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: Hopkins Chapel A.M.E. Zion Church
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 College Place
City or town: Asheville State: NC County: Buncombe
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this **X** 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 **X** 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

_____

Signature of certifying official/Title: State Historic Preservation Officer Date

North Carolina Department of Natural and Cultural Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

_____

Signature of commenting official: Date

_____

Title : State or Federal agency/bureau or Tribal Government

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:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

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

6. Function or Use

Historic Functions
(Enter categories from instructions.)
RELIGION/religious facility
RELIGION/church-related residence

Current Functions
(Enter categories from instructions.)
RELIGION/religious facility
RELIGION/church-related residence

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS/Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: stone
Walls: brick
Roof: asphalt

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

Built in 1910, Hopkins Chapel A.M.E. Zion Church is home to the oldest African Methodist Episcopal Zion congregation in Asheville, North Carolina, and an important landmark of the East End section of the city, a traditionally African American community located just east of downtown and lying on the lower slopes of Beaucatcher Mountain. The Gothic Revival church building, the third built at this site, and a parsonage built in 1956 occupy a 0.65-acre corner lot at the intersection of College Place and Town Mountain Road. The impressive gable-front brick sanctuary rests on a stone foundation and has an asphalt-shingle roof, corner towers, and traceried stained-glass windows. The one-and-a-half-story parsonage stands on the west side of the church. A grass lawn surrounds the church and parsonage, and two deciduous trees—an oak and a maple—occupy the otherwise open, urban lot. The church building and parsonage are the only two resources associated with the property and together retain a high degree of integrity. Hopkins Chapel A.M.E. Zion Church is an important institution in the city's Black community and its sanctuary is an excellent, intact example of an early twentieth century Gothic Revival church building in Asheville. The building, which remains open for worship services and church functions, has been altered and updated to a limited degree over the years,

and most of the changes are found on the interior, especially in the basement fellowship hall, kitchen, and offices. Hopkins Chapel A.M.E. Zion Church remains a vital part of Asheville's African American heritage.

Narrative Description

Hopkins Chapel A.M.E. Zion Church is located on the eastern edge of downtown Asheville, North Carolina, in the northern portion of the East End neighborhood, which was traditionally an African American neighborhood beginning in the nineteenth century. The African American congregation acquired the site in 1868 and have remained rooted to the location except for a short period when the current church building was being erected and then again in the early 2000s while the sanctuary was being rehabilitated. After the construction of an east-west expressway in the late 1950s impacted the northern part of the neighborhood, East End was deeply affected by urban renewal in the 1960s and 1970s. As a result, the area surrounding Hopkins Chapel became increasingly developed for office buildings and commercial purposes. Hopkins Chapel helped anchor the vibrant East End community in the twentieth century and served as an important component of the community's identity, even as its physical connection has waned due to intervening development and increasingly commercial construction.

Hopkins Chapel African Methodist Episcopal Zion Church, 1910-1911 Contributing building

Hopkins Chapel A.M.E. Zion Church occupies an open 0.65-acre corner lot on the eastern edge of downtown Asheville. The Gothic Revival style church stands to the southeast of the intersection of College Place and Town Mountain Road (formerly College Street and Pine Street, respectively). The church lot, which is primarily grass, slopes away to the south and west from the sidewalk along College Place, revealing basement levels for both the church and parsonage located on the site. An unpaved gravel drive passes on the east side of the sanctuary and wraps around the south end of the building where it connects to a paved driveway at the rear of the parsonage. Two deciduous trees flank the concrete walkway leading to the parsonage.

Built in 1910 to replace an earlier church building, the gable-front brick sanctuary rises from an ashlar stone foundation and is capped by an asphalt shingle roof. The exterior brick is laid in five-to-one common bond with the header courses typically a little darker in color. The overhanging eaves have exposed rafter tails. The asymmetrical three-bay façade features Gothic-arch entrances, a central stained-glass window, a two-story polygonal corner bay, and a pyramidal-roof, three-stage square corner tower. The three entrances are reached by concrete steps with metal railings that rise to a concrete slab stoop attached to the façade at each

entrance. A wooden handicap-accessible ramp with wooden railings has been added northeast of the sanctuary, and the ramp attaches to the concrete stoop in front of the east entrance. A cornerstone, located at base of the northwest tower, is inscribed with the date of organization, 1868, and the date that the "A.M.E.Z. Church" was rebuilt, 1910.

The center bay of the asymmetrical façade features the main entry doors, large stained-glass window, and gabled parapet of the main roof. The double-leaf solid wood entry doors are framed by a Gothic-arch opening with recessed header-course brick surrounds, a rowlock and soldier-course arch, corbelled brick hood, and a stained-glass transom. The entrance bay projects one brick course and is outlined with sloped shoulders and corbelled brackets supporting a peaked stone coping. Two small window openings flank the entrance, and the fixed-sash stained-glass windows have stone sills, brick triangular arch lintels, and molded wood frames. The central stained-glass window rests on a stone sill set within the brick belt course that spans the façade and corner towers. Five courses of rowlock brick form the arch above the traceried window and a corbelled sixth course functions as brick window hood. Three vertical slots in the upper gable end hold louvered vents and are capped by stacked stone blocks for lintels. The stone coping of the parapet terminates in a small stone finial.

The front face of the bell tower at the northwest corner of the church forms part of the façade and contains one of the three entrances at its base. The double-leaf solid wood entry doors are framed by a Gothic-arch opening with recessed header-course brick surrounds, a rowlock and soldier-course arch, corbelled brick hood, and a stained-glass transom. Each corner of the tower displays two-stage angled buttresses with brick shoulders and caps. The thicker base of the buttresses decreases above the brick belt course between the first and second stories of the narthex. A single window on the second story of the tower has a molded wood frame, stained glass, and Gothic-arch opening formed by three courses of rowlock brick. The buttresses terminate just below the corbelled belt course at the base of the tower's upper stage, which is capped by a pyramidal roof with flared eaves, exposed rafter tails, vented triangular dormers, and a decorative metal finial. Each face of the tower's upper stage has three window openings with replacement clear glass panes, stone sills, and Gothic-arch openings formed by two courses of rowlock brick. The tower's stained-glass windows, which were removed during rehabilitation work around 2000, are stored in the basement of the parsonage.

The front face of the two-story tower at the northeast corner of the church forms part of the façade and contains one of the three entrances at its base. The double-leaf solid wood entry doors are framed by a Gothic-arch opening with recessed header-course brick surrounds, a rowlock and soldier-course arch, corbelled brick hood, and a stained-glass transom. The polygonal tower is capped by a hip roof extending from the east slope of the main gable roof and has open, overhanging eaves with exposed rafter tails. Each corner of the tower has an angled buttress and expert tumbling work on the brick shoulders and caps. A pair of windows on the upper story of the tower have stone sills set within the corbelled brick string course, double-hung wood sash, and stained glass.

The side elevations are subdivided by brick buttresses with brick shoulders, which frame the five main bays of the sanctuary with the towers forming an additional bay at the north end of the building and another bay created by the apse at the south end. The two side elevations are relatively similar to each other with a dominant center bay formed by a cross-gable roof, large tripartite stained-glass window, and three basement-level windows beneath a stone lintel. The parapet of the cross gable has a stone coping and decorative finial at its peak. The Gothic-arch central window rests on a stone sill, and the arch is formed by a single rowlock and single soldier course outlined by a corbelled rowlock course of brick. The narrow lancet-arch windows flanking the center bay contain stained glass and have stone sills and arches formed by four courses of rowlock brick. All of the stained-glass windows illuminating the sanctuary have been covered with protective translucent material. At the basement level, the windows have stone lintels and sills and consist of three-over-three double-hung wood sash with diamond panes across the top of the upper sash. On the east elevation, a replacement single-leaf door in the basement of the south bay (excluding the apse) opens into the fellowship hall on the lower level of the church. The west face of the bell tower at the northwest corner displays a lancet-arch window on the first story with three wooden tracery openings containing stained glass. The small window has a stone sill and brick arch composed of four rowlock courses. On the second story, a narrow lancet-arch window with wooden sash has stained glass, a stone sill, and a brick arch composed of three rowlock courses. The belfry displays three lancet-arch openings with stone sills and replacement sash installed in the early 2000s. The east elevation of the sanctuary typically compliments the west elevation except for the tower at the northeast corner of the building. The east tower, polygonal in shape and capped by a hip roof, rises only two stories and contains stairs to the balcony. Brick angled buttresses project from the corner of the tower's three main faces, and each side exhibits a small lancet-arch window. The windows have stone sills set within the corbelled brick string course, double-hung wood sash, and stained glass. The windows are partially shaded by the overhanging eaves of the hip roof.

