

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 PropertyHistoric name: Miller, Boyce K. and Kitzi McLamb, HouseOther names/site number: B. K. Miller House; Miller's Mountain Lodge

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 5 Hemphill RoadCity or town: AshevilleState: NCCounty: BuncombeNot For Publication: ☐ N/AVicinity: ☒ X**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 statewideX local

Applicable National Register Criteria:

 A BX C D**Signature of certifying official/Title:****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**

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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>1</u>	<u>1</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</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-family residence
DOMESTIC/secondary structure
LANDSCAPE

Current Functions

(Enter categories from instructions.)

DOMESTIC/single-family residence
DOMESTIC/secondary structure
LANDSCAPE

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7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER: Rustic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: stone

Walls: log

stone

board and batten

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

The Boyce K. and Kitzi McLamb Miller House is a two-story log-and-stone Rustic Revival style dwelling located approximately five miles southeast of Asheville, North Carolina. Built over several years in the mid-1930s as a summer home for Boyce K. Miller and his wife, Kitzi McLamb, the house stands along US 74 (Charlotte Highway) between Asheville and the rural community of Fairview. The Millers built the house as a mountain retreat while working in public schools in the eastern part of the state. The house occupies a residual tract of approximately three acres that is heavily shaded and organized around a duck pond. Mature trees and shrubs create a perimeter around the house and grounds with a tall bank of azaleas and rhododendron extending to the south of the house. The Boyce K. and Kitzi McLamb Miller House is one of the largest and best examples of the Rustic Revival style in Buncombe County. In addition to the house, other contributing resources built in the 1930s include an outdoor fireplace and the overall rustic landscape with a pond, small wading pool, stone fountain, and

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bank of azaleas and rhododendrons. A pump house, dating from the 1930s period of development, is noncontributing due to significant deterioration and loss of integrity.

Narrative Description

Boyce K. and Kitzi McLamb Miller erected their two-story Rustic Revival-style residence in the 1930s between the rural community of Fairview and the city of Asheville. The Millers built the house to use during as a mountain retreat while working in eastern North Carolina and hosted friends and colleagues who visited the area. Boyce and Kitzi Miller bought and sold a number of parcels up and down Gashes Creek including 17 acres purchased from the Sales family in 1936 where the Millers, working alongside local carpenters and stone masons, built their summer house over several seasons.¹ The log and stone house incorporates native materials from the surrounding area and features twin two-story front-gable porches on the façade, a large side porch, central façade chimney and stone patio, and two second-story units accessed from second-story porches on the rear of the house. The interior is finished with exposed log walls, wood floors and paneling, a central stair, and stone fireplace.

The B. K. Miller House occupies a residual 2.5-acre tract situated on the east side of US 74 (Charlotte Highway) approximately five miles southeast of Asheville. The highway follows the route of an old stagecoach road from Asheville, traveling southeast through the rural community of Fairview and over Hickory Nut Gap before descending through the Hickory Nut Gorge into Rutherford County. Gashes Creek, which flows northward to its confluence with the Swannanoa River, lies on the west side of the highway in the vicinity of the Miller House. As US 74 approaches Asheville, the highway roughly follows the course of Gashes Creek to where it joins the river.

The section of US 74 north of the Miller House site has changed dramatically in the past 50 years, beginning in the late 1960s with the construction of a section of the Blue Ridge Parkway a little more than a quarter mile northwest of the house. In the early 1970s, the construction of Interstate 40 (I-40) necessitated a complex interchange to connect I-40, I-240, and US 74 located approximately three-fourths of a mile northwest. In the early 1990s the North Carolina Department of Transportation (NCDOT) sought to widen US 74 in the vicinity of the Miller House using federal funds and needing a federal permit. The historic and architectural significance of the Miller property required the NCDOT to widen the highway away from the house and relocated Gashes Creek on that side. Mitigation measures for the project called for NCDOT to use new engineering technology during construction and to reestablish the creek with its rocks and rills.²

¹ Buncombe County Register of Deeds book 491, page 271.

² Renee Gledhill-Earley, letter to Tyson Kurtz, July 10, 2020 (North Department of Natural and Cultural Resources, State Historic Preservation Office, Raleigh, NC).

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1. Landscape, ca. 1936

Contributing site

The residual property containing the B. K. Miller House and its associated resources is relatively level and ringed by trees with a grass lawn and a small spring-fed pond at its center. The west edge of the property adjoining the highway runs in a relatively straight line for approximately 625 feet, while the remaining parcel lines generally follow the curving alignments of Hemphill Road (SR 2835) and Hemphill Knoll Road from north to south on the east side of the property. A gravel driveway enters the property from Hemphill Road in the northeast portion of the property. Mature boxwoods line the west edge of the driveway, but a row of tall evergreen trees borders the east edge between the Miller House lot and Hemphill Knoll Road. The pond lies to the northwest of the house, which is set against a sloping bank on the east side of the property. The pond feeds a small wading pool, roughly 20 feet in diameter, to the northwest. Low stone walls approximately 18 inches high form the perimeter of the pool, which has a hard pan clay bottom. B. K. Miller built the pool for his daughter, and water from the pool flows into a small branch that crosses the northern portion of the property before emptying into Gashes Creek.

The sloping bank encircling the house on the east side rises to meet Hemphill Knoll Road as it climbs the hillside located at the rear of the Miller House property. A semicircular fountain located just north of the house forms the toe of a slope that descends from Hemphill Knoll Road. The exposed curve of the concrete foundation rises approximately three feet above grade and is faced with irregularly coursed stone masonry like that of the house. The diameter of the semicircular fountain forms a retaining wall abutting the slope. Stone steps rising from the south edge of the fountain climb the slope to Hemphill Knoll Road and form the northern edge of a stone retaining wall at the rear of the house. The rubble stone retaining wall is separated from the rear wall of the house by approximately four feet and rises roughly five feet above grade. The separation allows for passage around the rear of the house. A set of stone steps at the center of the retaining wall accesses the rear entrances of the house and connects with the two wooden decks that link the rear second-story porches with Hemphill Knoll Road. The retaining wall terminates with a projecting wall to the south of the house.

Beyond the Miller House and the retaining wall that separates it from the surrounding hillside, the sloping bank on the east edge of the property extends southeast towards the highway. During the Miller's time, the densely planted bank was noted locally and photographed for its flowering azaleas and rhododendron. Although it has become somewhat overgrown with ivy, the bank still retains azaleas and rhododendron along with numerous evergreen and hardwood trees. An outdoor stone fireplace and chimney were erected in a swale at the southern end of the property.

