting the position of James Madison Chiles, the splendid house is one of the most fully realized examples of the Spanish Colonial Revival style in Asheville.

Narrative Description

Built between 1922 and 1925, the two-story Spanish Colonial Revival-style house erected for James Madison Chiles stands at the southwest corner of Chiles Avenue and Craggy Circle in the Kenilworth neighborhood of Asheville, North Carolina. The house, which was designed by local architect Ronald Greene, occupies a relatively level lot and overlooks a small park to the north. Two mature trees stand along the east side of the property, adjacent to Craggy Circle. A stuccoed masonry wall with a terra cotta tile coping incorporates the three associated outbuildings on the property: a detached garage, maid's quarters, and summer cottage. The wall extends from the southeast corner of the house to the southern edge of the lot, and then northwest along the southern boundary, which parallels an alley, to the garage. It encloses a grass lawn with a concrete foundation and circular planting bed at its center. A second courtyard paved with flagstones on the west side of the house extends between the porte cochere at the north and the garage at the south. Evergreen shrubs are planted around the house, along with a number of cedar trees on the west side of the house. A low, rock retaining wall extends along Craggy Circle at the rear of the property.

Chiles, who began developing the Kenilworth neighborhood in 1913, purchased 151 acres surrounding the surviving ruins of the old Kenilworth Inn in 1912. Ten years later he engaged architect Ronald Greene, who designed the rebuilt Kenilworth Inn, to prepare plans for a rambling family home on Chiles Avenue with sweeping views of the mountains to the north and east. Construction began in the fall of 1922, and was completed in 1925, shortly before Chiles' untimely death in June at the age of 55.²

1. James Madison and Leah Arcouet Chiles House, 1922-1925

Contributing building

The two-and-a-half-story Spanish Colonial Revival-style villa is constructed of hollow clay tile and brick and covered with rough stucco finish. Straight barrel mission clay tiles cover the low-pitched hip roof. Three stuccoed interior chimneys with terra cotta tile caps rise above the roofline. The floor plan consists of two wings set at an obtuse angle roughly paralleling the adjacent streets of the lot. The front wing, with a porte cochere to the northwest, faces Chiles Avenue to the northeast. A long hip-roof wing extends south from the southeast corner of the front hip-roof section.

² "Residence Started to Cost \$30,000," *Asheville Citizen-Times*, November 15, 1922; "J. M. Chiles Dies at Home in Town That He Founded," *Asheville Citizen-Times*, June 2, 1925.

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From Chiles Avenue, wide concrete steps and a walkway approach the north-facing loggia at the east end of the three-bay façade, while a paved driveway leads to the porte cochere that extends from the northwest side of the house. The porte cochere is entered through a three-centered, or basket, arch opening with a decorative spandrel composed of an ogee molding rising from corbelled impost blocks. The arcade on the northwest elevation of the porte cochere contains three round-arch openings, each with two smaller semi-circular arches carried on a Corinthian Solomonic colonnette with floral medallions adorning the outer face of the spandrel. A recessed entrance bay to the house contains a single-leaf wooden door with four lights over a single panel. A balcony located above the porte cochere is accessed from the master bedroom on the second floor and is sheltered by a cloth awning on a shed-roof wood frame that was added around 2005. The balcony has wood flooring and a solid masonry balustrade with cast-concrete copings.

On the east end of the façade, a one-story, north-facing entrance loggia projects at a forty-five-degree angle from the main body of the house. The main opening is framed by a fanciful Baroque-style cast-stone frontispiece and an ogee-curved spandrel insert. Two slender pilasters with Corinthian capitals, stylized colonettes, and tall pedestals carry a molded cornice surmounted by a decorative swan's neck pediment and crest with floral accents. The pediment is flanked by stout finials. The entrance loggia is two bays deep with a plain ceramic tile floor and access to the main entrance, living room, and the dining room courtyard. A balcony located above the loggia is accessed from the second-story hallway and is sheltered by a cloth awning on a shed-roof wood frame that was added around 2005. The balcony has wood flooring and a solid masonry balustrade with cast-concrete copings.

A walled entry terrace extends from the wide front steps and continues across the façade between the loggia and porte cochere. A short, stuccoed, solid masonry wall with cast-concrete coping encircles the patio. An opening in the terrace wall is located at the east end, and the floor is paved with plain red ceramic tiles. Three sets of glazed-and-paneled double-leaf wooden doors open onto the terrace from the living room. A stuccoed drip molding is positioned above each doorway. Two paired four-over-four double-hung wood-sash windows with wide center mullions are positioned on the second story of the façade, with a small round-arch window set to the west side. Four corbelled modillion at the cornice are located above each of two window pairs, which are offset from the doors below.

The dining room courtyard lies beyond the entrance loggia to the south and is enclosed with stucco walls with a round-arch arcade and decorative metal railings. At the base of the three openings on the east elevation, the stuccoed sill overhangs an applied decorative molding. The cast-stone piece has layered consoles, an ogee-curve spandrel, and central acanthus leaf pendant. The courtyard, which is open to the sky above, has a plain ceramic tile floor with a planting bed on the east side containing a circular concrete fountain and four cedar trees. The fountain was a later addition. The three round-arch openings on the east elevation mirror the three round-arch glazed-and-paneled double-leaf wooden doors that open from the dining room into the courtyard. Where the one-story dining room projects into the courtyard, the low-pitched metal-clad shed roof has decorative rafter tails.