The rear elevation of the church is dominated by the brick expanse of a one-story apse projecting from the rear gable-end wall of the sanctuary. The apse, which features a blind polygonal bay at its center, rises from the stone foundation and is capped by a gable roof with a hip over the polygonal bay. Gabled dormers rise on both sides of the gable roof and contain wooden fixed-sash windows with crisscrossed muntins. Square window openings on the east and west side elevations of the apse have molded frames and stone sills but have been filled with plywood and projecting metal vents A single double-hung wood-sash window with a stone lintel and sill appears on the basement level of both the east and west elevations. Three similar double-hung wood-sash windows with stone lintels and sills are located at the basement level on each of the three sides of the center polygonal bay. Narrow single-leaf doorways, which are topped by stone lintels and now boarded up, are located in the rear wall of the foundation flanking the polygonal bay.

The interior of the sanctuary is entered through a narthex spanning the full width of the façade with stairs to the balcony located in the two towers at either end of the space. The narthex has a wood floor, which is partially carpeted, plaster walls and ceiling, tall baseboard

moldings, and flat board surrounds on the door and window openings. Two sets of double-leaf wooden doors open into the sanctuary from the narthex. The doors are composed of a large single light above a single panel, and the two doorways flank a central window consisting of five, fixed-sash single lights. The flat surrounds of the window and door openings have a top molding that visually links the three openings. The stair in the west tower consists of three runs along the perimeter walls that rise to the second story, while the stair in the east tower curves at it rises through the polygonal bay. The stairs are finished with square newels, molded wooden handrails, and turned balusters.

The interior of the sanctuary is arranged with two aisles, curved wooden pews, and a soaring ceiling with exposed wooden trusses. Entering from the vestibule at the rear of the sanctuary, the last three rows of pews are located beneath the sloping floor of the balcony above, which is supported by two wooden posts located adjacent to the aisles. An enclosed stair to the fellowship hall in the basement has been added in the area beneath the balcony on the east side of the sanctuary. The interior is finished with a beaded board ceiling, plaster walls, paneled wainscoting, and wood floors, although carpet has been added along the aisles and in the chancel area. Wooden pilasters along the side walls support the scissor trusses carrying the roof, as well as the curved braces and ribs visible below the finished ceiling. The octagonal chancel is raised two steps above the sanctuary floor with a wooden altar rail bordering the lower step. A large round-arch opening behind the chancel opens into the apse, which contains the choir area and organ chamber. A restroom has been added on the east side of the apse, while the choir room and stairs to the fellowship hall are located on the west side of the apse. The organ's pipes rise above a wall of paneled openings with two engaged wooden columns with basket capitals. The polygonal ceiling of the apse, which is visible above the organ pipes, is finished with beaded boards.

The balcony located at the north end, or rear, of the sanctuary consists of three sections of wooden pews corresponding to the sections of the main floor. The center section contains a few additional rows as it extends into a space created by a large round-arch opening that mirrors the opening in the apse and framing the stained-glass window on the building's façade. The balcony is accessed from the stairs in the two corner towers, which open onto landings and segmental-arch openings that enter the upper-level space. A solid balustrade of paneled wood serves as the face of the balcony. Two single-leaf doors flanking the central window provide access to storage areas and mechanical equipment.

The fellowship hall located beneath the sanctuary is plainly finished with linoleum tile floors, sheetrock walls, and a dropped acoustical tile ceiling. Two rows of support posts have been encased with sheetrock. A carpeted ramp allows access from the exterior door located in the southwest corner; the space is accessed internally by stairs in the northeast corner and in apse at the south end of the building. Restrooms and an administrative office are located at the south end of the fellowship hall, while a large kitchen with two serving windows is located at the north end of the space. A short hallway along the west side of the kitchen provides access to the pastor's office and a classroom on the west side of the building and terminates in a basement area beneath the entrance vestibule at the north end of the building. The basement

storage areas contain mechanical equipment and displays the exposed rock walls of the foundation.

Parsonage, 1956 **Contributing building**

Standing immediately west of the sanctuary, the parsonage is a one-and-a-half-story brick veneer house resting on a full basement that is exposed on the south and west sides due to the sloping nature of the site. The compact dwelling faces north onto College Place and is approached by a concrete walkway leading from the public sidewalk. The façade is arranged with a central round-arch entry flanked by an exterior brick chimney to the east and a projecting front-gable wing to the west. An asphalt-shingle side-gable roof caps the house, and a concrete terrace lies in front of the house from the entry stoop to the east end of the façade. The windows are typically two-over-two double-hung wood sash with horizontal muntins.

The front entrance consists of a single-leaf wooden door with a three-light viewing window. The door frame is composed of stacked buff-colored brick with a double row of header brick forming the round arch. A wide, slab chimney rises against the front elevation on the east side of the entry and a single two-over-two window is located at the east end of the façade. The projecting wing on the west side of the entry contains a group of three two-over-two windows with a brick header-course sill. The front gable end is finished with stucco and decorative vertical wood battens. A two-over-two window in the gable end is surmounted by wavy-edge wood siding in the gable peak. A narrow frieze band on the front wing and above the window by the chimney is covered with vinyl siding.

The east elevation facing the church is relatively plain with brick veneer covering the first story and vinyl siding covering the gable end and frieze band above. A group of three two-over-two windows illuminates the large living room at the front of the house, and a single two-over-two window is located to the south of the larger group. Two single double-hung windows are located in the upper gable end, and a wooden louvered vent is positioned in the gable peak.

The rear (south) elevation reads as three stories with the exposed basement and large shed dormer on the rear of the house. A single garage bay in the basement is accessed through a replacement metal overhead door. A replacement single-leaf entry door is located at the center of the elevation, and a four-light metal-frame window pierces the wall on the east side of the entry door. The main level contains three, evenly spaced single windows, and the smaller center window lights a bathroom on the interior. The exterior of the shed dormer is clad with vinyl siding and has three window openings, including two singles and a pair of windows at the east end.

The west elevation, which overlooks downtown Asheville, is notable for a secondary entrance, attached shed-roof entry porch, and exterior brick stairs and concrete stoop. A two-light metal-frame window to the basement is evident on the north end of the elevation. On the main level, single full-size windows flank the central entry door and a smaller two-over-two kitchen window on the north side of the entrance. The single-leaf glazed-and-paneled wooden

door is sheltered by the attached shed roof, which is carried on thin metal posts. The raised concrete slab floor rests on a tall brick base and accessed by brick steps rising against the exterior wall from the south. The metal porch railings have alternating straight and wavy spindles. Like the east elevation, the gable end is clad with vinyl siding, contains two double-hung windows, and displays a wooden louvered vent in the gable peak.

The interior is organized around a large front living room accessed through the front entry. The living room extends to the east end of the house, while a dining room fills the projecting front wing. A short, central hallway off the living room accesses a small kitchen to the west, a door to the basement, and two bedrooms and a central bathroom along the rear of the house. The interior is generally finished with wood floors, varnished wooden baseboards and door frame moldings, and varnished wooden doors. The kitchen has vinyl flooring and original varnished wooden cabinets. The living room fireplace is brick with a simple wooden mantel shelf and ceramic tile hearth. A single-leaf door in the southeast corner of the room opens onto an enclosed stair to the upper story. The open landing at the center of the house provides access to a narrow room along the front of the house, as well as two bedrooms and a central bathroom located under the shed dormer at the rear.

Statement of Integrity

Hopkins Chapel A.M.E. Zion Church generally retains a high degree of integrity of location, setting, design, materials, workmanship, feeling, and association. Built on this site in 1910, the Gothic Revival-style church building displays original brick work, fenestration, corner towers, and side buttresses with few exterior alterations. The church occupies a corner lot on the edge of downtown where the congregation has met since the late nineteenth century. Trustees for the church acquired the property in 1868 and built its first sanctuary on the site.

Material changes and interior alterations necessitated by the building's age diminish its integrity of design, materials, and workmanship to a limited degree. A substantial rehabilitation project that took place in the late 1990s and early 2000s resulted in repairs to the roof structure, the visible addition of the wooden handicap-accessible ramp on the exterior, and removal of the stained-glass windows from the upper level of the bell tower. The original windows, however, are stored in the basement of the parsonage. The majority of interior alterations are confined to the basement fellowship hall, kitchen, and offices. The addition of a restroom in the apse and a stair at the rear of the sanctuary are unobtrusive alterations to the original floor plan. Otherwise, the overall form, massing, and design of the church as originally executed remains largely intact. Hopkins Chapel A.M.E. Zion Church survives as an excellent example of a Gothic Revival style church building designed by Richard Sharp Smith, built by master brick mason James Vester Miller, and associated with the earliest A.M.E. Zion congregation in Asheville.

Statement of archaeological potential

The State Historic Preservation Office requested a statement of archaeological potential from the North Carolina Office of State Archaeology (OSA). Following a review of the nomination and supporting documentation by Dylan J. Clark, Deputy State Archaeologist. Dr. Clark issued the following statement regarding the property's potential for archaeological significance: "No archaeological sites have been recorded previously at this location, and while material culture associated with the pre-1910 occupation and 1910-74 period of significance of the property may exist below the structure and the surrounding impervious surfaces, it is unlikely that the archaeological context remains intact due to disturbance from subsequent construction. As a result, I do not expect that intact archaeological resources associated with the period of significance can contribute additional information relevant to the property's history would be present. Therefore, I do not recommend a statement of archaeological potential for this property.