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2. Boyce K. and Kitzi McLamb Miller House, ca. 1936

Contributing building

Set with its rear elevation against a sloping hillside on a wooded site, the B. K. Miller House is a two-story Rustic Revival-style dwelling built of pole log construction. The H-plan house features an asphalt-shingle cross-gable roof, two-story front-gable porch pavilions on the façade, a center façade chimney, and one-story side-gable wings flanking the two-story main block. The gable roofs of the porch pavilions extend to east to shelter second-story porches on the rear elevation. The central double-shoulder chimney is uncoursed rubble stone masonry with a shallow, segmental-arch niche on the first story. Single eight-over-eight double-hung wood-sash windows flank the chimney on the first story, while the second story has paired six-light wood-frame casement windows located on either side of the chimney. The first-story walls are typically exposed logs with cement chinking. The two-story porches located on both sides of the three center bays are uncoursed rubble stone masonry on the first story and peeled log construction on the second story. The first-story porches are formed by masonry corner posts with segmental-arch openings and solid stone balustrades across the façade bays. The first-story porches each shelter a single-leaf multi-light wooden door that opens into the living room on the interior. A flagstone terrace forms the porch floors and carries across the center bays of the façade, linking the porches. On the second story, groups of three log posts support the corners and paired log headers that sandwich the roof purlins. Peeled log balustrades and handrails enclose the upper story porches, and the gable ends are finished with decorative half-timbering composed of split logs applied on a diagonal. The second-story walls display a similar finish with the split logs attached vertically. The house has deep overhanging eaves with exposed rafter tails, tongue-and-groove porch ceilings, and a wood porch floors on the second-story porches.

A large gable-roof porch projects from the north end of the façade, while the gable-roof wing to the south contains the family's bedrooms. On the façade, the one-story southern end of the house exhibits a single, central window of twelve-over-twelve double-hung wood sash piercing the log wall. The south elevation features the broad gable end of the main roof above the one-story saddle-notched log walls, along with a smaller projecting gable and shed-roof extension. A wide twelve-over-twelve double-hung wood sash window lights the front room of the house to the west of the projecting bays on the south elevation. The shed-roof bay, which encloses a bathroom on the interior, has a two-light aluminum-frame sliding-sash window and split logs applied over painted plywood in an attempt to blend with the structural log walls. An awkward gap on the east side is covered with plywood and suggests a later enlargement or enclosure of the space beneath the shed roof at an unknown date. To the east, a band of four 6-light wood-frame casement windows appears to have replaced a larger window, possibly one of the twelve-over-twelve double-hung sash found elsewhere on the house. Both gable ends on the south elevation are finished with decorative half-timbering composed of split logs applied vertically to vertical plank sheathing. A pair of six-light wood-frame casement windows is centered in the upper gable end.

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The rear (east) elevation of the Miller House is difficult to view in its entirety due to its close proximity to the hillside slope behind the house. It is visible at close range from the narrow passage created by the stone retaining wall at the rear of the house and more broadly from Hemphill Knoll Road above the house. While the upper story of the rear elevation more closely resembles the façade, the first story is organized around two central entrance bays. A set of stone Y-shaped steps descend the rear slope to the two rear entrances. The larger entrance bay contains narrow ten-light wooden French doors flanked by five-light sidelights that opens into a utility room. To the south of this entrance the exterior wall is pole-log construction and punctuated by two bands of five 6-light wood-frame casement windows that illuminate the bedrooms and a smaller pair of six-light casement windows that provide light to a bathroom. North of the utility room entrance, the exterior wall is covered with board-and-batten siding and the windows illuminating the kitchen and breakfast nook are six-over-six double-hung wood sash. Directly north of the utility room entrance is a recessed bay with a single-leaf wooden door composed of six lights over three horizontal panels that accesses a storage room. On the north side of the recess, tucked behind the rear wall, is a single-leaf solid wood door that opens into the kitchen.

The upper story of the rear elevation features two gable-roof porches that mirror the porches on the façade, a visible center section of upper-story wall, and deep eaves with exposed rafter tails. Shed dormers at either end of the roof have plywood sheathing and single-pane windows and appear to have been added at some later, unknown time. The two porches serve as exterior entrances to the two guest units located on the upper story of the house. The porches extend over the first-story passage at the rear of the house and have wood decks that tie into a rubble stone retaining wall with central stone steps rising to the grade of Hemphill Knoll Road. The Y-shaped steps descending to the rear entrances of the house are located between the two porch decks. The decks, which appear to have been added later or rebuilt at some point in the late twentieth century, have built-in wooden benches that form the side rails. Shallow front-gable porch roofs are supported by peeled log posts with a log header and side railings. Each porch roof shelters a single-leaf six-light-over-three-panel wooden door flanked by a pair of six-light wood-frame casement windows. Additional pairs of six-light wood-frame casement windows are located on the north and south side elevations of these porch wings. The gable ends are finished with decorative half-timbering composed of split logs applied on a diagonal and the walls similar with the split logs attached vertically. The exposed section of second-story wall between the porches has split logs attached vertically and is pierced by two pairs of six-light wood-frame casement windows. The two shed dormers on the lower, flanking side-gable roofs have exposed rafters, plywood sheathing, and single-pane fixed-sash windows.

The north elevation of the house is dominated by a large gable-roof side porch with a smaller projecting gable bay. The porch is carried by peeled log and square wooden posts with paired log headers and a simple, wide wooden railing. The porch has wood floors, tongue-and-groove wooden ceilings, and a pair of six-light wood-frame casement windows in the upper gable end. Underneath the porch roof, a single six-over-six double-hung window lights the breakfast nook housed in a small projecting bay. The window is located on the north elevation

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of the projecting bay, while a multi-light single-leaf door on the west elevation opens into the breakfast area.

The interior of the house is organized around a large central living room on the west side of the house. Two single-leaf multi-light wooden doors open into the living room from the two front porches. A stone fireplace on the west wall serves as the focal point of the living room, which has built-in shelves near the south entrance door, hardwood floors, and exposed log and wood paneled walls. Original wood ceiling panels have been removed since the early 2000s to leave an open ceiling with exposed joists. A double run of stairs rises against the east wall of the living room and converge on a central landing. A single-leaf two-panel door on the west side of the landing opens onto a short run of stairs that access the upper-story hallway. A set of built-in wooden shelves is positioned in the wall below the upper stairs. The stairs display peeled log posts, handrails, and balusters. An opening at the north end of the living room passes into the dining room, which exhibits a similar combination of exposed log and wood paneled walls with an open ceiling and a twelve-over-twelve double-hung window looking onto the north porch at the front of the house.