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with rounded ends. Above, three decorative cast-stone panels are positioned over the doorways and attached to the solid masonry wall of an open, second-story walkway. The festooned panels have molded cornices and correspond to the three bays of the walkway, which is carried on chamfered wood posts with wide, square capitals. Scroll consoles are located in the end bays, and the boxed wooden lintel is embellished with rosettes.

A one-story wing to the south of the dining room courtyard contains the library and has an open balcony above. A set of double-leaf wooden doors beneath a flat lintel enters the library from the dining room courtyard. The doors are composed of three lights over a single panel and have a heavy rail molding on both the interior and exterior that continues the lines of the interior chair rail. The exterior east elevation, facing Craggy Circle, contains central double-leaf doors that open onto a small concrete stoop with a decorative metal railing. The south side of the library wing forms part of the south elevation of the house and exhibits an eight-over-one double-hung wood sash window and a double-leaf entry door. The door is sheltered by an attached half-hip-roof porch with a chamfered wood post and decorative sawn rafter tails. The porch is tucked in the angle formed where the library wing joins the rear courtyard wall.

The south elevation of the house, including the library wing, overlooks a grass courtyard, the property wall, and associated outbuildings—the Summer Cottage at the southeast corner of the rear courtyard and the maid's quarters and garage at the southwest corner. The main block of the house includes a single-leaf entry door and small, round-arch, six-light window on the first story. The door is composed of six lights (two columns of three) over two square panels and is crowned by a cast-stone hood with a garland panel, floral-motif consoles, and a molded cap. A slightly-raised beltcourse extends beneath the two second-story windows, which are six-over-six double-hung wood sash. Three corbelled modillions are positioned beneath the cornice above each window. A short section of wall connecting the southwest corner of the house to the northeast corner of the garage encloses the rear grass courtyard. An open doorway in the connecting wall passes into the courtyard on the west side of the house. The wall is capped with clay tiles.

The west elevation forms an obtuse angle where the two wings of the house meet with the porte cochere located at the northwest end. The elevation contains an array of window shapes and patterns on both stories. Beginning at the porte cochere and moving east along the first story, a narrow round-arch multi-light window is flanked by replacement eight-light casement windows. On the first-story of the south wing, a large opening contains two vertical six-light windows with fixed wood sash and round-arch mullions. Continuing to the south, two round-arch windows and a replacement casement window illuminate the kitchen. A tall one-story entry porch shelters a single-leaf wooden door that accesses the kitchen. The stuccoed masonry porch has round-arch openings and a flat roof with a cast-concrete coping. The outer face of the north corner post curves to engage a solid masonry wall that screens an exterior stair leading to the basement. The southernmost bay of the west elevation contains four-over-four double-hung wood-sash windows on both stories. On the second-story above the porch, a small four-over-four double-hung wood-sash

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window provides light to an upstairs bathroom. Moving to the north, a pair of leaded-glass casements with diamond panes was installed in an original window opening around 2005. Two double-hung windows, a small four-over-four and larger four-over-one, are located on the second-story of the front wing at the end of west elevation.

Entering the Chiles House from the front loggia, a single-leaf ten-light wooden door opens into a short entrance hall. The hall is finished with raised-panel walnut wainscoting and gently curves into the main stair hall. Three round arches carried on massive wooden Tuscan columns opens from the stair into the living room at the front of the house. The large room is finished with plaster walls and wainscoting on the north and east walls that continues from the entrance hall. The sheetrock ceiling and four decorative ceiling beams replaced an original coffered ceiling that was severely water damaged. The ceiling beams are supported by carved wooden consoles at the west end of the room above the fireplace. A floor-to-ceiling fireplace surround of celadon ceramic tiles dominates the west end of the room and features a round-arch firebox opening. The semi-circular hearth rises two steps above the floor, which consists of wide boards of reclaimed wood. The wide boards were installed around 2005 to replace the water-damaged floor of the living room. Three sets of double-leaf wooden doors on the north elevation and one on the east elevation communicate with the exterior and are composed of three lights over a single panel. The doors are framed by simple trabeated hoods of sturdy, painted lumber. The side of the stair visible on the south side of the living room is finished with molded triangular panels and built-in shelves beneath the stairs. A narrow arched opening in the southwest corner of the living room opens into a short hall that leads to the porte cochere entrance and reconnects to the main stair hall.

In addition to the living room, the stair hall accesses the kitchen and a laundry room. A round-arch opening on the south side of the hallway opens into the kitchen, which was remodeled around 2010, with new cabinets, countertops, appliances, and wood floors. The kitchen retains two original openings, including a glazed-and-paneled single-leaf door to the exterior on the west side of the house and a single-leaf butler's door on the east wall that opens into the dining room. The laundry room was created during the 2010 rehabilitation from space that reportedly contained a rear service stair. The space is plainly finished and accessed through a single-leaf wood door with a large translucent light.

The dining room is reached from the curving entrance hall through a plain, solid wood door on the south wall of the hallway that opens into the opulently finished space. The vaulted ceiling of the dining room rises to a center tray that is framed with painted and gilded moldings. The room is finished with hardwood floors, rough plaster walls, and tall baseboard moldings. The ceiling vaults spring from Corinthian consoles, and three round-arch double-leaf doors are located on the east wall. The doors, which open onto a courtyard, are composed of three lights over square panels with a square and diamond motif. A single-leaf door at the south end of the dining room leads to a hallway in the south wing that accesses the library, the butler's bedroom, and a bathroom.