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.
- [x] 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.)

- [x] 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

Areas of Significance
(Enter categories from instructions.)
Ethnic Heritage: African American
Religion
Architecture

Period of Significance
1910 - 1974

Significant Dates
1910
1956

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Smith & Carrier, architects
Miller, James Vester - builder

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.)

Hopkins Chapel A.M.E. Zion Church is locally significant under National Register Criteria A and C as an important African Methodist Episcopal (A.M.E.) Zion congregation in Asheville following the Civil War and an excellent example of Gothic Revival church architecture designed by renowned architect Richard Sharp Smith and built by master brick mason James Vester Miller. Free Black congregants from Asheville's Central Methodist Church, dissatisfied with their treatment by white members of that church staged a protest march through Asheville and began worshipping independently at a brush arbor in the East End section of town and formally organized in 1868. Led by Rev. Thomas A. Hopkins, the new church grew in size and influence within the city and nurtured generations of activist members who exerted influence in a number of arenas. After steady deterioration of the church's second sanctuary, erected in 1883, construction of an exquisite new Gothic Revival sanctuary began in 1910 and was completed in 1911. The richly detailed brick building features an asymmetrical façade with towers of unequal height flanking a center gable front and three Gothic-arch entrances. Layered brickwork, buttresses, Gothic accents, and large stained-glass windows distinguish the exterior. Hopkins Chapel A.M.E. Zion Church is one of best and most intact examples of an African Methodist Episcopal Zion church building in Asheville.

The period of significance for Hopkins Chapel begins in 1910, when construction of the present church building began, and ends in 1974 with the departure of Rev. J. David Armstrong, whose leadership and community service fully embodied the congregation's long-held commitment to cooperation, dignity, and respect. Hopkins Chapel A.M.E. Zion Church meets Criteria Consideration A for religious properties because it derives its primary significance from its architecture and its important historical associations with the A.M.E. Zion Church and African American ethnic heritage in Asheville.

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

Architectural Context

Although it is one of a small number of historic African Methodist Episcopal Zion churches in Asheville, Hopkins Chapel A.M.E. Zion Church survives along with numerous brick churches built in the 1910s and 1920s as the city experienced unprecedented growth and development. Architect Richard Sharp Smith designed the Hopkins Chapel sanctuary in the Gothic Revival style, which grew in popularity for use on religious, educational, and civic buildings following the Civil War after rising to prominence in the mid-nineteenth century

primarily as a residential style. The Gothic Revival style evolved from residential use and was frequently adapted for religious structures in the late nineteenth and early twentieth centuries, as social changes kindled diverse denominations and increasingly separate Black and white congregations. The widespread acceptance of Gothic Revival in religious architecture inspired varying interpretations of its stylistic elements, such that "a pointed arch, a triangular headed door or window, a tower—became standard indicators of a church."[1]

Architect Richard Sharp Smith (1852-1924), who was born and professionally trained in England, supervised construction of Biltmore House and other buildings on George Vanderbilt's palatial estate for the firm of nationally renowned architect Richard Morris Hunt in the 1880s and early 1890s. Following the completion of Biltmore in 1895, Smith left Hunt's firm and established his own practice in Asheville, quickly becoming one of the most prominent and prolific architects in the region. Within the first five years of his practice, from 1896 to 1901, Smith completed more than 60 commissions, including designs for, or supported by, George Vanderbilt. Smith teamed with Albert Heath Carrier in 1906 to form a large regional practice, and the Smith & Carrier firm was responsible for more than 700 commissions throughout the region until Smith's death in 1924.[2]

In his architectural practice, Smith, both individually and in partnership with Carrier, designed a variety of building types from major public buildings to domestic additions and outbuildings and worked in a wide range of styles. In the period from 1900 to 1920, Smith was responsible for many of the major structures in downtown Asheville and helped to define the visual character of the city in his time. Drawing from his experience working at Biltmore, Smith was the man most responsible for introducing and popularizing English architectural models in Asheville, and his residential work often employs his distinctive individual style—an amalgamation drawn from the vocabulary of materials used at Biltmore, English cottage forms, and elements of popular early twentieth century styles such as the Shingle, Craftsman, and Tudor Revival.[3] Smith's church designs, including St. Mary's Episcopal Church on Charlotte Street, additions to First Presbyterian Church on Church Street, and Grace Episcopal Church on Merrimon Avenue, often favored popular Gothic Revival idioms.

To realize Smith's elegant design for Hopkins Chapel, the congregation turned to James Vester Miller (1860-1940), one of the city's best builders and brick masons. Miller's formerly enslaved mother, Louisa, moved her family from Rutherfordton to Asheville after emancipation

[1] Catherine W. Bishir, *North Carolina Architecture* (Chapel Hill, NC: University of North Carolina Press, 1991), 310-313.

[2] See Samuel J. Fisher's catalog of Richard Sharp Smith's designs in *My Sketch Book* (Asheville, NC: Samuel J. Fisher, 1901); 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), 8-13; Douglas Swaim, *Cabins & Castles: the History and Architecture of Buncombe County, North Carolina* (Asheville: City of Asheville, County of Buncombe, and North Carolina Division of Archives and History, 1981), 82-83.

[3] Best, et al, *An Architect and His Times*, 8-9; David R. Black, *Historic Architectural Resources of Downtown Asheville, North Carolina* (Asheville, NC: City of Asheville and North Carolina Department of Cultural Resources, Division of Archives & History, 1979), 9-10, 23-24.

and settled in the East End neighborhood. Forgoing school, Miller hung around construction sites before taking a job at a brickyard in Fletcher and becoming a skilled bricklayer. He formed a construction company with his sons Johnnie, Thomas, and James. Miller built many of the finest churches for African American congregations and was credited with work as a brick mason on the construction of the Young Men's Institute (NR, 1977), a community building designed by Richard Sharp Smith in 1892 to serve as a social and educational center for Blacks in Asheville. George Vanderbilt financially supported construction of the handsome two-story pebbledash and red brick building at the corner of Eagle and Market streets in the heart of the Black business district.[4] In addition to the numerous buildings for Asheville's Black community, Miller won the contract for a new Municipal Building in 1925 to house the city's police and fire departments and worked on a number of projects for the Coxe family. Miller eventually built a 12-room house for his family just west of town in Emma and developed a rural community around their home and the Violet Hill Cemetery, a burial ground for Blacks.[5]

Beginning in 1910, the Smith & Carrier firm designed a handsome Gothic Revival brick church to be constructed by James V. Miller.[6] Work started in the summer of 1910 and was completed in May 1911. Hopkins Chapel features a boldly asymmetrical façade with three Gothic-arched entrances for the central gable-front façade and flanking towers of unequal height. The church is richly detailed with skillful brickwork, Gothic accents, and traceried windows on the façade and transepts. Upon completion, *The Asheville Citizen* proclaimed the church building as "one of the finest in the state," and Miller in particular received praise for the quality of the construction work.[7]

The design and construction of Hopkins Chapel came during a period of tremendous growth in Asheville. At the end of the nineteenth century, 25 churches were listed in city directories: 16 for white congregations and nine for Black congregations. At the time, Hopkins Chapel served the only A.M.E. Zion congregation in the city.[8] In 1911, when Hopkins Chapel's new sanctuary opened, the number of Black churches had increased to 15.[9] By the end of the

[4] Catherine W. Bishir, Betty Betz, and Johnnie Baxter, "Young Men's Institute" National Register of Historic Places Nomination Form, North Carolina Division of Archives and History, Raleigh, NC, 1977.

[5] "Colored Race Prospers in Asheville as the Result of Attitude of White Citizens," *The Asheville Citizen*, December 3, 1922, 3; Henry Robinson, "Blacks Prominent in City's History," *Asheville Citizen-Times*, December 16, 1983; Darin Waters, "Life Beneath the Veneer: The Black Community in Asheville, North Carolina from 1792-1900" (Ph.D. Dissertation, University of North Carolina at Chapel Hill, 2012), 81-82; Edward Arnaudin, "Walk of Fame," *Mountain Xpress*, June 9-15, 2021, 8.

[6] "Our History," Hopkins Chapel A.M.E. Zion Church website, https://hopkinschapelamezion.org/our-history/ (accessed October 16, 2022); Henry Robinson, "Hopkins Chapel Has Distinguished History," *The Asheville Times*, September 21, 1968, 3; 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), 276.

[7] "Hopkins Chapel Completed," *The Asheville Citizen*, May 7, 1911, 7.

[8] J. S. McIlwaine, ed., *Asheville City Directory for 1896-1897, Vol. 1* (Atlanta, GA: The Franklin Printing and Publishing Co., 1896), 80-83.

[9] Ernest H. Miller, ed., *Asheville, North Carolina City Directory 1912* (Asheville, NC: Piedmont Directory Co., 1911), 483-484.