Two openings on the east wall of the dining room access the kitchen and breakfast nook extending along the rear of the house. The opening between the dining room and breakfast nook contains a single-leaf two-panel wooden door. The kitchen has a linoleum tile floor, wood paneled walls, and unpainted built-in wooden cabinets and shelves. Crown molding encircles the kitchen ceiling, which is finished with sheetrock, and a scalloped fascia is located above the sink. A segmental-arched niche at the south end of the kitchen was designed for a refrigerator, while the single-leaf wood door immediately east of the niche opens into the recessed entrance bay at the rear of the house. The breakfast nook at the north end of the kitchen features a built-in secretary, shelves, and upholstered bench with storage drawers beneath the seat.

A single-leaf two-panel wooden door on the south wall of the living room enters a narrow hallway that accesses the family's bedrooms at the south end of the house. The wing is generally finished with wood floors, exposed log and wood paneled walls, sheetrock ceilings, and two-panel wood doors. A bathroom located between the two bedrooms on the east side of the hall is entered from the hallway and has a linoleum tile floor and glazed tile tub and sink surrounds. A smaller bathroom accessed from the bedroom in the southeast corner of the house is entered through a bi-fold door and has a linoleum tile floor and a glazed-tile shower stall. The bedroom in the southwest corner of the house, which appears to have been finished with new paneling in the early 2000s, features an open ceiling and a built-in linen closet. The main closet has modern sliding doors and a passage at the rear of the closet opens into a separate, smaller bedroom or storage room at the front of the house. This unusual room is also accessible from a recessed opening on the west side of the hallway.

On the upper story, the central stair opens onto a transverse hallway running the length of the house beneath the ridgeline of the roof. Identical one-bedroom guest suites are located to either side—north and south—of the stair access. Each suite is equipped with a kitchenette adjacent to the central stair that contains a sink and built-in cabinets and shelves. Beyond the

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kitchenette, the bedrooms are located on the west sides of the hallway, and each contains a single-leaf door to an upper-story porch. Similar rooms on the east side of the hallway likely served as small sitting rooms with doors to the rear porches and decks that provide exterior access to Hemphill Knoll Road behind the house. A bathroom is located at the ends of each hallway. The bathroom and kitchen floors are linoleum tiles, while the hallways and bedrooms have wood floors. The walls and ceilings are finished with sheetrock.

3. Pump house, ca. 1936

Noncontributing building

Located a short distance northwest of the house and on the north side of the pond, the pump house is a one-story concrete block building with a deteriorated and collapsed roof. Aside from the concrete block walls, the only other surviving feature of the diminutive building is the narrow double-leaf solid wood doors located on the southeast elevation. Although it dates to the property's period of significance, the pump house is noncontributing due to its lack of integrity.

4. Outdoor fireplace, ca. 1936

Contributing structure

A freestanding outdoor fireplace is located near the southern corner of the property, more than 200 feet from the house. The stone structure consists of a central firebox and chimney approximately eight feet high flanked by two wings approximately three feet high. Short cheek walls frame the firebox and provide a surface to support a metal cooking grate. The structure is constructed of uncoursed rubble stone masonry.

Integrity Statement

The Boyce K. and Kitzi McLamb Miller House retains a high degree of integrity as a fully realized example of a mid-1930s Rustic Revival style residence in Buncombe County. The two-story saddle-notched log and stone dwelling retains integrity of location, setting, design, materials, workmanship, feeling, and association. Originally built as a seasonal residence for the Millers, the house features twin two-story porches on the façade, as well as a generous gable-roof side porch; central stone terrace and façade chimney; and extensive use of exposed log and wood paneling throughout the interior. Situated at the edge of a clearing, the house overlooks a small pond at the center of the property with a bank of mature azaleas extending to the southeast. The western portion of the site adjoins US 74, which was widened away from the Miller House property in the 1990s. The house and site are generally well screened from the highway by dense vegetation along the western portion of the property, limiting the visual impacts of the highway improvements. The Boyce K. and Kitzi McLamb Miller House and its setting continue to evoke the wooded mountain retreat developed by the Millers in the 1930s.

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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

ca. 1936

Significant Dates

ca. 1936

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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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.)

Built around 1936, the Boyce K. and Kitzi McLamb Miller House near Asheville, North Carolina, is locally significant and meets National Register criterion C for architecture. The two-story log-and-stone dwelling is one of the largest and most distinctive examples of the Rustic Revival style in Buncombe County. Boyce K. and Kitzi Miller, both public school employees, worked in the eastern part of the state for much of their career and built the house near B. K. Miller's native Fairview over several summers as a seasonal residence. Built of pole log construction, the house has twin two-story front porches framing a façade chimney of river rock, a capacious gable-roof side porch on the north elevation, and multi-light double-hung and wood-sash casement windows. The interior features a large living room with stone fireplace, double-run central stairs, wood floors, and exposed log and wood-paneled walls. Two apartment units on the second story, with separate exterior entrances, were used as guest suites to accommodate the Millers' friends and family. The period of significance is ca. 1936, when construction of the house is believed to have been completed.

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

Architecture Context

While architectural trends in Asheville and Buncombe County during the late nineteenth and early twentieth centuries reflected nationally popular styles and influences, specific conditions such as the availability of building materials and skilled craftsmen also dictated a number of regional distinctions. In particular, wealthy visitors and transplants to Asheville spurred the area's turn of the century tourist economy and fashioned much of the new architecture with romantic notions about mountain lifestyles. Architects and skilled craftsmen, who were frequently brought in to work on various projects, coexisted with local builders and craftspeople and together introduced rustic and picturesque interpretations of architectural styles that were suited to the mountain landscape and climate.³

George W. Vanderbilt, the scholarly and artistic-minded son of railroad magnate William Henry Vanderbilt and grandson of Cornelius Vanderbilt, inherited a sizable fortune from his father and grandfather, which he put into building his palatial Biltmore Estate outside Asheville.

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), 59-60.

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Vanderbilt employed nationally renowned architect Richard Morris Hunt and landscape architect Frederick Law Olmsted to plan the estate, which drew other designers, stone masons, wood carvers, and artisans to the area to work on the massive project. The estate encompassed approximately 125,000 acres of woodlands and mountains that Vanderbilt sought to conserve through scientific management. To this end, he hired professional foresters Gifford Pinchot and Carl Alwin Schenck and established the first forestry school in the country. Vanderbilt's attempt to sustainably manage the forests gave rise to a more comprehensive awareness of the natural beauty and resources of the region, which were increasingly threatened by industrial interests and rapacious clear-cutting.⁴

During the period of Biltmore's construction, architect William S. Wicks of Buffalo, New York, gained notoriety designing rustic camps in the Adirondacks and published a popular volume entitled *Log Cabins and Cottages: How to Build and Furnish Them* (1889) that was reprinted several times through the early 1900s. In the spirit of the times, Wicks encouraged a return to forested and natural settings "for change, recuperation, pleasure, health."⁵ While he felt it imperative to "discover elements of an uncivilized condition," Wicks thought it equally important that the modern city dweller must bring "some traces of his civilization" into the woods.⁶ In designing camp structures, Wicks favored durable natural materials—stones, logs, shingles, and bark—with preference for material available on site. Foremost among considerations for developing a rustic retreat, Wicks argued for studying the land and the views and for designing the structures to be an outgrowth of the property and in harmony with its surroundings.⁷