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The library is a large, open room with oak floors, black walnut paneling and shelves, and a cove ceiling. On the east wall of the room, bookcases are built in over cabinets with raised square-paneled doors. A secret compartment located behind the north cabinet appears to have been used to store liquor. The remaining three walls have full-height paneling and molded chair rails. A cyma recta cornice encircles the full room and is surmounted by a crenellated cap with recessed lighting behind. Double-leaf glazed-and-paneled wooden doors are located on the north, south, and east walls of the room; the bookcases on the east wall are built around the doorway. The entrance door to the library is fitted with hardware that was crafted by local architect Anthony Lord, a friend of the family. The knob consists of a double hexagonal pyramid with tooled faces and has a hammered rosette of stylized floral patterns. Three pairs and eight individual knobs of this design appear throughout the house.

Located on the west side of the hall the butler's bedroom is currently used as a den. A door connecting the bedroom and the kitchen was removed and the opening enclosed during the 2010 rehabilitation of the house. The room is accessed through a small vestibule with a round-arch opening, and it is finished with wood floors, baseboard and crown moldings, and single-leaf solid wood closet doors. A wide single-leaf door on the south wall leads to the exterior of the house. Although known as the butler's bedroom, this was the quarters for Thaddeus and Vashti Elazier, the Chiles' cook and maid.

The bathroom at the end of the hallway is accessed by two single-leaf doors—one directly from the hall and one from the butler's bedroom. The bathroom is finished with a blue ceramic tile floor, glazed turquoise wall tiles, and royal blue tile accent bands on the floor and walls. It retains an original floor tub and a round-arch six-light wood-frame window. The bathroom features a second style of door hardware fashioned by Anthony Lord. These round knobs exhibit tool marks on the face and have hammered rosettes of stylized floral patterns. Twelve pairs and four individual knobs of this design appear throughout the house.

The stair to the second story is a double run that occupies the voluminous stair hall, which is finished with plaster walls, a high ceiling, and window niche on the second story. The stair appears to be constructed of walnut with sawn stair brackets and oak treads. The wood handrail is carried on a balustrade of five thin, iron dowels for every one twisted square baluster. A short second-story hallway at the top of the stair accesses bedrooms on the north and south sides, as well as opening onto the exterior walkway and balcony above the entrance loggia.

The master bedroom is located at the north end of the house, above the living room. The large room is finished with wood floors, plaster walls, and tall baseboard moldings. The three four-over-four double-hung wood sash windows have trabeated frames of sturdy, painted lumber. An open doorway at the west end of the room accesses a walk-in closet and bathroom, as well as the double-leaf multi-light doors to the private balcony above the porte cochere. The closet was substantially remodeled around 2010, including the removal

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of a second door into the bedroom. The bathroom is finished with original blue ceramic floor tiles and glazed black tiles on the walls. A sunken tub is set in one corner of the room and a black-tiled shower the other.

The bedroom on the south side of the upstairs hallway is similarly finished with wood floors, plaster walls, and tall baseboard moldings. The pair of leaded-glass casement windows with diamond panes on the west wall has a trabeated frame of sturdy, painted lumber. Two six-over-six double-hung wood-sash windows are positioned on the east wall without decorative frames. Slender double-leaf solid wood doors access a small bathroom on the north side of the room. The narrow space has a rose-colored ceramic tile floor with glazed black tile accents. Single-leaf solid wood doors on the south side of the bedroom open into a closet and a second, larger bathroom, affectionately known as “the Pink Bathroom.” To reach the second-story bedrooms at the end of the house’s south wing it is necessary to pass through the bedroom and Pink Bathroom or to use the exterior walkway.

The colorful Pink Bathroom displays three shades of original pink tiles accented with glazed black tiles. It retains its original floor tub, radiator, and miniature coal fireplace set into the wall above the floor. The ceramic tile floor is a light dusty pink color with a thin black accent band around the perimeter of the room. The glazed wall tiles are a deep rose pink with lighter pink base tiles, caps, and quoins around the door, window, and fireplace openings. A thin accent band of black tile is located at the top of the wall beneath the cap. A door on the east side of the bathroom leads into a short T-shaped hallway that connects to the exterior walkway and extends to the two additional bedrooms on the second story.

The south hallway opens directly into the bedroom at the southwest corner of the house, while a doorway communicates with the adjacent bedroom in the southeast corner of the house. The rooms are finished with wood floors, plaster walls, baseboard and crown moldings, and round-arch bathing alcoves. The doorways contain single-leaf solid wood doors with thin molded surrounds. An exterior door in the southeast bedroom opens onto the exterior walkway that extends along the east side of the house. A round-arch opening at the south end of the walkway provides access to the uncovered balcony located above the library wing.

2. Garage, ca. 1925, , ca. 2005, 2017

Contributing building

A one-story two-stall garage is located at the southwest corner of the property at the end of a flagstone courtyard extending from the porte cochere. Affectionately referred to as the “carriage house,” the masonry building is constructed of fireproof block and covered with stucco. It has an asphalt-shingle front-gable roof, exposed rafter tails, and decorative purlins. An attached pent roof with clay tiles shelters the two garage bays on the front (north) elevation and single bay at the rear. The original garage openings on the façade have been infilled with single-leaf glazed-and-paneled wooden doors topped by six-light transoms and separated by center post with horizontal wood sheathing. The garage

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opening on the rear elevation is filled with three single-leaf doors and transoms. An attached open shed addition on the west side was added in 2017.

On the interior, the building is partially finished with a concrete floor, a tongue-and-groove wood ceiling, plaster walls, and a tall crown molding. The front and rear walls containing the original garage openings are exposed structural clay tile.