1920s, the number of Black churches grew to 34, including seven for A.M.E. Zion congregations.[10] Although Smith and Miller worked together on a number of projects from the 1890s through the 1920s, Hopkins Chapel remains one their finest collaborations and one of the finest church buildings in Asheville. Miller worked on other buildings designed by Smith, or the firm of Smith & Carrier after 1906, including the ca. 1900 Medical Building on College Street, the striking Scottish Rite Cathedral and Masonic Temple built in 1913, and the Haywood Street Methodist Church built in 1917.[11]

Richard Sharp Smith designed a compact Gothic Revival chapel for St. Mary's Episcopal Church (NR, 1994) on Charlotte Street, where Smith served on the vestry. The gable-front building of red brick with stone trim was intended to serve as a lady's chapel for a larger church facility that was never constructed. Reverend Charles M. Hall organized the congregation as an Anglo-Catholic parish, and Smith drew on English parish churches for design inspiration. The building has a cruciform plan, gabled entrance porch on the south elevation, lancet arch window and door openings, and statues of Jesus and Mary set within niches on the exterior. John O'Neil served as contractor for church, which opened for Christmas services in 1914.[12]

One of the best examples of a Gothic Revival church building in Asheville is the brick sanctuary of St. Matthias Episcopal Church (NR, 1979), completed for its Black congregation in 1897 in the city's East End neighborhood. Rev. Jarvis Buxton organized a congregation of freed slaves immediately following the Civil War, which began as Freedmen's Chapel, an off-shoot of Trinity Parish. The church changed its name when construction on a new building began in 1894 to house its growing membership. James V. Miller's new construction company, Miller Construction, erected the handsome brick building. The cruciform-plan sanctuary has a gable-roof nave, lancet arch windows, and buttresses on the side elevations. The façade displays a lancet arch entry door surmounted by a tracery rose window and flanked by lancet arch windows. The windows are enlivened with brick hoods, while the doorway is framed by stone blocks. The interior is notable for its richly carved, dark stained woodwork, which is among the finest in the city.[13]

Another East End congregation, originally known as Levy's Chapel, organized in 1887 and met first in an abandoned streetcar barn on South Main Street before relocating to Hildebrand Street. The congregation joined the African Methodist Episcopal (A.M.E.) denomination in 1889 as St. James A.M.E. Church. The present Gothic Revival style brick

[10] Ernest H. Miller, ed., *Miller's Asheville, North Carolina City Directory 1929* (Asheville, NC: The Miller Press, 1929), 1061-1062.

[11] "Background," James Vester Miller Historic Walking Trail, Asheville, NC, https://jamesvestermiller.com/index.php/background/, accessed February 9, 2024; Black, *Downtown Asheville*, 40-51.

[12] "First Services Held in St. Mary's Church," *The Asheville Citizen*, December 26, 1914, 2; Bishir, et al, *A Guide*, 281.

[13] Bishir, et al, *A Guide*, 276; Michael Southern and Jim Sumner, "St. Matthias Episcopal Church" National Register of Historic Places Nomination Form, North Carolina Division of Archives and History, Raleigh, NC, 1979.

sanctuary was constructed in 1930 by James V. Miller with decorative brick banding and corbelling, Gothic arch windows, and two crenellated towers flanking the recessed entrance bay. The exterior walls feature richly textured and intricately executed brick work.[14]

Miller's firm constructed the imposing Victorian Gothic-style building of Mt. Zion Missionary Baptist Church at 47 Eagle Street in 1919. Founded in 1880 by Rev. Robert P. Rumley, the congregation first met in a building on the west side of downtown before new minister Rev. J. R. Nelson moved the church into the heart of the African American commercial district. The massive brick building rises two-and-a-half stories from a stone foundation and features three square corner towers with ornamental sheet-metal finials, large art glass windows in the façade and transepts, and a tin shingle roof.[15]

Shiloh A.M.E. Zion Church (NR, 2022) is a well-preserved example of a modest gable-front brick sanctuary influenced by the Gothic Revival style. The façade exhibits large central windows and a prominent corner bell tower capped by a tall pyramidal roof. The church is entered through the tower and retains its original form, massing, windows, and brick pilasters with cast-concrete accents. The interior of the sanctuary has an aisled nave, wooden pews, wood floors, and simple moldings. Built in 1928, the building materials and method of construction are typical for the time, and the church remains home to one of the oldest African Methodist Episcopal Zion congregations in Asheville.[16]

St. John 'A' Baptist Church (NR, 2021), built in 1929, is a modest one-story front-gable Gothic Revival style brick building with square towers at the corners of the façade. Located at 20 Dalton Street in the Kenilworth neighborhood, the Black congregation organized in 1914 and erected their sanctuary in the South Asheville community, adjoining the oldest public burying ground for Blacks in Asheville. Resting on a full basement, the sanctuary is four bays deep on the side elevations with a one-bay gable-roof extension, clad in brick, constructed at the rear in the 1950s. The building, which was originally entered through the south tower, was remodeled in the early 2000s with a new central entrance, updated vestibule with restrooms on the lower level of the two towers, and a dropped acoustical tile ceiling. The acoustical tile ceiling hides the original roof structure above, which was previously open to view.[17]

Hopkins Chapel A.M.E. Zion Church remains one of the most intact examples of the denomination's buildings from the early twentieth century in Asheville. The sanctuary is an excellent example of Gothic Revival church architecture and representative of the high-quality work of both Richard Sharp Smith and James Vester Miller. Hopkins Chapel retains a high

[14] Johnnie N. Grant, "Historic African American Churches and Affiliates – Asheville, N.C.," *The Urban News*, September 12, 2015, https://theurbannews.com/our-town/2015/historic-african-american-churches-and-affiliates-asheville-nc/comment-page-1/ (accessed November 16, 2020).

[15] Grant, "Historic African American Churches and Affiliates – Asheville, N.C.," *The Urban News*.

[16] Clay Griffith, "Shiloh A.M.E. Zion Church" National Register of Historic Places Nomination Form, Acme Preservation Services, Asheville, NC, 2021.

[17] Clay Griffith, "South Asheville Cemetery and St. John 'A' Baptist Church" National Register of Historic Places Nomination Form, Acme Preservation Services, Asheville, NC, 2020.

degree of integrity among comparable structures of A.M.E. Zion congregations, and its distinguished architectural expression resulted from the significant confluence of talents afforded by the architect, the builder, and the congregation.

Historical Background and Religion Context

Hopkins Chapel A.M.E. Zion Church is significant for its role in African American history in Asheville and for its important associations with the A.M.E. Zion Church. While aspects of this significance predate the extant building, many of the important points of association occurred during the building's lifetime and the building itself is a product of that earlier historic significance. The African American presence in western North Carolina is believed to trace back to enslaved Africans traveling with Spanish expeditions through the region in the 1500s. A small number of those first Africans escaped the Spanish and dispersed through the region with Native American peoples.[18] More substantial numbers of African Americans arrived in western North Carolina with the first white settlers to the area. Samuel Davidson, his twin brother William, sister Rachel, other relatives, and associates, along with individuals they enslaved established the first white settlement west of the Blue Ridge in 1784. Like the Davidsons, subsequent white families brought enslaved people of African descent with them to the region.[19]

The Emancipation Proclamation issued by President Abraham Lincoln in 1863 freed enslaved people throughout the South, but the practical effects of the president's order were slow to reach western North Carolina. Emancipation of a large sector of Asheville's labor force resulted in shifting social and economic dynamics, although wealthy white families were eager to retain the hierarchical structure that had favored them for so long. Many freed individuals separated from their enslavers and left region altogether, while others moved into Asheville from the surrounding areas seeking greater employment opportunities.[20] The newly freed Blacks that remained in the city purchased land and began carving out a modest yet independent existence.

Following emancipation, African Americans comprised roughly 40 percent of Asheville's population and pursued employment opportunities in the city's tourism and resort industries as cooks, waiters, chambermaids, drivers, and gardeners.[21] Others worked as domestics for

[18] Theda Perdue, "Red and Black in the Southern Appalachians," *Southern Exposure*, Vol. 12 (November-December 1984), 56; Milton Ready, *The Tar Heel State: A History of North Carolina* (Columbia, SC: University of South Carolina Press, 2005), 70.

[19] Portions of the historical background and context statements have been adapted from similar discussions prepared by the author for Acme Preservation Services, LLC, "Asheville African American Heritage Resource Survey," City of Asheville Planning & Urban Design Department, Asheville, NC, August 2022.

[20] Waters, "Life Beneath the Veneer," 42-49, 56-59.