The same appreciation for the natural scenery, landscape, and cool climate of western North Carolina that attracted tourists and seasonal visitors also influenced the development of a rustic architecture that drew upon traditional building methods and practices in tandem with the use of natural materials. The Rustic Revival style as popularized in Asheville and the surrounding region in the early twentieth century evolved from eclectic sources including the Shingle and Craftsman styles, Adirondack camps, National Park lodges, and local influences. As a result, Rustic Revival architecture enjoyed an extended period of popularity in western North Carolina during the 1920s and 1930s. The style fit comfortably within the forested mountains around Asheville, where the extensive forests and numerous creeks and rivers provided an abundance of wood and rock for building materials. In addition to resort and commercial buildings, the Rustic Revival style was often used for private houses in the region, especially seasonal residences that would allow the owners a sense of escape without completely forgoing comfort and modern conveniences.⁸

⁴ Bishir, et al, *A Guide*, 287-290.

⁵ William S. Wicks, *Log Cabins and Cottages: How to Build and Furnish Them*, 6th edition (New York: Forest and Stream Publishing Co., 1908), 8.

⁶ Wicks, *Log Cabins and Cottages*, 7.

⁷ Wicks, *Log Cabins and Cottages*, 9.

⁸ William O. Moore, "Resort Asheville," *North Carolina Architect*, Vol. 25, Issue 4 (July/August 1978), 20-25.

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With a growing appreciation of Asheville's natural and scenic beauty, St. Louis businessman Edwin W. Grove, who had come to the city for health reasons, envisioned "an inn...whose hospitable doors should ever be open wide, inviting the traveler to rest awhile, shut in from the busy world outside."⁹ After rejecting numerous design proposals, Grove turned to his son-in-law Fred Seely, who was not an architect, to prepare plans for a rustic mountain resort in the spirit of the grand lodges of the national parks. Completed in 1913, the Grove Park Inn (NR, 1973) combines natural materials and organic forms into a home-like and comfortable hotel set against the wooded backdrop of Sunset Mountain just north of Asheville. The monumental stone building features uncut boulders taken from the mountainside and laid over a reinforced concrete frame, deep-set window openings, and an undulating red clay tile roof with low dormers. Grove and Seely filled the interior with Craftsman-style furnishings and lamps by the Roycrofters, a nationally known firm of Arts and Crafts artisans from New York. The Grove Park Inn enhanced Asheville's reputation as a resort destination and its melding of naturalistic architecture, craftsmanship, and scenic setting proved influential throughout the region.¹⁰ At the opening ceremonies, Mayor J. E. Rankin proclaimed the Grove Park Inn to be a "triumph of architectural skill mingled with [the] scenic splendor of nature's handiwork, the whole blending in one great harmony...."¹¹

Just as Grove rejected the historicism of multiple architects' designs for his rustic resort hotel, the formality of classically inspired architecture often felt at odds with the romanticized concepts of mountain living that pervaded western North Carolina in the early twentieth century. As a result, the Shingle, Craftsman, and Rustic Revival styles, which often drew inspiration from resort architecture and directly responding to the mountainous landscape, enjoyed broad popularity in mountain towns and communities across the region. In western North Carolina, the Rustic Revival style also drew inspiration from the naturalistic modes of construction and engineering work developed from the design standards of the National Park Service (NPS) and the United States Forest Service (USFS), which emphasized a close harmony of built structures and natural environment. The style was often manifest in low, horizontal buildings constructed using native stone or rock, massive logs, and heavy timbers. The rustic architecture developed by the federal agencies in the early twentieth century and instituted as policy in the 1920s was heavily promoted through the Civilian Conservation Corps (CCC) in the 1930s.¹² The CCC, a federal relief program, worked extensively in western North Carolina constructing buildings, shelters, trails, and roads in the Pisgah and Nantahala National Forests, as well as Great Smoky Mountains National Park.

⁹ Bruce Johnson, *Built for the Ages: A History of the Grove Park Inn* (Asheville, NC: Grove Park Inn Resort and Spa, 2004), 1.

¹⁰ Johnson, *Built for the Ages*, 6-9; Bishir, et al, *A Guide*, 282-283; Richard D. Starnes, *Creating the Land of the Sky: Tourism and Society in Western North Carolina* (Tuscaloosa, AL: University of Alabama Press, 2005), 50-51.

¹¹ Johnson, *Built for the Ages*, 23.

¹² William C. Tweed, Laura E. Soulliere, and Henry G. Law, *Rustic Architecture: 1916-1942* (National Park Service, Western Regional Office, Division of Cultural Resource Management, 1977).

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The NPS compiled a three-volume guide to park architecture in 1938 to aid in training the CCC and other New Deal agencies for construction projects within the national parks and national forests. The publication *Park and Recreation Structures*, edited by Albert H. Good, sought to outline principles for building in the parks and forests that was considered appropriate to the natural setting. While the mode of building is generally described as rustic, the author argues that “Successfully handled, it is a style which, through the use of native materials in proper scale, and through the avoidance of severely straight lines and oversophistication...achieves sympathy with natural surroundings and with the past.”¹³

As the amount of western North Carolina land designated for national parks and forests increased through the early twentieth century, naturalistic and rustic park architecture influenced the Rustic Revival style of lodges and other accommodations built outside the federally owned lands. Alexander and Margaret Steuart of Tampa, Florida, erected a two-story U-shaped rustic lodge as a public inn in northwest Macon County in 1934-35. Situated along the old road between the Franklin and Murphy, the commodious Glen Choga Lodge (NR, 1996) was constructed of saddle-notched chestnut logs cut on site and finished on the interior with boards of different species felled and milled on the property. The interior, which features a central stone fireplace and twig stair railings, was lit entirely by kerosene lamps until the 1960s when electricity was made available at the site. The lodge operated as an inn for only a short time before conversion to a single-family residence after World War II. The construction of Nantahala Lake as a reservoir for the Aluminum Company of America (ALCOA) in the early 1940s forced the relocation of the Franklin-Murphy road, leaving Glen Choga Lodge inconveniently isolated for public accommodations near the end of a long, dead end road.¹⁴

In addition to hotels, lodges, and inns that adopted the Rustic Revival style for mountain resorts and lodgings, a growing number of family-owned automobile-oriented accommodations, including roadside tourist courts and camps, were rendered in a rustic style that not only exuded a welcoming, folksy charm, but also established a strong visual impression for passing motorists. Begun around 1931, Foster’s Log Cabin Court (NR, 2017) was one of several tourist camps and courts in and around Asheville to adopt the Rustic Revival style for its buildings. Located in Woodfin, approximately five miles north of Asheville, the tourist court features an intact group of one-story Rustic Revival-style log cabins and a dining lodge informally arranged in two lines and situated among tall pine trees. The cohesive collection of diminutive pole-log cabins and the original layout of the court are suggestive of the pioneer heritage and traditional building methods of the area, while offering comfortable accommodations to the traveling public at a time of increased automobile-oriented tourism.¹⁵ While not as thematically unified as Foster’s Log Cabin Court, the neighboring Pines Cottages

¹³ Albert H. Good, *Park and Recreation Structures, Part 1* (Washington, DC: United States Department of the Interior, National Park Service, 1938), 5; Tweed, et al, *Rustic Architecture*, 92-94.