3. Maid's Quarters, ca. 1925, ca. 2005

Non-contributing structure

Adjoining the southeast corner of the garage is a small one-story room that originally housed the chauffeur. Deterioration during the late twentieth century resulted in its current remodeled appearance as an open air room without a roof or windows. The window openings along the outer edge of the property contain metal grilles for security. The floor is covered with ceramic tile. The door from the interior courtyard has been removed, but a second single-leaf wood door opens directly into the garage. A stone fireplace located in the southeast corner has a small firebox, jack arch opening, and two niches incorporated above for storage.

4. Summer Cottage, ca. 1925

Contributing structure

Located in the southeast corner of the grass courtyard and built into the courtyard walls, the Summer Cottage is a one-story three-sided masonry structure that served as a pavilion for outdoor activities. It has a stucco exterior and a side-gable roof covered in clay tiles. Partial-height buttresses located on both sides of the corners are capped by terra cotta tiles. The open elevation facing the courtyard has a replacement wood lintel spanning the opening, and the interior has a concrete floor. Vertical slot openings are positioned on the two side elevations below the gables. On the rear wall is a single quatrefoil opening filled with a grid of iron bars.

5. Courtyard Wall, ca. 1925

Contributing structure

The stuccoed masonry wall is a stepped structure capped by straight barrel mission clay tiles and enclosing the grass courtyard at the rear of the Chiles House. The east portion of the wall is pierced by two round-arch openings. The north opening appears to contain an original iron grille topped by a scrolled arch and ball finial. The metal grille in the south opening appears to have been a replacement. An iron gate on the north side of the Summer Cottage is framed by stepped square piers with concrete copings. A scrolled arch and floral finial span the gate.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- 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 old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1922-1925

Significant Dates

1922-1925

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Greene, Ronald - architect

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The James Madison and Leah Arcouet Chiles House at 21 Chiles Avenue is the Spanish Colonial Revival-style residence built 1922-1925 by prominent businessman and developer James Madison Chiles for his family in the Kenilworth neighborhood, which he founded in 1913. Designed by Asheville architect Ronald Greene, who also prepared plans for Chiles' rebuilt Kenilworth Inn (NR, 2001) in 1918, the Chiles House is a rambling two-story villa with a stucco exterior, terra cotta tile roof, walled courtyards, and private balconies. The elegant interior features oak floors, black walnut paneling and wainscoting, round-arch double-leaf patio doors on the first story, fanciful glazed tile bathrooms, and hand-crafted door hardware executed by local architect Anthony Lord. Located in the scenic Kenilworth neighborhood that Chiles developed around the inn, the house is one of the most elaborate expressions of the Spanish Colonial Revival style in Asheville, which includes several examples in Kenilworth. Chiles died around the time the house was completed in 1925, and the Chiles family assets, including the house at 21 Chiles Avenue, were lost during the Great Depression. The James Madison and Leah Arcouet Chiles House retains a high degree of architectural integrity and meets National Register Criterion C as an excellent example of the Spanish Colonial Revival style in Asheville. The period of significance for the locally significant property is 1922 to 1925, the years of its construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Background

James Madison Chiles (1870-1925), born in South Carolina and known as Jake, made his first fortune in the furniture industry in North Carolina. The Chiles Furniture Company owned factories in Hickory and Lenoir. Chiles first visited Asheville in 1908, where he became enamored of the mountain views from the original Kenilworth Inn and observed the city's potential for future growth. He relocated to Asheville later in the year and organized the United States Furniture Manufacturing Company with Charles A. Hoitt. Chiles soon sold his interest in the furniture plant to Hoitt and began planning new business ventures after a devastating fire destroyed the old Kenilworth Inn in 1909.³

The nineteenth-century Kenilworth Inn, built in 1890 by Senator Joseph M. Gazzam of Pennsylvania, was one of the largest resort hotels in Asheville. Sited on a promontory

³ "J. M. Chiles Dies at Home in Town That He Founded," *Asheville Citizen*, June 2, 1925; and Korey Maney, "Kenilworth Inn" National Register of Historic Places Nomination (2001).

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overlooking the Swannanoa River and the tiny village of Best—soon to be known as Biltmore—the five-story Kenilworth Inn was a multi-gable Tudor Revival-style wood-frame building with a stone foundation, wood-shingled dormers and towers, and attached upper-story balconies. Gazzam named the inn after Sir Walter Scott’s popular novel, *Kenilworth* (1821), and, in 1891, requested legislation to incorporate a town named Kenilworth, though he never followed through on its creation. After nearly two decades as one of Asheville’s grandest and most luxurious resort hotels, a fire on April 14, 1909, destroyed the inn and injured Gazzam, who carried only \$100,000 insurance on the property. Since the inn was not insured against such a total loss, Gazzam chose not to rebuild and instead sold the property in 1912.⁴

Sensing an opportunity, Chiles sold the Carolina Nova Cola Company, which he had incorporated in 1911, and purchased the 151-acre parcel of land containing the ruins of the Kenilworth Inn. In 1913, Chiles and several partners formed the Kenilworth Park Company, which formally incorporated the town of Kenilworth, and the Kenilworth Development Company, a corporation formed for the residential development of the town. E. G. Hester served as president and manager of the Kenilworth Development Company and Chiles held the positions of vice-president and secretary.⁵ The company announced plans to create “one of the most beautiful residential sections in Western North Carolina.”⁶ Chiles was elected the mayor of Kenilworth in 1913, and served consecutive terms until 1923.⁷