[21] Of Asheville's 1,400 residents in 1870, 829 were identified as white and 571 as colored. Levi Branson, ed., *The North Carolina Business Directory* (Raleigh, NC: L. Branson, 1872), 39; Waters, "Life Beneath the Veneer," 58-59.

wealthy families, and some opened their own businesses. In Asheville, the first settlements of free African Americans tended to occur around the margins of town, growing out of areas where enslaved laborers were quartered in the antebellum period and where they were employed. The prominent East End neighborhood, which emerged as the center of African American life in Asheville around the turn of the twentieth century, appears to have grown from the community of 78 individuals formerly enslaved by James W. Patton, who had profited from their labor at the Eagle Hotel, which he owned and operated.[22]

The East End neighborhood, tucked to the east and southeast of downtown's central public square, was the heart and soul of African American life in Asheville from the late nineteenth through the mid-twentieth century. Originally centered on Valley Street and an area known as "The Block" at the intersection of Eagle and Market streets, the East End neighborhood expanded organically from its early center onto the sides of Beaucatcher Mountain. Beginning in the late 1800s, the East End neighborhood developed with a wide variety of African American businesses, churches, schools, and other institutions. The many wood-frame churches erected after the Civil War were later replaced by solid brick churches.

Historian Henry Louis Gates Jr. has described the Black church as a "cultural cauldron that Black people created to combat a system designed in every way to crush their spirit."[23] The Black church, encompassing a wide spectrum of faiths and denominations, evolved from the religion of slave owners into a subversive system of belief that allowed African Americans to endure unspeakable injustices. Born in the period of slavery, Black congregations typically adapted the traditional Christian teachings imparted from white slave owners, which were meant to encourage submissiveness and subservience among their enslaved people, and added elements of African spirituality to create resonant forms of worship and expression. Although unintended by the oppressors who tried to convert them, enslaved Africans found comfort in, and connection to, the persecution and salvation of Jesus Christ and the promise of redemption afforded to Christian believers.[24]

Enslaved African Americans typically practiced their religion surreptitiously, at night or in a secluded brush arbor, away from the watchful eyes of whites. Having been denied the opportunity to learn to read and write, the messages of the Bible were memorized and retold or voiced in song. In the period following emancipation, African Americans quickly began splitting from white congregations to establish their own churches. The creation of independent churches instilled, perhaps more than anything, a sense of freedom among the Black population. The church became not only a house of worship but also a place of refuge separate from whites, and this separation allowed churches to encompass the full expression of Black life and culture. Black churches nurtured oratory, dance, and poetry. They endorsed

[22] Henry Robinson, "The Patton Family," *Crossroads* (Summer-Fall 2010), 6; Sarah Judson, "'I Am A Nasty Branch Kid': A Woman's Memories of Place in the Era of Asheville's Urban Renewal," *The North Carolina Historical Review* 91, no. 3 (2014), 333.

[23] Henry Louis Gates Jr., *The Black Church* (New York: Penguin Press, 2021), xxiii.

[24] Gates, *The Black Church*, xx-xxiii and 32-36.

teaching and learning. They were a place of affirmation and welcome, community centers, and engines of social transformation. For Black people, the church fostered "the hope for a better today and a much better tomorrow."[25]

The creation of new Black churches in Asheville after the Civil War reflected a trend occurring across the South as newly freed African Americans formed their own congregations and independent churches. Among the fastest growing denominations were the African Methodist Episcopal (A.M.E.) and African Methodist Episcopal Zion (A.M.E. Zion), which had been founded in the late eighteenth century not on theological differences with the Methodist church, but on racial differences. Both the A.M.E. and A.M.E. Zion churches were organized with "African" in their name to honor the African descent and heritage of its members. Richard Allen and Absalom Jones founded the A.M.E. church in Philadelphia in the face of ongoing discrimination by white Methodists. In the same period Peter Williams and other Black members left the John Street Methodist Church in New York City after facing similar discrimination and restriction of their religious privileges. Most notably, the Methodist Church gave Black preachers few opportunities to preach, even to other Black congregants and never to whites. Black parishioners from the John Street Church formed an independent African Chapel in 1796, which evolved into a Black Methodist church in 1801 and the A.M.E. Zion Church in 1821. James Varick became the first ordained bishop of the A.M.E. Zion Church in 1822.[26]

The A.M.E. Zion Church remained a primarily northern institution in the years before the Civil War. It became known as the "freedom church" for its anti-slavery views, framing arguments for freedom and equality in the teachings and language of scripture and counted Harriett Tubman, Sojourner Truth, and Frederick Douglass among its members. Following emancipation, the church sent missionaries across the South to help organize churches and develop leaders among the newly freed Blacks. In December 1864, the North Carolina Conference was organized, the first to be created in a Confederate state. Nine subsequent conferences sprang from the fruitful beginnings established by the North Carolina Conference, including the Tennessee Conference, which was organized at Knoxville in October 1868. Among the conference founders was Thomas A. Hopkins, and the Tennessee Conference added 6,000 members in eastern Tennessee and western North Carolina over the next decade. Nationally, A.M.E. Zion membership increased fourfold between 1866 and 1868.[27]

[25] Gates, *The Black Church*, 1-4, 78.

[26] Gates, *The Black Church*, 46-50; John Jamison Moore, *History of the A.M.E. Zion Church in America* (York, PA: Teachers' Journal Office, 1884), 15-18.

[27] James Walker Hood, *One Hundred Years of the African Methodist Episcopal Zion Church* (New York: A.M.E. Zion Book Concern, 1895), 85-87 and 336-337; Wiley J. Williams, "African American Episcopal Church," NCpedia, 2006, https://www.ncpedia.org/religion/african-methodist-episcopal-zion-church, accessed February 19, 2024; David Henry Bradley, Sr., *A History of the A.M.E. Zion Church, Part 1, 1796-1872* (Nashville, TN: The Parthenon Press, 1956), 163.

Hopkins Chapel in Asheville began in 1868, after splitting from Central Methodist Church. The reason for the split, in addition to their ongoing treatment as second-class citizens within the church, stemmed from the white pastor's refusal to allow a visiting Black minister to preach to Black members of the congregation.[28] Tired of their treatment by white members at the church, Black worshippers brandished their newfound freedoms and staged a protest march, gathering in front of the church one Sunday and walking across town to the East End neighborhood where they worshipped in a brush arbor at the foot of Beaucatcher Mountain.[29] The congregation's public demonstration established its commitment to activism and social justice and set precedent for its role in Asheville's Black community.

The new congregation, led by Rev. Thomas A. Hopkins, affiliated with the fast-growing A.M.E. Zion denomination. Hopkins, who helped establish the A.M.E. Zion Church's Tennessee Conference in 1868 and oversaw the denomination's work in western North Carolina, was teaching in the Freedmen's School in Asheville in 1867.[30] Originally from South Carolina, Hopkins lived in Asheville with his wife Levina and, by 1870, they had welcomed an infant daughter, Mary.[31] The brush arbor proved to be inadequate for the new congregation, especially on cold or rainy days, and the trustees began searching for a site to build a church. The first trustees were Wesley Mills, Perry Miller, Tecumseh Twitty, Nelson Erwin, Willie Lewis, Mitchell Whitaker, and Julius Ragland. On January 25, 1868, the "Trustees and School committee of the Zion African Methodist Episcopal Church" purchased a one-and-a-half-acre lot for $200 from Thomas I. Lenoir (1807-1882).[32] Lenoir was a wealthy farmer in Haywood County and descendant of both Col. Thomas Lenoir of Fort Defiance in Caldwell County and Gen. William Lenoir, who led troops at the Battle of Kings Mountain during the Revolutionary War. Thomas Lenoir, with his agent Albert T. Summey, purchased six acres on the lower slopes of Beaucatcher Mountain in 1866 from the estate of James W. Patton. The six-acre tract was the only property Lenoir owned in Buncombe County. He sold one-fourth of the land to the church; one half to Mary Jane Lusk, wife of future Asheville mayor Virgil S. Lusk; and the remaining one-

[28] Church history records the name of the preacher as Rev. Tillery, but no evidence of a Black minister with that name could be identified. The recorded name is likely mistaken for Rev. William H. Hillery, an A.M.E. Zion preacher who helped organize the Tennessee Conference in 1868 and later served as a bishop in the 1870s. Moore, *History of the A.M.E. Zion Church*, 292-297.

[29] "Our History"; Henry Robinson, *The Asheville Times*, September 21, 1968, 3.

[30] "Roster of Teachers of Freedmen Schools, State of North Carolina – April 1867," in *National Archives Microfilm Publications: Records of the Assistant Commissioner for the State of North Carolina, Bureau of Refugees, Freedmen, and Abandoned Lands, 1865-1870*, M843, Roll 29 (Washington, DC: The National Archives, 1972), n.p.

[31] 1870 US Census, Buncombe County, North Carolina, Schedule 1 – Inhabitants in Asheville Township No. 9, p. 2, dwelling 8, family 8, Thomas Hopkins, https://www.ancestry.com/discoveryui-content/view/22791957:7163.