¹⁴ Davyd Foard Hood, “Glen Choga Lodge” National Register of Historic Places Nomination Form, Vale, NC, 1996.

¹⁵ Clay Griffith and Wendy Wichman, “Foster’s Log Cabin Court” National Register of Historic Places Registration Form, Acme Preservation Services, Asheville, NC, 2017.

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built in the 1930s and early 1940s shares a comparably wooded site, informal arrangement, and overall rustic character.

Homeland Park is another Rustic Revival-style tourist court located approximately four miles east of Asheville. Begun in the early 1930s by Eugene Hester, Homeland Park covered nearly 45 acres and included 50 or more one-story Rustic Revival-style log dwellings, a log dance hall, and numerous recreational amenities. In the 1940s and 1950s, Bill and Beulah Rhodes owned and operated the court, which they promoted as a vacation resort and advertised using hillbilly motifs and stereotypes. Around 1940, a two-story Art Deco-influenced brick building was erected at the entrance near the highway to house an expanded restaurant, office, and gift shop. By 1950, Homeland Park, which was later known as "Hillbilly City, U.S.A.," was reportedly the largest motor court in North Carolina. The saddle-notched pole-log cabins were built according to four different floor plans of three to five rooms. The cabins had front and rear porches, stone fireplaces, front- and side-gable roofs, and came with or without kitchenettes. While many of the buildings survive relatively intact, beginning in the 1950s the cottages were sold to individual owners for single-family residences, and many have since been renovated and enlarged for year-round occupancy.¹⁶

The William Nelson Camp Jr. House (NR, 1998) on Flat Top Mountain Road in Fairview consists of a collection of rustic-style buildings built in the mid-1920s on a picturesque mountain site. The one-and-a-half-story multiple-gable-roof house rests on an irregularly coursed stone foundation, including a stone wall that forms a patio in front of the house. Camp, son of a wealthy Florida family, built the house with the help of local craftsmen including Fate Mitchell, who did much of the stonework. The log and frame dwelling contains logs cut and sawn on the neighboring property, which had a sawmill operated by the Pinkerton family. The house has a steeply pitched roof, deep overhangs and bracketed eaves, shingled dormers, and wood casement windows. Camp, a large, affectionate man who spent his summers in Fairview, generally shunned social life but was well known in the community and well-liked by his nieces, nephews, and neighborhood children.¹⁷

The work of prominent local architect Richard Sharp Smith should also be counted among the important influences on the development of rustic architecture in western North Carolina. Richard Morris Hunt sent Smith, who was born and professionally trained in England, to Asheville to supervise construction of Biltmore House and other buildings on the estate. 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

¹⁶ Jennifer F. Martin, *Historic Structures Survey Report, Upgrade NC 81 (Swannanoa River Road) from Alternate US 74 (South Tunnel Road) to US 70 (Tunnel Road) in Asheville, Buncombe County, North Carolina, TIP No. U-6046*, Report for North Carolina of Transportation, Raleigh, NC, July 10, 2019, 79-93.

¹⁷ Sybil Argintar Bowers, "Camp, William Nelson, Jr., House" National Register of Historic Places Registration Form, Bowers Southeastern Preservation, Asheville, NC, 1998.

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with Albert Heath Carrier in 1906 to form a large regional practice that continued until Smith's death in 1924.¹⁸

Smith, both individually and in partnership with Albert Carrier, designed a wide variety of buildings and worked in a range of styles. Much of Richard Sharp Smith's residential work represents his own distinctive style, an amalgamation that drew 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. His English-influenced Craftsman and period revival designs incorporated brick, stone, pebbledash, and heavy timbers. Responding to building sites across the mountains, Smith also worked in a rustic idiom for a number of early commissions including his family's own home at the head of Chunns Cove, just east of Asheville. Designed and built in 1902-03, the one-and-a-half-story dwelling of stone masonry is more rustic in character than other examples of Smith's early residential designs. The side-gable roof features shingled hip-roof dormers and a projecting front-gable bay on the façade. Samuel I. Bean, a stonemason who had worked with Smith at Biltmore, oversaw the use of local stone for the first-story walls, fireplaces, and chimneys. The overall rustic character of the Smith House (NR, 2008) results from its relationship to the wooded site and from the substantial stone walls in combination with the secondary materials—pebbledash stucco, leaded glass, and heavy timbers.¹⁹

One cove over to the east, attorney and local historian Foster A. Sondley engaged Smith to design a house near the head of Haw Creek in 1902. Sondley selected the rural property outside of Asheville at 132 Sondley Parkway for its privacy and mountain views to enjoy his retirement. Sondley asked Smith to design the house of stone in order to blend with its setting, and the large two-story double-pile residence features interior stone chimneys, arched window and door openings, and bracketed gable ends and eaves. An attached one-story shed-roof porch and two-story central portico are supported on round rock-faced columns. A rear addition built in 1905 housed Sondley's extensive private library, which he eventually donated to the city.²⁰

In 1903, Smith designed a rustic summer house (no longer standing) for Dr. Chase P. Ambler and his family located at approximately 4,000 feet elevation nine miles northeast of Asheville. Rattlesnake Lodge, as it was known, was built of hewn logs with half-dovetail notching, although Smith's drawings show it with saddle-notched round logs. The hip-roof house with a gable-roof front dormer had a projecting living room that was surrounded on three sides by verandas and a terrace with twig railings. The compound included the main

¹⁸ See Samuel J. Fisher's catalog of 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.

¹⁹ Clay Griffith, "Smith, Richard Sharp, House" National Register of Historic Places Registration Form, Acme Preservation Services, Asheville, NC, 2008.

²⁰ Bishir, et al, *A Guide*, 295; Swaim, *Cabins & Castles*, 159.