Concurrent with the formation of his new Kenilworth companies, Chiles married Leah Arcouet (1885-1953) in 1914. Born in Aurora, Illinois, the daughter of a French sculptor, Arcouet inherited her father’s studio following his untimely death when she was only fifteen years old. A concert pianist and gifted artist, Arcouet moved to Asheville and became active in the arts community, opening an art store on Pack Square. Leah Chiles was a spirited and adventurous woman who assisted Jake Chiles with his business and frequently drove to Florida in a painted automobile advertising the Kenilworth development. The Chileses had two sons, James Richard Chiles and John Madison Chiles, and the family resided in an attractive brick bungalow built in 1914 at 87 Kenilworth Road.⁸

Construction of the new Kenilworth Inn began in 1916 and was completed in 1918. Ronald Greene, chief engineer for Carolina Wood Products Company, who had been contracted to rebuild the structure, oversaw the design of the new structure.⁹ With a renewed sense of

⁴ “Kenilworth Inn” National Register Nomination.

⁵ Incorporation documents, Book C003, pages 559 and 586, Buncombe County Register of Deeds Office.

⁶ *Asheville Times*, 1925.

⁷ *Asheville Citizen*, June 2, 1925.

⁸ “Mrs. Chiles Dies Here at 68,” *Asheville Citizen-Times*, May 27, 1953; Maggie Lauterer, “Kenilworth Was One Man’s Dream,” *Asheville Citizen-Times*, September 22, 1987.

⁹ Maney.

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optimism that followed World War I, Asheville was on its way to nearly doubling in population during the 1920s—from 28,504 in 1920 to 50,193 in 1930—and the number of visitors was estimated at 250,000 annually.¹⁰ Population growth, along with the increasing numbers of visitors drawn to the region's natural attractions, famed hotels, health resorts, and mild summer temperatures, fueled a tremendous burst of real estate speculation in the first decades of the twentieth century. Building permits, which were issued in 1919 at a value of \$800,000, climbed to \$4.2 million in 1924 and passed \$9 million in 1926. Permits were issued for more than \$1.3 million in March of 1925 alone.¹¹

The Kenilworth neighborhood, touted as Asheville's "Pioneer Suburb," experienced the same rapid growth and development felt across the city in the 1910s and 1920s. With large building sites, scenic views, and numerous amenities, Kenilworth lots sold well, including some 283 lots in one 240-day period. The curvilinear streets, according to the Chiles' son John, were laid out by following the paths worn by his father's horse, Frank. As the neighborhood grew, additional sections were opened to the north and east. Over the objections of his partners, who argued for the construction of a golf course, Chiles insisted on the creation of a scenic and recreational lake for the benefit of the community. Completed in 1925, a concrete dam on Ross Creek, through an area known as Happy Valley, created the forty-five-acre Lake Kenilworth.¹² When Jake Chiles died in June 1925, at the age of 55, his casket circled the lake, which was not yet full, before proceeding to his burial site in Riverside Cemetery.¹³

After the death of Jake Chiles, Leah Chiles became head of the household, managing the Kenilworth Development Company and raising the couple's two sons. She and her two boys moved out of the house on Chiles Avenue in 1926, and into a smaller residence in the neighborhood. In 1927, a group of unhappy Kenilworth residents filed a lawsuit to force a special election, which resulted in Leah Chiles being elected in 1928 to replace James Caine as mayor of Kenilworth. Leah Chiles became the first woman mayor in North Carolina, earning nationwide acclaim.¹⁴ During her term, she oversaw the creation of parks and playgrounds, modernization of the fire department, reorganization of the police department, and the

¹⁰ Douglas Swaim, *Cabins and Castles: The History and Architecture of Buncombe County, North Carolina* (Asheville, NC: Division of Archives and History, North Carolina Department of Cultural Resources, 1981), 43.

¹¹ *Asheville: A Guide to the City in the Mountains* (Federal Writers Project, 1941); Catherine W. Bishir, Michael T. Southern, and Jennifer F. Martin, *A Guide To The Historic Architecture of Western North Carolina* (Chapel Hill, NC: University of North Carolina Press, 1999), 263; Doug Reed, "Broad Plan Devised In '25 To Guide City's Growth," *Asheville Citizen-Times Bond-Burning Edition* (June 28, 1976).

¹² Lauterer, and G. O. Shepherd, "'The Pioneer Suburb' Acquires a Lake," *The Southern Tourist* (June 1925), 16.

¹³ "John and Anne Chiles," *Voices of Asheville*, D. H. Ramsey Library Special Collections, University of North Carolina at Asheville, August 28, 1994.

¹⁴ "Leah Finds Lena After 30 Years Through Story," *Asheville Citizen-Times*, November 18, 1928.

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establishment of the town's bus stations.¹⁵ In 1929 as the economy showed signs of collapsing, both the town of Kenilworth and the city of Asheville struggled financially. Asheville sought to expand and identified several surrounding communities, including Kenilworth, for annexation to boost its revenue. Mayor Chiles made headlines by refusing to permit the annexation of Kenilworth without a vote by its citizens. Her position won support, and on June 30, 1929, the residents of Kenilworth agreed to be incorporated into the city of Asheville.¹⁶

The Kenilworth companies owned by Chiles, including the inn, defaulted on their obligations in 1929 and 1930, and the various assets were sold.¹⁷ The Chiles House appears to have been rented during the 1930s and occupied by different individuals.¹⁸ The house was listed for sale beginning in 1935, and advertisements noted that the house had been built originally at a cost of \$86,000. The "magnificent Spanish colonial home" was offered for \$20,000 in 1935, but the asking price dropped to \$16,500 in 1942.¹⁹

In 1943, the Prudential Insurance Company of America sold the property to William and Marie K. Dino (Deed Book 549, page 397). In September 1949, William and Marie K. Dino transferred the Chiles House to Mrs. Dino's son from a previous marriage, Horace S. D'Ambrogio (Deed Book 682, page 177), but D'Ambrogio sold it back to his mother, under her maiden name, Marie K. de Medici, in November (Deed Book 685, page 427). Marie de Medici sold the house to Jake and Leah Chiles' oldest son, John, and his wife Anne McDowell in September 1950 (Deed Book 711, page 322).