[32] Buncombe County Register of Deeds Book 35, page 423.

fourth to be held "in trust for the use and benefit of Patience Hicks, wife of Wesley Hicks, during her natural life."[33]

The congregation built a church on their property on College Street, so named for the Asheville Female College, which had been founded in the 1840s and stood a short distance to the west. The first church building was frame construction and covered with weatherboards. In 1883, it was noted that "the Methodists are now building a very neat edifice of brick, at a cost of $2,500, to replace the old church on College Street."[34] At the time, Rev. J. W. Wright served as pastor of the A.M.E. Zion Church, which was one of only three Black churches in Asheville along with Nazareth Baptist and the Freedman's Chapel (Episcopal) of Trinity Parish.[35]

In the 1890s, the church was led by Rev. Frederick M. Jacobs, who came to Asheville after filling an unexpired term in the East Tennessee Conference. During his first year, all the church's outstanding debts were repaid, and he oversaw the construction of a five-room parsonage next to the church. While assigned to Hopkins Chapel, Rev. Jacobs worked to establish a West Asheville Mission Church, even buying and paying for the new church lot with the assistance of Hopkins Chapel members. The highly credentialed Jacobs taught the primary grades of the school at Hopkins Chapel, and his students included William J. Walls, Pearl Crump Jordan, Sarah Murray, and Augusta Kearney.[36]

William Jacob Walls (1885-1975), who claimed Hopkins Chapel as his "home church," went on to become one of the most significant A.M.E. Zion Church leaders of the twentieth century.[37] Walls' family moved to Asheville from Rutherford County in 1887, and Walls began his education in kindergarten and primary school at Hopkins Chapel. He later attended the Allen Industrial Home School next door to the church. Walls began preaching at Hopkins Chapel in 1899, and at age 14 was ordained in ministry. He attended Livingstone College, where he graduated first in his class in 1908, and then completed a degree at Hood Theological Seminary a few years later. Walls served as a pastor in North Carolina and Kentucky before becoming editor of the *Star of Zion* in Charlotte between 1920 and 1924. In his long and distinguished career, Walls served as a senior bishop of the A.M.E. Zion Church from 1951 to 1968, vice-president of the National Association for the Advancement of Colored People (NAACP), and as chairman of the Trustees of Livingstone College. From 1964 to 1968, Walls was the presiding bishop over the Blue Ridge Conference, his home conference. After marrying Dorothy Jordan in

[33] Buncombe County Register of Deeds Book 61, page 540 and Book 35, page 557. Wesley and Patience Hicks were Black laborers with two sons. See 1870 US Census, Buncombe County, North Carolina, Schedule 1 – Inhabitants in Asheville Township No. 9, p. 17, dwelling 97, family 98, Wesley Hicks, https://www.ancestry.com/discoveryui-content/view/22790617:7163.

[34] J. P. Davison, *The Asheville City Directory and Gazetteer of Buncombe County for 1883-1884* (Richmond, VA: Baughman Brothers, 1883), 131.

[35] Davison, *Asheville City Directory*, 68.

[36] Hood, *One Hundred Years*, 351-352; "Our History."

[37] Julia Hall, ed., *The Hopkins Chapel African Methodist Episcopal Church Centennial Journal 1868-1968* (Asheville, NC: Hopkins Chapel A.M.E. Zion Church, 1968), 7.

1956, he founded Camp Dorothy Walls, an A.M.E. Zion Church retreat and conference center located near Black Mountain, North Carolina.[38]

It is unclear exactly when the church adopted the name Hopkins Chapel in honor of its first pastor, but the name begins to appear around the turn of the twentieth century. When Rev. W. B. Fenderson arrived in 1899, he was announced as "Hopkins Chapel's New Pastor."[39] In 1901, Rev. Fenderson helped raise over $1,000 to fund roof repairs at the church, and by 1902, when the senior bishop, Rt. Rev. J. W. Wood, preached at Hopkins Chapel, the church name seems to be well established.[40] The faulty roof appears to have caused significant problems for congregation. The church closed for several months in 1904 to replace the roof and chancel ceiling and windows. The congregation met for services at the Y.M.I during the repair work.[41]

According to the church's history, the sanctuary burned just a few years later in 1907, but no clear evidence of a fire destroying the building appears in local newspapers. All through 1909 and early 1910, *The Asheville Citizen* reported on regular services at Hopkins Chapel, the "A.M.E. Zion church, College street," and sermons by its pastor, Rev. J. W. Murray, in its weekly church notices.[42] In early May 1910, Hopkins Chapel hosted a week of guest speakers and visiting ministers including Rev. William I. Haven of the American Bible Society, but one month later, the church noted that it would hold services at the Y.M.I. Building.[43] The Smith and Carrier architectural firm prepared drawings for the new church dated June 1910, and on July 30, 1910, the local newspaper reported that a contract had been awarded to James Vester Miller "to rebuild Hopkin's Chapel" for the sum of $13,250.[44] The building committee consisted of Noah Murrough, W. T. Pegram, and E. McDowell. Following a ceremony for the laying of the cornerstone in September 1910, it was reported that work was moving along rapidly.[45] On May 7, 1911, a one paragraph article reported that the new church "had been completed and the building turned over to the officers."[46] Regardless of the reason—fire, deterioration, or the

[38] Grady L. E. Carroll, "Walls, William Jacob," NCpedia, January 1, 1994, https://www.ncpedia.org/biography/walls-william-jacob, accessed February 19, 2024; "Our History." Hopkins Chapel was for many years the largest AME Zion church in North Carolina west of Charlotte and the largest in the Blue Ridge Conference, which includes more than a dozen churches in western North Carolina and eastern Tennessee.

[39] "Hopkins Chapel's New Pastor," *Asheville Daily Citizen*, October 13, 1899, 1.

[40] "Hopkins Chapel," *Asheville Daily Citizen*, May 21, 1901, 2; "Senior Bishop A.M.E. Zion," *The Asheville Citizen*, March 12, 1902, 1.

[41] "Grand Re-Opening," *The Asheville Citizen*, November 15, 1904, 8.

[42] "In The City Churches," *The Asheville Citizen*, May 16, 1909, 17.

[43] "City News," *The Asheville Gazette News*, May 6, 1910, 6; "Preach at Zion Church," *The Asheville Citizen*, May 7, 1910, 2; "City News," *The Asheville Gazette News*, June 11, 1910, 8.

[44] "Contract Awarded," *The Asheville Citizen*, July 30, 1910, 8.

[45] "Lay Cornerstone of Hopkin's Chapel, *The Asheville Citizen*, September 26, 1910, 5.

[46] "Hopkins Chapel Completed," *The Asheville Citizen*, May 7, 1911, 7.

need for more room—the congregation replaced its old sanctuary on College Street in 1910-1911 with a fine new edifice that would serve for many years to come.

In the years that followed the completion of the new sanctuary, the church experienced steady growth. Worshippers often overflowed its 500-seat capacity.[47] The "Hopkins Message"—"a commitment to cooperation, dignity and respect"—became a hallmark for its ministers, including Rev. William J. Walls, the first of three Hopkins Chapel ministers to be elected bishop in the A.M.E. Zion Church.[48] Alabama-born Rev. Elijah L. Madison became bishop in 1936. Rev. Raymond L. Jones, who served as pastor at Hopkins Chapel during the Depression, was elected to the bishopric in 1948. Rev. Jones carried the "Hopkins Message" into the world as representative of the A.M.E. Zion Church in religious, racial, and social organizations at both the national and international level.[49]

Hopkins Chapel regularly hosted conventions and conferences for the A.M.E. Zion Church throughout the twentieth century. The first General Convention of the Sunday School Board and the first Quadrennial Christian Education Convention were held at the church in 1922.[50] Photographs taken at the 1943 Annual Conference show Bishop William J. Walls, Bishop Benjamin G. Shaw, pastor Rev. J. A. Babington-Johnson, Ernest B. McKissick Jr., Lucy Herring, and others posing in front of Hopkins Chapel.[51] The Blue Ridge Conference frequently held its annual meetings at the church, including the 1947 conference attended by approximately 700 individuals.[52]

In addition to serving the spiritual needs of its congregation, Hopkins Chapel has played a prominent role in Asheville's African American community through the twentieth century. Its membership has included religious leaders, educators, doctors, lawyers, and Civil Rights leaders and activists. Noah Murrough, one of the first Black undertakers in Asheville and an enterprising businessman, served as a trustee of the church. Member Dr. J. W. Walker was a prominent tuberculosis specialist. Second Lieutenant Robert C. Robinson, who graduated from Asheville public schools and attended Hopkins Chapel, became a Tuskegee airman, and took

[47] "Our History."

[48] Lenwood Davis, *The Black Heritage of Western North Carolina* (Asheville, NC: D. H. Ramsey Collection, 1983), 49-50.

[49] Davis, *Black Heritage*, 49-50; "Our History."

[50] William J. Walls, *The African Methodist Episcopal Zion Church: Reality of the Black Church* (Charlotte, NC: A.M.E. Zion Publishing House, 1974), 292 and 295.

[51] "Annual Conference, Hopkins Chapel AME Zion Church, May 1943," Elliott Lyman Fisher, photographer, *Heritage of Black Highlanders Collection*, D. H. Ramsey Library Special Collections, University of North Carolina Asheville 28804.