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house, stables, sheds, caretakers' houses, and a carriage house located at Bull Gap, nearly 1.5 miles from the main house. A network of stone retaining walls helped define the yard in front of the house and trails connecting the various buildings, as well as a small swimming pool.²¹

Smith completed plans in 1909 for another rustic cottage known as Breezinook located at 525 Greybeard Trail in Montreat. Montreat, located in the eastern part of the county, began in the 1890s as an interdenominational religious retreat nestled within the forested slopes of the Black Mountain range. Designed for Samuel R. and Charlotte Keesler, the one-and-a-half-story shingle-clad frame house rests on tall, irregularly coursed stone foundation and is capped by a side-gable roof with shed-roof dormers and a projecting front-gable bay. Broad verandas and porches with log posts and twig railings wrap around three sides of the front bay, which contains a recessed sleeping porch in the gable end. Stones for the extensive dry stacked walls and steps that border the property and form the foundations of the house were gathered high on Greybeard Mountain and brought to the site on wagons.²²

As one of Asheville's most prominent architects in the first decades of the twentieth century, Smith's work was well known throughout the area; his reputation helped, in part, by his early association with George Vanderbilt and the Biltmore Estate. The scale and massing of Smith's rustic-style buildings certainly compares favorably to the Boyce K. and Kitzi McLamb Miller House, which is one of the largest Rustic Revival-style houses in the area. The Miller House employs saddle-notched log construction at a scale unusual for private residences, while the plan and material expression is comparable to the architect-designed houses of Smith. The vast majority of Rustic Revival-style log dwellings in and around Asheville are modest one-story structures with simple attached front porches. The Boyce K. and Kitzi McLamb Miller House is a remarkably intact example of Rustic Revival architecture executed in log and stone and set within a wooded site highlighted by a small pond and flowering azaleas. The Millers' summer retreat eventually became their full-time residence as they settled into their later years in the mountains of western North Carolina.

Historical Background

Pioneering members of the Miller family came to North Carolina from Georgia in the early nineteenth century and settled in the Newfound section of Buncombe County. The General Assembly officially formed Buncombe County in 1792 from land, which was occupied by the Cherokee long before European settlement, carved out of Burke and Rutherford counties. A commission charged with fixing the center of the county and locating a site for the courthouse chose a site on a plateau where two Cherokee trading paths intersected, and a few

²¹ Arthur Chase Ambler Jr., *Rattlesnake Lodge: A Brief History and Guidebook* (Asheville, NC: published by author, 1994), 2-8; "Log Cabin for Dr. C. P. Ambler, Asheville, N.C., March 1903," architectural drawings, Richard Sharp Smith Drawing Collection, Asheville Art Museum, Asheville, NC.

²² "A Mountain Cottage for S. R. Keesler, August 1909," architectural drawings, Richard Sharp Smith Drawing Collection, Asheville Art Museum, Asheville, NC; Henrietta Wilkinson and Bluford B. Hestir, *The First Chapter: Early Montreat Homes 1897-1917* (Montreat, NC: The Centennial Year, 1997), 28-29.

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settlers had already erected log structures for residences and commerce. Incorporated in 1797, the village became known as Asheville, and the site of the new town overlooked the French Broad River to the west and was bordered by mountains to the east.²³

Peter and Anna Miller settled northwest of Asheville in the Newfound community where they farmed and raised 10 children. Peter Miller joined the Newfound Church in 1825 and became an ordained minister in 1835; he was later chosen to be its pastor. A son, Joseph Miller (1824-1887), followed his father into ministry, serving as pastor of Newfound Baptist Church (1858-1860, 1870-1876, 1881-1883) and as a founding member of the Buncombe County Baptist Association. In 1847, Joseph Miller married Clarissa Brookshire (1827-1918), daughter of a prominent family in the nearby Leicester community. In addition to serving the church, Joseph Miller was a prosperous farmer, and he and his wife raised 13 children.²⁴

Around 1876, Joseph and Clarissa Miller purchased 1,000 acres of land in Fairview for \$2.00 an acre and moved to southeastern Buncombe County. Joseph Miller served as pastor of both Fairview Baptist Church and Gashes Creek Baptist Church. The Millers eventually gave three of their sons—Thomas, Marcus, and Will—farms from their Fairview property.²⁵

The arrival of the Western North Carolina Railroad (WNCRR) in October 1880 marked the beginning of an era of prosperity in Asheville and Buncombe County that continued nearly unabated for the next fifty years. The population of Asheville skyrocketed and the number of visitors to the region's resorts and sanatoria increased rapidly once the railroad improved accessibility. By 1890 Asheville boasted 50,000 visitors annually, more than five times the number of year-round residents. One of the most important early visitors to Asheville in the late nineteenth century was George W. Vanderbilt, who began acquiring land to the south and southwest of Asheville in 1888. The scion of a wealthy New York family, Vanderbilt used his considerable fortune to erect his palatial Biltmore Estate (NHL, 1963) outside Asheville. Designed by leading architect Richard Morris Hunt and landscape architect Frederick Law Olmsted, Biltmore Estate brought craftsmen and artisans to Asheville, including stonemasons, wood carvers, sculptors, and landscape gardeners. A number of individuals associated with the estate remained in the area following its completion in 1895. Architect Richard Sharp Smith (1852-1924), who was sent by Hunt's office to supervise the project, established a widely influential architectural practice in Asheville after concluding his work at Biltmore.²⁶

Boyce Kenyon Miller (1890-1975) was the second of five children born to Thomas Jefferson (T. J.) and Margaret Miller at the family's farmhouse on Old Fort Road (SR 2776) in Fairview. Miller grew up with an older brother, Joseph Carl Miller (1887-1965), and two younger sisters Jessie Maude (1892-1973) and Lillian (1894-1996); another sister, Bonnie, died

²³ John Ager, "Buncombe County: A Brief History," in Swaim, *Cabins & Castles*, 9-13.

²⁴ Doris and Joe Miller, *The Miller Family: Streams of Time Flowing Through Our Family*, ed. by Carolyn Jackson (Grover, NC: Carolyn Jackson, n.d.), 1-9 (hereinafter cited as *The Miller Family*).

²⁵ *The Miller Family*, 4-10.

²⁶ Bishir, et al, *A Guide*, 287-292; Swaim, *Cabins & Castles*, 40-42.