John and Anne Chiles remained in the house until 1964, when it was sold to Jack and Hope Ryan (Deed Book 900, page 229). After Jack Ryan's death in 1985, Hope Ryan, a teacher and artist, continued to live in the house with her son, John Wade Ryan. The house fell into disrepair before it was sold to Vanessa Cram and Jason Eller in 2004 (Deed 3610, page 553). Cram and Eller undertook a rehabilitation of the house before selling it to local architect Kevin Gentry in 2005 (Deed Book 4125, page 953). Gentry completed the rehabilitation and further renovated the kitchen of the Chiles House. The current owners, Kevin Broadwater and James Vaughn, purchased the house in 2016 (Deed Book 5475, page 1919). In recent years the Chiles House has been restored to its former elegance.

¹⁵ Lauterer, and *Asheville Times*, April 14, 1929.

¹⁶ Lauterer.

¹⁷ Maney.

¹⁸ Asheville City Directories, 1926-1939.

¹⁹ *Asheville Citizen*, June 23, 1935.

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Architecture Context

The Western North Carolina Railroad arrived in Asheville in October 1880, opening the area to an influx of wealthy visitors, businessmen, and developers. The new era of prosperity ushered in by the railroad connection was reflected in the built environment. Simple, traditional building forms were soon replaced with buildings constructed in popular late nineteenth-century architectural styles such as Queen Anne and Colonial Revival. The construction of George Vanderbilt's Biltmore in the 1890s brought additional artisans and craftsmen to the area, many of whom remained in Asheville following its completion. English-born Richard Sharp Smith (1852-1924) served as the supervising architect at Biltmore and following its completion in 1895, he opened an architectural office in Asheville that was responsible for more than 700 commissions throughout the region including numerous residential structures in Asheville neighborhoods such as Montford, Chestnut Hill, and Grove Park.²⁰

The influence of Richard Sharp Smith's architecture in Asheville and western North Carolina during the first quarter of the twentieth century cannot be overstated. Drawing on his experience working at Biltmore, Smith's early commissions introduced and popularized a unique and eclectic synthesis of architectural models heavily influenced by English domestic architecture and the popular Tudor Revival style.²¹ The Tudor Revival style—like the Shingle, Colonial Revival, and Craftsman styles—became popular across the country in the early twentieth century and appealed to buyers in Asheville's fast-growing neighborhoods and suburbs.²²

The popular styles of the time often romanticized the concept of mountain living, drawing inspiration from resort architecture and directly responding to the mountainous landscape of the region. Like Jake Chiles' vision for Kenilworth, the eclectic architecture of the neighborhood fit comfortably within its wooded setting, rolling topography, and scenic vistas. In addition to the Tudor Revival-style Kenilworth Inn, the neighborhood includes numerous examples of Colonial Revival brick and frame houses, Craftsman bungalows, period cottages, and a Rustic Revival-style pole-log house that served as the Kenilworth town hall. The first house Chiles built for himself in Kenilworth, in 1914, was a well-appointed one-and-a-half-story brick bungalow with shingled dormers, interior brick chimneys, overhanging eaves, a front-gable porch on brick posts, and rich interior woodwork.

In 1922, Jake Chiles hired local architect Ronald Greene to design a new home for the Chiles family. A newspaper notice in November stated that Greene was to be the architect of a

²⁰ Bishir, 263-264. Also see John Hardin Best, Kate Gunn, and Deena Knight, eds., *An Architect and His Times: Richard Sharp Smith, A Retrospective* (Asheville, NC: Historic Resources Commission of Asheville and Buncombe County, 1995), 8-9.

²¹ Samuel J. Fisher and Richard Sharp Smith, *My Sketch Book* (Asheville, NC: Samuel J. Fisher, 1901).

²² Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 355-358.

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handsome residence on Craggy Circle, and the Chiles home was expected to cost around \$30,000.²³ Born in Coldwater, Michigan in 1891, Greene studied at the Pratt School of Architecture and Columbia University in New York and at the Beaux-Arts atelier in Cleveland, Ohio, in the early 1910s. Greene, as chief structural engineer for Carolina Wood Products Company, reportedly relocated to Asheville in 1916 or 1917 to work on rebuilding the Kenilworth Inn. Like most architects trained in the Beaux Arts system, Greene was adept at developing a fundamentally sound plan and then rendering the building in one of many different styles. Although Greene is best known for his prominent civic and commercial buildings, including the Jackson Building and Westall Building in downtown Asheville, the North Asheville School (present Claxton Elementary), and Longchamps Apartments, Greene also designed a number of eclectic residential structures, many of which are located in the Kenilworth neighborhood where he resided. Greene remained active in Asheville and western North Carolina during the 1930s and 1940s before he moved to Gastonia in 1951, where he remained active designing civic buildings.²⁴

Among Greene's broad range of architectural designs and styles, the Chiles House stands as distinctive and remarkable as any of his built work. The rambling two-story villa with a stucco exterior, red tile roof, and walled courtyards offers a skillfully rendered expression of the Spanish Colonial Revival style. He demonstrated similar flair with his designs for the 1922 Colonial Revival-style dwelling for J. H. Allport on St. Dunstan's Circle, the stone Tudor Revival-style residence for Curtis and Florence Bynum in 1923, and the fanciful six-story Tudor-style Longchamps Apartments on Macon Avenue built in 1925. Around 1926, he designed an English-influenced Tudor Revival-style home for himself at 26 Chiles Avenue in Kenilworth.