[52] "City Briefs," *The Asheville Citizen*, November 15, 1947, 8; "Hopkins Chapel to be Scene of A.M.E. Meeting," *The Asheville Times*, September 28, 1963, 2; "WNC Religious News," *The Asheville Times*, October 6, 1979, 10.

part in the bombing of Berlin in March 1945. Robinson's plane went missing over Italy on the return leg of the mission, and he was subsequently buried in Arlington National Cemetery.[53]

Asheville native Floyd McKissick (1922-1991), the first Black student to attend the University of North Carolina School of Law, grew up as a member of Hopkins Chapel. An incident at the hands of an Asheville police officer inspired McKissick's activism, which began as a teenager when he protested the city's refusal to allow popular actor and singer Paul Robeson to speak at the municipal auditorium in the 1930s. McKissick rose to prominence as a Civil Rights activist, lawyer, and national director of the Congress of Racial Equality (CORE). McKissick's maternal grandfather, Rev. David Elijah Thompson served as pastor of the church from 1917 to 1921, and his parents, Ernest and Magnolia McKissick, remained active members during their lifetimes.[54]

Hopkins Chapel nurtured the development of influential educators including Dr. W. J. Trent, president of the A.M.E. Zion affiliated Livingstone College in Salisbury, North Carolina, and Dr. Albert Manley, president of Spelman College in Atlanta.[55] Walter S. Lee, Sr., principal of Catholic Hill School, and Hester Ford Lee, his wife and respected teacher, were active members of the church. Hester Lee taught school for 35 years, taught Sunday school for nearly 30 years, and served as president of the Phylis Wheatley branch of the YWCA for African Americans. Following her death, Asheville's high school for Black students was renamed Stephens-Lee in honor of educators Edward Stephens and Hester Lee.[56] Educator and author Lucy S. Herring, who served as principal of the Mountain Street School in Asheville, belonged to Hopkins Chapel. Under her leadership, Mountain Street School became the first state accredited elementary school for Black students. Herring was a highly regarded and sought after educator and leader. She recalled that "It was in Hopkins Chapel, as a young adult, that my spiritual potential was discovered and developed" and her experiences in the church "fortified me for the many problems of life with which I have been confronted."[57]

The East End was a thriving community through the mid-twentieth century. Like other African American neighborhoods in Asheville, it was close-knit. As historian Sarah Judson documented, an ethic of reciprocity ensured mutual assistance; everyone helped everyone out. The neighborhood fostered a strong sense of community through both its physical and conceptual boundaries, which created an insulated world for African Americans "removed from

[53] Henry Robinson, "Hopkins Chapel to Mark 125 Years of Worship," *Asheville Citizen-Times*, August 14, 1993, 7A; Hall, *Centennial Journal*, 30 and 37; "Robert C. Robinson Jr.," CAF Rise Above, March 21, 2019, https://cafriseabove.org/robert-c-robinson-jr/ (accessed June 16, 2022).

[54] Thomas Healy, *Soul City: Race, Equality, and the Lost Dream of an American Utopia* (New York: Metropolitan Books, 2021), 28-33; Hall, *Centennial Journal*, 29.

[55] Robinson, *Asheville Citizen-Times*, August 14, 1993, 7A.

[56] Hall, *Centennial Journal*, 38; "Funeral Service for Hester A. Lee," *The Asheville Times*, August 15, 1922, 2.

[57] Lucy S. Herring, *Strangers No More* (New York: Carlton Press, Inc., 1983), 192; Gene Hyde, "Celebrating Asheville Educator Lucy Saunders Herring," UNC Asheville Special Collections and University Archives Blog, October 23, 2020, http://libjournals.unca.edu/specialcollections/uncategorized/celebrating-asheville-educator-lucy-saunders-herring/, accessed March 5, 2024.

white domination" and free from the impositions of segregation.[58] Among the dominant institutions that buoyed community life were Stephens-Lee High School and the many East End churches, which engaged families and fostered community pride. While the neighborhood was not without its problems, residents generally recalled its positive qualities and characteristics—aspects of East End defined by more than its buildings and physical resources.

During the 1950s, Rev. George L. Smith supervised two significant projects for the church. In 1954, trustees for the Hopkins Chapel leased the southern half of its 1.5-acre property to Harry H. Straus Jr. The 10-year lease allowed Straus to conduct business selling ice, milk, ice cream, food, soft drinks, or confectioneries while prohibiting a filling station, dance pavilion, billiard or pool room, heavy manufacturing operation, or any business that sold alcoholic beverages to be located on the church's southern lot.[59] Rev. Smith also oversaw the construction of the parsonage in 1956. Built at a cost of $15,000, the new frame and brick veneer dwelling replaced the 1890s residence, and the church took out an $11,000 mortgage to finance construction.[60]

A one-story concrete block building was erected on the lot leased by Harry Straus and operated as Tastee-Freez Ice Cream. The trustees and Straus agreed to cancel the lease in 1961, possibly in anticipation of urban renewal efforts that were destined to alter East End neighborhood. The Crosstown Expressway, completed in 1960, extended from Beaucatcher Mountain to the French Broad River on the north side of downtown.[61] The new road, constructed just one block north of Hopkins Chapel, was the first of several urban improvement projects built around the perimeter of downtown. While early attempts to rehabilitate and revitalize parts of Asheville through urban renewal may have contained a genuine concern for improving the lives, health, and safety of city residents, later projects placed economic factors and the desire to attract tourists at the fore. A consultant's report described the belt around downtown Asheville as "a major eyesore to the visitor" that repelled tourists, deflated property values, and contributed little in the way of local tax revenues.[62] The newspaper railed against critics that it considered misguided for "attempting to inject the racial question," despite the disproportionate impacts on Black neighborhoods.[63]

In the early 1960s, Rev. Percy Smith Jr. came to lead the congregation of Hopkins Chapel and encouraged participation in the Civil Rights Movement. In the late 1950s, a group of students from Stephens-Lee High School organized the Asheville Student Committee on Racial Equality (ASCORE) and engaged in nonviolent direct actions to integrate local restaurants,

[58] Judson, "'I Am A Nasty Branch Kid'," 331-332 and 334-335.

[59] Buncombe County Register of Deeds Book 765, page 285.

[60] Buncombe County Register of Deeds Deed of Trust Book 547, page 105; "Building Permits," *Asheville Citizen-Times*, April 22, 1956, 10D.

[61] Pete Gilpin, "$6-Million Expressway Will Be Opened Today," *The Asheville Citizen*, December 15, 1960, 23.

[62] "The Future of a City Nears One Major Test," editorial, *The Asheville Citizen*, May 9, 1963, 4.

[63] Ibid.

downtown businesses, movie theaters, and public facilities. In 1961, taking their inspiration from CORE, the national organization headed by former Hopkins Chapel member Floyd McKissick, ASCORE initiated a months-long boycott of the Winn Dixie grocery store on College Street over its discriminatory hiring practices. Support from area churches helped solidify the effectiveness of the students' picket line. In particular, Rev. Smith called on Hopkins Chapel members to shop elsewhere, and the economic pressure applied by the community led to changes at the store.[64]

In 1965, the trustees for Hopkins Chapel sold the southern portion of their property to the Redevelopment Commission of the City of Asheville.[65] The Commission targeted the property in order to clear it of existing structures, specifically the former ice cream parlor.[66] Plans for the project show changes to the alignments of Poplar Street southeast of the church lot, College Street one block west of the church, and Pine Street on the west side of the Hopkins Chapel lot. Pine Street appears to have been widened and shifted to the west, adding some additional area on the west side of the church property.[67]

In the midst of the significant redevelopment work occurring throughout the East End neighborhood, Rev. James David Armstrong (1932-2021) led the congregation with exceptional vision and energy from 1967 to 1974. His tenure is remembered for outstanding leadership and community service. Rev. Armstrong initiated a substantial renovation of the church's fellowship hall, undertaken with a $38,000 loan to complete the work.[68] He served as director of the Asheville Human Relations Council and president of the Asheville chapter of the NAACP. Armstrong founded the Asheville A.M.E. Zion Evangelistic Association. He taught religious studies at Allen High School and was the commencement speaker at both Asheville High School and T. C. Roberson High School in 1973.[69] Armstrong served as secretary of the denomination's

[64] *With All Deliberate Speed: School Desegregation in Buncombe County*, Digital exhibit, 2005, Center for Diversity Education, University of North Carolina Asheville, https://diversityed.unca.edu/ (accessed February 8, 2022); "Negroes Picket Supermarket," *Asheville Citizen-Times*, July 1, 1962, 2. A native of Salisbury, North Carolina, Rev. Percy Smith Jr. (1926-2008) attended Livingstone College and Hood Theological Seminary before serving as an A.M.E. Zion minister for 54 years. He was the first Black man since Reconstruction to run for Congress in the state of Alabama in 1970. The following year, he was the first Black man to run for mayor of the city of Montgomery, Alabama. Smith obituary, *Salisbury Post*, March 2, 2008.