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in 1895 at the age of 4.²⁷ The four siblings grew up in a household that prioritized education and attended Fairview School, located a little over a mile south of the Miller home. Despite a strong affinity for books and poetry, Joseph Miller helped his father farm, operated a sawmill, and after marrying Lula Sales of Gashes Creek in 1913, built a house on his parents' land.²⁸ Boyce Miller and his two sisters attended Mars Hill College and studied to become teachers.²⁹

B. K. Miller graduated from Mars Hill College in 1912 and soon launched a 30-year career in public education.³⁰ He began the 1917-18 school year as principal of the Inanda-Stradley school in Buncombe County, where his sister Lillian taught the grammar grades.³¹ Located near West Asheville, the school had an opening attendance of approximately 80 students.³² In 1918, Miller joined the Navy and was stationed near Norfolk, Virginia. He was discharged six months later following the armistice that ended World War I.³³ In January 1919, Miller departed for the eastern part of North Carolina to begin teaching in Johnston County.³⁴ While working for Johnston County schools, he earned a degree from Wake Forest College.³⁵

Miller served as principal of Meadow High School, located at Peacocks Crossroads in the southern part of Johnston County between 1919 and 1923. In the announcement of his second year in the position, it was reported that "[Miller's] spirit of leadership and the success of his fine management of the school was greatly appreciated by the entire community."³⁶ Miller served on the county's five-member committee chosen to develop examination questions for seventh grade students.³⁷ Prior to the 1923-24 school year, the state Department of Insurance condemned the classrooms on the upper story of Meadow High School, prompting rumors in the community that the school would be discontinued. The Pine Level Free Will Baptist Church offered to house the school temporarily while the building was repaired.³⁸

Miller appears to have left Johnston County for neighboring Wayne County around 1924. He taught at Smiths Chapel for one year and at Seven Springs for five years. In 1926, Miller married Kitzi McLamb (1905-1980) of Newton Grove, a rural community in northern Sampson

²⁷ *The Miller Family*, 10 and 35.

²⁸ *The Miller Family*, 55-56.

²⁹ *The Miller Family*, 35-36 and 44-50. Lillian Miller, who taught alongside her brother on several occasions, made her career as a teacher. Jessie Maude Miller taught briefly before attending Moody Bible Institute in Chicago and serving as a missionary to India and Ceylon.

³⁰ *The Miller Family*, 50; "Dr. Poteat Speaker," *The Asheville Gazette-News*, May 1, 1912, 2.

³¹ "Teachers for County Schools Announced," *Asheville Citizen*, July 3, 1917, 5.

³² "Around Town," *Asheville Citizen*, September 5, 1917, 4.

³³ "Fairview," *Asheville Citizen*, June 30, 1918, 7, and December 31, 1918, 5.

³⁴ "Fairview," *Asheville Citizen*, January 6, 1919, 6, and January 4, 1920, 11.

³⁵ *The Miller Family*, 50; "Fairview," *Asheville Citizen*, September 5, 1921, 6.

³⁶ "Meadow News," *The Smithfield Herald*, September 7, 1920, 7.

³⁷ "Seventh Grade Examinations," *The Smithfield Herald*, April 23, 1920, 4.

³⁸ "Meeting to Begin at Pine Level Freewill Church," *The Smithfield Herald*, August 10, 1923, 1.

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County near his former school in Johnston County.³⁹ Around 1929, Miller became principal of Pikeville High School, and the couple moved into the teacherage at the school. Miller worked to improve the organization and equipment of the school during his tenure, supported and expanded the athletics programs, and taught high school math. Kitzi Miller taught fifth grade at the school. The couple's one daughter, Kitzi Ruth, was born in 1935 in Pikeville.⁴⁰

The Millers returned to Fairview during their summer vacations as educators and appear to have begun planning for, and possibly working on, the log house in the late 1920s. In August 1928, B. K. and Kitzi Miller bought 8.5 acres from Miller's brother, Joe, and his wife Lula Sales, mortgaging \$2,100 for the purchase.⁴¹ Lula Sales, one of ten children born to T. M. and Emma Sales, received the parcel (Lot No. 8) from her widowed mother in 1924.⁴² T. M. Sales (d. 1915), a prominent farmer in the Gashes Creek community between Asheville and Fairview, owned considerable acreage in the area that was subdivided and split among his wife and children following his death.⁴³ B. K. and Kitzi Miller purchased a second tract of nine acres from another of T. M. and Emma Sales' children, Lila, and her husband A. T. Davidson in November 1935.⁴⁴ In August 1936, B. K. and Kitzi Miller received a corrective deed from Emma Sales and the heirs of T. M. Sales for the two preceding parcels, which contained errors "amounting to several degrees" in their description of the east and west boundaries.⁴⁵ The two parcels, encompassing a combined 17.5 acres, appear to have formed the basis of the Millers' home tract, although they bought a sold a number of parcels along the Charlotte Highway between Asheville and Fairview over the years.

Since work on the house progressed only during summer vacations for the Millers, it is unclear when the house was completed or ready for occupancy. Tax records and family lore generally date the house to the mid-1930s, which seems entirely reasonable. The purchase of the second tract from the Davidsons may have alerted the Millers to the boundary discrepancy on the property around their house that required the corrective deed in 1936. The Millers may have begun to occupy the house during the summer by the mid-1930s but continued to work on the property for several years longer. It is also possible that the couple did not begin to build the house on the land they owned until the early 1940s. In July 1941, B. K. and Kitzi Miller obtained a mortgage of \$2,000 and, upon repayment of the loan on July 20, 1944, took out another mortgage for \$2,500.⁴⁶ The funds may have been used to finance construction of the house, which they occupied as full-time residents beginning in 1946.

³⁹ Marriage license, July 17, 1926, Durham County, North Carolina.

⁴⁰ "B. K. Miller Has Taught in Wayne Schools for 15 Years," *The Goldsboro Herald*, October 27, 1938, 1.

⁴¹ Buncombe County Register of Deeds book 392, page 477, and Deed of Trust book 291, page 133. The Millers satisfied the mortgage in September 1934.

⁴² Buncombe County Register of Deeds book 294, page 207.

⁴³ "T. M. Sales of Gash's Creek Died Today," *The Asheville Gazette News*, Mary 27, 1915, 1.

⁴⁴ Buncombe County Register of Deeds book 475, page 373.

⁴⁵ Buncombe County Register of Deeds book 491, page 271.

⁴⁶ Buncombe County Deed of Trust book 382, page 27 and Deed of Trust book 390, page 39.

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According to family lore, B. K. Miller designed the house himself and built it alongside local carpenters and stone masons. Family history recounts that "Mr. Cordell," who worked on the Grove Park Inn, did the stonework.⁴⁷ Joseph Clemmons Cordell (1880-1958), a lifelong Buncombe County resident, is recorded as a stone mason living in the Oakley and Haw Creek sections during the 1930s and 1940s. According to his obituary, Cordell indeed worked on the construction of the Grove Park Inn, as well as Seely's Castle and "many other older businesses and residences here."⁴⁸

The Millers remained in Pikeville for 13 years but moved to Wake County in 1942, when B. K. Miller accepted the position as principal of the Zebulon School.⁴⁹ Two years later, the Millers relocated to Charlotte, where he served as principal of Oakhurst High School.⁵⁰ After two years in Charlotte, the couple then moved to Buncombe County in 1946. Fittingly, B. K. Miller's final position in education came at Fairview School, serving as principal of the school he attended as a child.⁵¹ He retired at the end of the 1947-48 school year. Kitzi Miller continued to teach elementary grades in Buncombe County schools.