The Spanish Colonial Revival style enjoyed a brief period of national popularity in the 1920s after coming to prominence in the 1910s. The style originated from two expositions in California to celebrate the completion of the Panama Canal in 1915. In particular, nationally renowned architect Bertram Goodhue studied Spanish Baroque churches in Mexico and introduced an ornate combination of Spanish, Moorish, and Italian motifs in buildings he designed for the Panama-California Exposition in San Diego, which ran until 1917. The Spanish Colonial style of architecture, as presented by Goodhue at the Exposition, drew inspiration from California missions and the traditional buildings of the southwest in their use of stucco finishes, round arches, and cloisters, but incorporated ornamental elements from other Spanish and Mediterranean traditions to create contemporary buildings firmly rooted in the past. Despite vivid associations with southern California and the southwestern states, the Spanish Colonial Revival style gained a measure of popularity on the east coast in the 1920s.²⁵

²³ "Residence Started to Cost \$30,000," *Asheville Citizen-Times*, November 15, 1922.

²⁴ Maney, 14-16; Bishir et al, 266, 281-285.

²⁵ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, MA: Massachusetts Institute of Technology Press, 1988), 225-228; *The Official Guide Book of the Panama-California Exposition, San Diego, 1915* (digital edition), Panama-California Exposition Digital Archive, accessed May 2, 2017, <https://archive.org/details/TheOfficialGuideBookOfThePanama-californiaExpositionSanDiego1915>.

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Although seemingly ill-suited to the forested regions of the southern Appalachians, a small number of Spanish Colonial Revival style houses were erected in Asheville during the 1920s. The Chiles House appears to have been one of the earliest under construction, as well as being one of the largest and most elaborate expressions of the style. In addition to the Chiles House, several other Spanish Colonial Revival style houses were erected in the Kenilworth neighborhood including the two adjacent residences on Chiles Avenue. The two-story stuccoed house at 17 Chiles Avenue appears to have been built around 1925 for Joseph and Sarah Breman. Situated on a corner lot, the house has a low-pitched hip roof covered with terra cotta tile, a one-story entrance bay with a recessed round-arch wooden door, and a Palladian-type window on the façade. A paved terrace carries across the narrow façade and a one-story hip-roof side wing. The windows are typically multi-light casements and six-over-one double-hung sash. A one-story gable-roof wing and flat-roof garage extend to the rear. The ca. 1920 Holland House at 19 Chiles Avenue is a one-story dwelling built for Edward and Eugenie Holland, friends of the Chileses from Florida. The house has a rough stucco finish, parapet roof with tiled front slope, and façade picture window. The attached masonry entry porch with a stepped parapet roof, round-arch openings, and two vertical openings containing simple metal lattice, has paved terraces extending to either side. The windows are typically three-over-one double-hung sash. A similar house stands at 3 Devonshire Place, a short distance to the west.

Three houses on Sheridan Road in the Kenilworth neighborhood display varying degrees of design influence from the Spanish Colonial Revival style. The one-story brick house at 12 Sheridan Road has a tiled parapet roof, exterior brick chimney, and original and replacement multi-light casement windows. The attached entry porch with segmental-arch openings is flanked by open terraces with a solid brick balustrade. Aluminum canopies have been installed over the two terraces. The ca. 1925 house at 50 Sheridan Road is a two-story stucco residence with rectangular massing, a tiled parapet roof, stucco exterior, and replacement windows. The one-story shed-roof porch features three semi-circular arches carried on Solomonic columns. A bold expression of the style is found in the one-story stuccoed house at 26 Sheridan Road. Built in the 1920s, the house has hip, gable, and parapet roof forms covered with terra cotta tile, a front-gable wing, single-leaf entry door with a semi-circular fanlight, and a large central living room beneath an octagonal dome. The two-level front terrace is accessed by two sets of steps and curving, solid balustrades. Rehabilitated in the 2000s, a large rear wing was added in 2008.

Prominent Asheville real estate developer L. B. Jackson built several houses influenced by the Spanish Colonial Revival style along Kimberly Avenue (NR district, 1990) near the Grove Park Inn, including a two-story bungalow for himself at 92 Kimberly Avenue in 1923. Jackson's house appears to combine a fairly common bungalow form with Spanish Mission elements. The stuccoed house has terra cotta tile hip roofs, segmental-arch parapets, and a heavy masonry porch that extends to form a porte cochere. The porch has stout square piers, arched spandrels, and a solid balustrade; two battered piers support the porte cochere. The house also

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displays an exterior stucco chimney, deep bracketed eaves, an attached glass and steel sunroom, and matching detached garage.