[65] Buncombe County Register of Deeds Book 923, page 339.

[66] Mary Cowles, "Church Group Seeking to Repurchase Property," *The Asheville Citizen*, May 25, 1974, 11.

[67] Buncombe County Register of Deeds Plat Book 38, page 140, and Plat Book 40, page 12.

[68] "Our History"; Buncombe County Register of Deeds Deed of Trust Book 775, page 447.

[69] "The Rev. J. David Armstrong," *Asheville Citizen-Times*, January 14, 1968, 8B; Connie Blackwell, "Panel Proposes AHS Changes," *The Asheville Times*, February 5, 1970, 1; Mary Cowles, "AHS Proposes Department of Social Services to Aid Tenants' Problems," *The Asheville Citizen*, September 10, 1970, 15; "Asheville High to Graduate 525," *Asheville Citizen-Times*, May 27, 1973, 6D; "Graduation Schedule for County," *The Asheville Times*, May 22, 1973, 13.

historical society and "did a most effective job" recording the history of the A.M.E. Zion Church.[70]

Rev. Armstrong worked diligently to build strong relationships within the community and across the city. He helped organize a memorial march for slain Civil Rights leader Martin Luther King Jr. in April 1968. Standing alongside the mayor, city manager, and chairman of the county commissioners, Armstrong offered a prayer in front of the courthouse at the midpoint of the march.[71] He co-chaired the Buncombe County Community Relations Council in the aftermath of student demonstrations at Asheville High School in 1969 protesting the unequal treatment of Black students following consolidation.[72] As a commissioner of the Asheville Housing Authority, Armstrong advocated for a broad social services program to enable tenants in low-income public housing opportunities to learn skills and support their own economic needs. He stressed the importance of breaking the cycle of dependency, stating "Until supportive services are offered, …to many, public housing is the absolute end. For them, there is no way out."[73]

Rev. Armstrong's wife, Elaine, ably served the church and community alongside her husband. She taught at Ira B. Jones and Hall Fletcher schools, worked with the Model Cities program, and served on the board of the YWCA. In 1973, she was placed in charge of the University of North Carolina's School of Social Work work-study program in Asheville. Mrs. Armstrong served as lecturer and regional coordinator for the program, which was designed to help area college students seeking a Master of Social Work degree.[74]

Before departing Asheville in 1974 to become pastor of Varick Memorial A.M.E. Zion Church in Hackensack, New Jersey, Rev. Armstrong led efforts by the church to regain ownership of the southern portion of its property, which had been sold to the city's Redevelopment Commission for $12,500 in 1965. Once cleared of the former ice cream stand, authorities approved a resale value of $6,000 for the lot, and Rev. Armstrong stated that in 1970 the church had signed a commitment to purchase agreement with the Asheville Housing Authority (AHA), which superseded the Redevelopment Commission, at the agreed upon price of $6,700. By 1974, the AHA's asking price for the lot had climbed to $32,300, and officials claimed that the church's commitment to purchase form had never been returned.[75] The

[70] Cynthia Willis Stewart, *Telling A Neglected Story: Leadership of the African Methodist Episcopal Zion Church* (Alexandria, VA: VTS Press, 2013).

[71] Jim Crawford, "Peaceful March Held Here," *The Asheville Times*, April 9, 1968, 1.

[72] Connie Blackwell, "Panel Proposes AHS Changes," *The Asheville Times*, February 5, 1970, 1.

[73] Mary Cowles, "AHA Proposes Department of Social Services to Aid Tenants' Problems," *The Asheville Citizen*, September 10, 1970, 15.

[74] "UNC-A Work-Study Course Will Begin on August 31," *Asheville Citizen-Times*, August 19, 1973, 13C.

[75] Cowles, *The Asheville Citizen*, May 25, 1974, 11; "AHA Housing Project in Oakley is Revived," *The Asheville Times*, May 25, 1974, 2; "A.M.E. Connectional Council Ends Conference," *The Asheville Times*, August 3, 1974, 11; "Dr. Bennett Named Zion Church Pastor," *The Asheville Citizen*, October 30, 1974, 11.

church was unable to reclaim the land, which the AHA sold to a developer in 1983 for $75,000.[76]

Hopkins Chapel endured the shifting demographics of the late twentieth century and remained active on College Street even as the neighborhood underwent significant changes brought about by urban renewal projects, which both undermined the social and family institutions of the East End neighborhood and substantially changed its physical appearance. The widening of Valley Street by the North Carolina Department of Transportation, a state-sponsored project, came on the heels of the East End/Valley Street Redevelopment Plan begun in 1978, and cut a swath through the East End neighborhood, severing connections between the residential sections to the east and the business district to the west. The new five-lane, 60-foot roadway required demolishing nearly 60 "time-worn buildings" including "rows of old houses and stores, some traditional and some notorious."[77] While East End residents generally acknowledged that the area needed some help, redevelopment plans failed to engage the neighborhood in a meaningful way and ultimately drove away community members, who left for other parts of the city and did not return.[78]

By the mid-1990s, the church faced substantial challenges concerning the condition of the building, which had to be closed due to major structural damage. Water infiltration from a failing roof, along with rotting beams and the weight of a lower-level plaster ceiling that compromised the sanctuary floor created a web of interrelated structural issues. The congregation had to close the building and move temporarily to the YMI Building while an extensive rehabilitation addressed the problems. Following roof repairs, structural stabilization, and a remodeling of the fellowship hall, the congregation returned to the church in 2000 to worship in the newly remodeled fellowship hall while work on the main sanctuary floor and roof was completed. An outpouring of support from the community helped the congregation complete the required work to save the building and highlighted the church's significance in the city's history.[79]

[76] Buncombe County Register of Deeds Book 1315, page 341 and Book 1353, page 413.

[77] John Campbell Jr., "Valley Street Ready for Upgrade," *Asheville Citizen-Times,* August 29, 1982, 1D.

[78] Paul Clark, "East End Community Breakup Still Smarts 3 Decades Later," *Asheville Citizen-Times*, February 1, 2008, 1.

[79] Tracy Rose, "Raising the Roof," *Mountain Xpress*, March 14-20, 2001, 8; Henry Robinson, "Historic Church finds New Life," *Asheville Citizen-Times*, August 28, 2004, C1.

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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:

_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
_X_ University
___ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): BN0433

10. Geographical Data

Acreage of Property 0.65 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)

A. Latitude: Longitude:

B. Latitude: Longitude:

C. Latitude: Longitude:

D. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 17 Easting: 360162 Northing: 3940590
2. Zone: 17 Easting: Northing:
3. Zone: 17 Easting: Northing:
4. Zone: 17 Easting: Northing:

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

The eligible boundary is shown by a thick dashed line on the accompanying Buncombe County tax map. The boundary encompasses the full 0.65 acres of the tax parcel containing the church building and parsonage [PIN 9649-61-7767-00000]. The boundary generally follows the legal parcel lines on the north, south, and east sides of the property, but the boundary is drawn beyond the parcel line on the west side to the follow the edge of the sidewalk along Town Mountain Road (NC 694) and College Place before rejoining the north parcel line along the edge of the sidewalk on College Place.

Boundary Justification (Explain why the boundaries were selected.)

The eligible boundary for Hopkins Chapel A.M.E. Zion Church encompasses both of the historic resources associated with the church on the 0.65-acre property. The parcel is the

residual portion of the original 1.5-acre tract purchased from Thomas J. Lenoir by the church trustees in 1868 (DB 35:423). Church trustees sold the southern portion of the original tract to the Redevelopment Commission of the City of Asheville in 1965 (DB 923:339)

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11. Form Prepared By

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organization: Acme Preservation Services, LLC
street & number: 825 Merrimon Ave., Ste. C, #345
city or town: Asheville state: NC zip code: 28801
e-mail: cgriffith.acme@gmail.com
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Date: July 14, 2024

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.)

Photographs

The following information pertains to each of the photographs:

Name of Property:	Hopkins Chapel A.M.E. Zion Church
Location:	21 College Place, Asheville, North Carolina
County:	Buncombe
Name of Photographer:	Clay Griffith / Acme Preservation Services
Date of Photographs:	December 15, 2022 (unless otherwise noted)
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. Church, façade, view to south
2. Church, west elevation, oblique view to northeast
3. Church, oblique rear view to north
4. Church, oblique front view to southwest
5. Church, sanctuary interior, view to south
6. Church, sanctuary interior, altar detail
7. Church, sanctuary interior, view south to balcony
8. Church, sanctuary interior, pews, view to southeast
9. Church, sanctuary interior, beneath the balcony, view to west
10. Church, interior, entrance vestibule, view to east
11. Church, interior, east tower entrance and stair to balcony
12. Church, interior, fellowship hall, view to southeast
13. Parsonage, façade, view to south
14. Parsonage, west elevation, oblique rear view to northeast
15. Parsonage, living room interior, view to northwest