In the summer of 1948, Boyce Miller began working as a real estate agent. An advertisement for Gaskins Realty in the *Asheville Citizen-Times* noted the new sales agent: "Introducing Mr. B. K. Miller who will feature suburban homes and acreage."⁵² Lenore A. Gaskins (1884-1951) organized Gaskins Realty in 1933, and she served as president of the Asheville Real Estate Board in 1940. A former teacher, Gaskins began her career in real estate in 1925, after the death of her husband. Lenore Gaskins was deeply committed to civic affairs and served as president of the Parent-Teacher Association at both Vance Elementary School and Lee Edwards High School.⁵³ Miller appears to have remained with Gaskins Realty for about a year before advertising under his own name and doing business from his home.⁵⁴ Miller specialized in selling and developing rural properties and the preservation of log buildings. Although he dealt in a wide range of real estate, Miller became interested in purchasing old houses and barns, which he would move to remote tracts he owned and reassemble the buildings for sale. Miller built a log dwelling at 545 Flat Top Mountain Road that became the residence of his daughter and grandsons and was frequently used for weekend rentals.⁵⁵

As the Millers aged, they continued to reside in the log house along the Charlotte Highway. They were active members of First Baptist Church in downtown Asheville and the

⁴⁷ Swaim, *Cabins & Castles*, 159.

⁴⁸ "Joseph C. Cordell" obituary, *Asheville Citizen*, June 28, 1952, 2.

⁴⁹ "Pikeville Principal Takes Zebulon Post," *The News and Observer*, July 23, 1942, 8.

⁵⁰ "D. S. Davis, B. K. Miller Are Appointed," *The Charlotte Observer*, June 6, 1944, 15.

⁵¹ "B. K. Miller Heads School at Fairview," *Asheville Citizen*, July 16, 1946, 3.

⁵² Advertisement, "Gaskins' Specials," *Asheville Citizen-Times*, July 10, 1948, 10D.

⁵³ "Death Claims Mrs. Gaskins of Asheville," *Asheville Citizen*, December 12, 1951, 9.

⁵⁴ "B. K. Miller" real estate advertisement, *Asheville Citizen-Times*, November 13, 1949, D11.

⁵⁵ *The Miller Family*, 50; "Boyce Miller, Retired Educator, Realtor Dies," *Asheville Citizen-Times*, September 22, 1975, 8.

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Asheville Garden Club. B. K. Miller participated with the Men's Garden Club of Asheville and the Oakley Men's Club. Kitzi Miller remained a member of several education organizations and belonged to the 20th Century Club, the Western North Carolina Historical Association, and the Keep Asheville Beautiful Council. She was a former president of the North Carolina Federation of Women's Clubs of Asheville. B. K. Miller died in 1975 and Kitzi Miller died in 1980. After their deaths, the property passed to their daughter, Kitzi Bocook, who resided in Palo Alto, California.⁵⁶

Kitzi Bocook returned to Asheville from California in the 1980s and resided in her parents' former house. In 1992, she opened the house to visitors on the Preservation Society of Asheville and Buncombe County's annual tour of homes and announced plans to operate the house as a bed and breakfast.⁵⁷ During the early 2000s, a small gift shop operated in the house along with guest accommodations under the name Miller's Mountain Lodge. Bocook and one of her two sons planned additional commercial development at the property, which never came to fruition. Fourteen acres on the southwest side of US 74 (Charlotte Highway) were offered for potential commercial development.⁵⁸ The house sat largely vacant for many years before Bocook sold the property to the current owners in 2021.⁵⁹

⁵⁶ "Boyce Miller, Retired Educator, Realtor Dies," *Asheville Citizen-Times*, September 22, 1975, 8; Kitzi Miller obituary, *Asheville Citizen-Times*, September 28, 1980, 5D.

⁵⁷ "Heritage House Tour to Showcase Region's History," *Asheville Citizen-Times*, May 5, 1992, 2C.

⁵⁸ Mark Barnett, "Family Wants to Turn Miller Home Into Commercial Attraction," *Asheville Citizen-Times*, April 4, 2000, C1.

⁵⁹ Buncombe County Register of Deeds book 6105, page 548.

Miller, Boyce K. and Kitzi McLamb, House
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Miller, Boyce K. and Kitzi McLamb, House
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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: _____

Historic Resources Survey Number (if assigned): BN0543

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10. Geographical Data

Acreage of Property 3.1 acres

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 ☒ NAD 1983

1. Zone: 17	Easting: 365301	Northing: 3936089
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 dashed line on the accompanying National Register Boundary Map. The boundary encompasses the full 2.45-acre tax parcel [PIN 9667-36-2711-00000] containing the Miller House and extends in all directions beyond the tax parcel lines to include the fullest residual acreage associated with the property, totaling approximately 3.1 total acres. The boundaries extend to the edge of pavement along US 74, Hemphill Road, and Hemphill Knoll Road on the north, east, and west sides of the property. At the southern end of the property the boundary follows the tax parcel line for approximately 100 feet between Hemphill Knoll Road and the edge of pavement at US 74. In this area, the parcel line adjoins a cleared right-of-way for overhead power transmission lines.

Miller, Boyce K. and Kitzi McLamb, House
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Boundary Justification (Explain why the boundaries were selected.)

The eligible boundary containing approximately 3.1 acres for the Boyce K. and Kitzi McLamb Miller House encompasses the dwelling, secondary structures and landscape historically associated with the Miller's rustic mountain home and setting. The remaining acreage historically associated with the Miller's property lies on the southwest side of US 74, physically and visually separate from the residual home tract.

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
telephone: 828-281-3852
date: March 3, 2023

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.)

Miller, Boyce K. and Kitzi McLamb, House
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Photographs

The following information pertains to each of the photographs:

Name of Property: B. K. Miller House
Location: 5 Hemphill Road, Asheville, North Carolina
County: Buncombe
Name of Photographer: Clay Griffith / Acme Preservation Services
Date of Photographs: April 28, 2021 (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. Overall front view to southeast
2. Façade, view to east
3. Oblique front view to northeast
4. Oblique rear view from Hemphill Knob Road to northwest
5. Rear elevation, view to south
6. North porch wing, oblique view to southwest
7. Living room interior and main stair, view to northeast
8. Living room fireplace, view to southwest
9. Kitchen, view to south
10. Bedroom, view to south
11. Outdoor fireplace and azaleas, view to south
12. Pump house, oblique view to west

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.