Jackson built two other houses in the neighborhood that incorporate elements of the Spanish Colonial Revival style. The Powell-Wheaton House at 98 Kimberly Avenue, built in 1924, is a two-story stuccoed house with a tile roof and an arched loggia on the façade. The ca. 1925 John F. Jenkins House at 112 Kimberly Avenue is a two-story dwelling with a low-pitched hip roof covered with terra cotta tile, rough stucco finish, two front-gable bays, and round-arch windows and doors. Jenkins worked as the office manager for the L. B. Jackson Company and resided in Kenilworth before moving into this house.

One of the few Spanish Colonial Revival style houses in Asheville to rival the Chiles House is the ca. 1925 Campbell House (SL, 1980) located at 144 Marlborough Road in Lakeview Park. William and Madge Campbell purchased the lot in September 1924, with stipulations that the house cost at least \$15,000 (Deed Book 301, page 447). Campbell, who was in business with L. B. Jackson, erected the two-story Spanish Colonial Revival-style residence, which exhibits an L-shaped plan with a walled courtyard, round tower entrance containing a spiral staircase, and an open colonnade. Carved stonework and trim and a terra cotta tile roof provide contrast to the smooth stucco walls of the exterior. The fanciful interior contains richly carved stone mantels, beamed ceilings, wrought-iron chandeliers, elaborately carved door surrounds, and faux-stone painted walls. The Campbells lost the house during the Great Depression.

The James Madison and Leah Arcouet Chiles House and contributing secondary buildings are eligible for the National Register of Historic Places under Criterion C as an excellent example of the Spanish Colonial Revival style as it served to express the flamboyance of residential construction in Asheville during the 1920s. The stuccoed two-story house has a low-pitched hip roof covered with straight barrel mission clay tiles and interior stuccoed chimneys rising above the roofline. The rambling plan combines interior and exterior spaces within its walled courtyards, loggias, and balconies. Applied ornamental elements on the exterior, including the entrance frontispiece, evoke the Spanish Baroque churches of Mexico that influenced the buildings of the 1915 Panama-California Exposition. The richly finished interior features high-quality woods, hand-crafted hardware, and colorful tilework. Rehabilitation of the house has had minimal impact on the character defining features of the house, and substantial renovations to the interior of the house were generally limited to areas in need of repair, such as the severely water-damaged floor of the living room. The complete kitchen renovation does not detract significantly from the overall integrity of the Chiles House, which retains a high degree of integrity. As the work of Asheville architect Ronald Greene and the home of Kenilworth founder and developer James Madison Chiles and his wife, Leah Arcouet, the stylish Chiles House is one of Asheville's most impressive and distinctive historic residences.

The James Madison and Leah Arcouet Chiles House retains an high degree of both interior and exterior integrity. The house had been virtually unaltered through most of its existence before falling into disrepair at the end of the twentieth century. Since 2004, subsequent owners have rehabilitated the residence and grounds with minimal impact on the overall form,

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massing, materials, and character of the building. The principal exterior change appears to be the addition of cloth awnings on the two front balconies around 2005. The awnings are supported on wood frames and do not significantly detract from the original appearance or character of the house. A small number of replacement windows are located on the west elevation out of view from the principal elevations and generally in keeping with the size and design of the original windows. The most extensive interior renovations were limited to the living room and kitchen, which was remodeled around 2010. The ceiling and floor of the living room has suffered significant water damage that required replacement. The decorative beamed ceiling replaced the original coffered ceiling, and the floor was replaced with wide boards of reclaimed wood. Despite these changes, the room retains its floor-to-ceiling fireplace surround of celadon green tile, massive Tuscan columns, and open stair. Throughout the rest of the interior, the house retains original wood floors, plaster walls, paneled wainscoting, glazed tile bathrooms, and hand-crafted door hardware. The limited extent of material and design changes to the Chiles House serves to underscore the high degree of exterior and interior integrity the building possesses.

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: Pack Memorial Library, Asheville, NC

Historic Resources Survey Number (if assigned): BN 1883

10. Geographical Data

Acreage of Property 0.37 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

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UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 360950 | Northing: 3937780 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The eligible boundary is shown by a heavy dashed line on the accompanying Buncombe County tax map for the James Madison and Leah Arcouet Chiles House at 21 Chiles Avenue in Asheville, North Carolina.

Boundary Justification (Explain why the boundaries were selected.)

The eligible boundary encompasses the full extent of the residual 0.37-acre parcel (PIN 9648-93-2275-00000) associated with the house and ancillary structures that James Madison and Leah Arcouet Chiles House built for their family in the Kenilworth neighborhood of Asheville between 1922 and 1925.

11. Form Prepared By

name/title: Clay Griffith
organization: Acme Preservation Services, LLC
street & number: 825C Merrimon Ave., #345
city or town: Asheville state: NC zip code: 28804
e-mail: cgriffith.acme@gmail.com
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date: August 1, 2017

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

The following information pertains to each of the photographs:

Name of Property: James Madison and Leah Arcouet Chiles House
Location: 21 Chiles Avenue, Asheville, North Carolina
County: Buncombe
Name of Photographer: Clay Griffith / Acme Preservation Services
Date of Photographs: February 24, 2017
Location of Digital Master: Historic Preservation Office
North Carolina Division of Archives and History
109 E. Jones Street
Raleigh, North Carolina 27601-2807

Photographs:

1. Overall exterior view to southwest
2. Façade, view to south
3. East elevation, oblique view to northwest
4. Garage courtyard, view to north
5. Garage and courtyard, view to south
6. Rear courtyard and Summer Cottage, view to southeast
7. Interior – Living Room, view to northwest
8. Interior – Dining Room, view to south
9. Interior – Library, view to east

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.