

Photos from Ball Collection

<http://toto.lib.unca.edu/findingaids/photo/ball/ball.htm>

St. Lawrence Basilica (5-50 ; **ball3691.1** ; **ball0973** (aerial view)
Airplane crash, Fletcher, NC, 3 killed, Gardener, 1931. (**N1566**)
Brown Brothers Pottery, Arden, NC, close-up of pot making. (**N1605**)
Brown Brothers Pottery, Arden, NC, exterior. (**N1602**)
Brown Brothers Pottery, Arden, NC, exterior. (**N1603**)
Brown Brothers Pottery, Arden, NC, making large pot. (**N1604**)
Brown Brothers Pottery, Arden, NC, making pottery. (**N1601**)
Mitchum, Robert, at the Asheville Airport, 2 negs. (**N5699a**)

Superman (George Reeves) and Lois Lane, at Asheville airport, 2 negs. (N5869, P5869B)

- Superman ; Movie Stars ; George Reeves, 1914-1959 ; Asheville Airport ; Lois Lane ; George Reeves
- George Reeves, Superman, stepping of airplane with unnamed actress, Lois Lane. Reeves signing autographs at Asheville airport. Reeves was in Asheville to perform two shows at the City Auditorium in Asheville, North Carolina.

THREE YOUTHS DIE IN ASHVILLE PLANE CRASH Piloted by Graham Gardner, 17, who received his license two days before, an airplane stalled 150 feet aloft and dived into a pasture at Asheville, N. C., killing the pilot and two passengers. The others were Paul Yow, 25, and Sam McMillan, 17.

Info below from website – (**Pay particular attention to “Rights” section.**)

Title **E. M. Ball Photographic Collection (1918-1969)**

Creator E. M. Ball, Sr.

Alt. Creator E. M. Ball, Jr.

Alt. Creator George Masa

Alt. Creator Ignatius Wadsworth (Nace) Brock

Alt. Creator Herbert Pelton

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Subject Key words Ewart M. Ball, Jr. ; Ewart M. Ball, Sr. ; Ignatius N. Brock ; George Masa ; Appalachian Photography ; Herbert Pelton ; North Carolina Photographs ; Bonesteel Films, Asheville, NC ; AshevilleCitizen-Times ; architecture ; film ; newspaper photography ; farming ; weddings ; festivals ; urban design ; tobacco farming ; vernacular architecture ; Ku Klux Klan ; Biltmore Estate ; Grove Park Inn ; Grove Arcade Building ; Biltmore Forest Country Club ; Champion Fiber Company ;

Subject LCSH Ball, Ewart M., Sr. (1894-1937)
Ball, Ewart M., Jr. (1918-1966)
Brock, Ignatius N.
Masa, George
Pelton, Herbert
Photography, Artistic -- North Carolina
North Carolina -- Pictorial works
Landscape photography -- North Carolina
Photographers -- Appalachian Region, Southern -- Biography
Photographers -- North Carolina -- Biography
Photography -- Plateau Studio
Portrait photography -- Appalachian Region, Southern
Portrait photography -- North Carolina
Appalachian Region, Southern -- Pictorial works

Appalachian Mountains -- Pictorial works
Appalachian Mountains -- Social life and customs -- Pictorial works
Architecture -- North Carolina -- Buncombe County -- History

Description

The Ball collection includes some 9,116 negatives and glass plates and two log book items. The glass plates, prints, and negatives were created between 1918 and 1969 and are the work of several photographers. Most of the items are the work of Ewart M. Ball, Sr. (1894-1937) and his son Ewart M. Ball, Jr. (1918-1966), thus the name "Ball Collection".. The photographs also represent the work of Herbert Pelton and George Masa who owned Plateau Studio and whose studio was eventually sold to E.M. Ball, Sr. around 1926. Ball also employed Ignatius N. Brock, a well-known portrait photographer, and some of Brock's portraits may be identified in the Ball Collection.

The collection focus is on Asheville, North Carolina, its people and environs. It is particularly strong in local architecture, street scenes, and transportation, but includes scenes of rural life and scenery of the surrounding mountain area. The work of Ewart M. Ball, Jr. (1918-1966) is largely the result of his work with the early *Asheville Citizen-Times* newspaper.

Publisher

D. H. Ramsey Library Special Collections, University of North Carolina at Asheville 28804

Contributor

Dr. Bruce Greenawalt ; Southern Highlands Research Center

Date	2001-05-16
Type	Collection ; Image
Format	Glass plate negatives, positive prints, nitrate and acetate negatives ; Approximately 9,000 items
Source	P1978.6
Language	English
Relation	Is Part of : "Asheville's Built Environment," in Heritage of Western North Carolina ; Ewart Ball. III Oral History , D. H. Ramsey Library, Special Collections, UNC - Asheville ; Carolina Mountain Club Archive , UNC-Asheville ; Bonsteel Films, Asheville, N.C. ; Biltmore Industries Archive , UNC-Asheville ; Masa, George, et. al. Coming to Light: The Western North Carolina Re-Photographic Project. Asheville, NC. Asheville Art Museum, 1994, SpecCollTR6.N8 C66 1994.
Coverage	1918-1969 ; Asheville, NC ; Western North Carolina
Rights	Any display, publication, or public use must credit the D. H. Ramsey Library, Special Collections, University of North Carolina at Asheville. Copyright retained by the creators of certain items in the collection, or their descendents, as stipulated by United States copyright law.
Donor	Donor Number 48
Acquisition	1978-09-07

Citation *E. M. Ball Photographic Collection (1918-1969)*, D. H. Ramsey Library, Special Collections, University of North Carolina at Asheville 28804

Processed by Special Collections staff, 1978 and 2001

Last update 2001-05-21

CONTEXT

The Ewart M. Ball Photographic Collection was acquired through the Southern Highlands Research Center established in 1977. In 1992 the collections of the Southern Highlands Research Center, including the Ball Collection, were incorporated into the Special Collections of the D. Hiden Ramsey Library at the University of North Carolina at Asheville. Dr. Bruce Greenawalt, formerly the director of the Southern Highlands Research Center, and a member of the History Department at UNCA, was responsible for securing this important resource and wrote the following description:

The Ewart M. Ball Collection is drawn from more than 9,000 negatives and glass plates in the possession of the Special Collections in Ramsey Library at the University of North Carolina, Asheville. These negatives taken between 1918 and 1965, largely feature Asheville, its people, and environs.

Photographs allow us to see past moments that are gone forever, yet which may influence us still. For scholars, photographs can illustrate and illuminate their work, or in the absence of written documentation, serve as a primary research tool. For the general public, visual images such as photographs often are the only impressions remembered about an event or period. For many people the photographs that Jacob Riis took of New York tenements and industries have etched their minds far more than any words he ever wrote.

This collection includes some scenes of rural life and farming in the outlying area from which the town drew its population and trade. Largely, however the photos stress Asheville themes; the flourishing resort trade that secured Asheville's reputation, the town's businesses and industries that subtly began to change its character in the 1920's, familiar street scenes including Pack Square, public buildings and transportation, memorable events of the 1920's, and scenes of townspeople in moments of leisure, pleasure,

and commitment.

The entire collection consists of negatives taken by Ewart M. Ball Senior (1894-1937) and Ewart M. Ball, Jr. (1918-1966), as well as some photographs in the possession of Plateau Studio when the elder Ball acquired it in late 1922. It is possible that some of these photos were taken by George Masa, the Japanese photographer who, after arriving in Asheville in 1915, turned to photographic work until his first love of charting and photographing the Smoky Mountains led him to abandon studio work.

Most of the Collection photographs consist of the elder Ball's work. He was born in Madison County near Marshall where he spent his early life on a farm. In 1911 he joined the U.S. Army and saw service along the Mexican border. It was during this period that he began producing post card picture portraits. He left the service in 1919 and in quick succession lived in and practiced photography in Charleston, Florence, and then Georgetown, S. C., where he opened a studio in 1922. The opportunity to purchase Plateau Studio at Pack Square led him back to Asheville. There he conducted a full time commercial and portrait business and simultaneously did photography for the Asheville Citizen and Times before they had regular staff photographers.

Ball's work was cut short by death at age forty-three. By then, however, he had established his reputation as a commercial photographer and had shown much energy in depicting Asheville places and people. His work was doubtless enhanced by Ball's employment of N. Brock, a photographer whose portrait work gained him international acclaim. Eventually Brock won so many prizes that contest sponsors implored him to avoid competitions to give other contestants a chance. Doubtless both Brock and Ball benefited by their association.

Bruce Greenawalt [Director of the Southern Highlands Research Center] (1979)

Today the Collection is one of the most heavily used bodies of work held by the D. Hiden Ramsey Library Special Collections and it is one of the most endangered collections. Most of the images exist only in negative format. Positive prints, generally contact prints, are available for only a small percentage of the most well known and used images. The fragile negatives are a deterrent to full collection use. Many of the negatives were produced on nitrate stock leaving them in a very volatile state (nitrate film is fragile and highly combustible). The need to produce archival negatives and a full range of prints from the negatives is a need that grows in urgency every year. The cost of transferring the nitrate negatives to archival negatives and to contact prints has limited the number of usable prints and negatives now available for public viewing. It is hoped that through donation and grants the remaining negatives will soon be transferred to archival stock. A conversion of the negatives to archival quality film, while staggering in its scope, would greatly expand the longevity and the use of this important Asheville resource. The reproduction of some of the images in digital format is only an interim solution for collection access and preservation, but is a project Special Collections will continue to pursue over the next several years.

The Ball Photographic Collection is a research collection. It is intended that the materials in the Collection be used for the purposes of scholarly research and to illuminate the history of Asheville and of the western North Carolina region. The University of North Carolina holds the copyright for the E.M Ball Photographic Collections. Use of the photographs for commercial gain or advertisement

is generally discouraged. Any use of the photographic images must cite the collection as follows:

Collection #, *E.M. Ball Photographic Collection (1918-1969)*, Special Collections, D.H. Ramsey Library, University of North Carolina at Asheville.

A finding list has been prepared giving the short title for the photograph. A more descriptive finding aid is currently under preparation and as the information is assembled, it will be down-loaded to the Ball database and Web site. We invite viewers to contribute additional historical information. If you have information regarding any of the images cited on our list or have questions regarding the Ball Collection, we welcome your information and inquiries. Please contact dunn@unca.edu or call (828) 251-6621.
