

654

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Biltmore Industries, Inc.

AND/OR COMMON Biltmore Homespun Shops

2 LOCATION

STREET & NUMBER Grovewood Road, adjacent to Grove Park Inn

CITY, TOWN Asheville

VICINITY OF

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT
Eleventh

STATE North Carolina

CODE
037

COUNTY
Buncombe

CODE
021

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME Mr. Harry D. Blomberg

STREET & NUMBER Post Office Box 6854

CITY, TOWN Asheville

VICINITY OF

STATE
North Carolina 28806

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Buncombe County Courthouse

STREET & NUMBER

CITY, TOWN Asheville

STATE
North Carolina 28801

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Biltmore Industries complex is sited on an eleven and one-half acre tract adjacent to the Grove Park Inn (NR) in North Asheville. The seven buildings of the complex lie in a row along the top of a ridge with wooded land sloping gently downward to the north and south. The buildings vary in size and form, though all are constructed of load-bearing hollow ceramic tile with stuccoed exterior wall surfaces pierced irregularly by casement windows, and entered through batten doors with chamfered bracings. Each is under a broad, red-shingled gable or hip roof with rounded eaves that mimic those of the Grove Park Inn. The site is landscaped with dense plantings of ornamental evergreens and flowering shrubs, and ivy covers much of the ground and the walls of several of the buildings. Fieldstone retaining walls line the drives and walkways that wind around the complex. This informal, cottage-like grouping was constructed in 1917 under the supervision of Fred Seely, designer and owner of the Grove Park Inn, to serve several purposes: first, to provide functional spaces for the production of high-quality crafts and fine hand-woven wool cloth; second, to provide an atmosphere for the workers engaged in these occupations that would be conducive to the success of their industry; third, to create a complex that would complement the architecture and spirit of the Grove Park Inn; and fourth, to provide a special attraction for visitors at the Grove Park by offering the opportunity to observe the manufacture of quality crafts and to purchase completed items.

The Structures (numbers keyed to hand-drawn map)

1. The Eleanor Vance Building. 1917. Named for the first instructor in woodcarving at Biltmore Industries. It is a two-story, L-plan structure with the main block under a gable roof along a north-south axis and the entrance in the south gable front. A two-story hip roof wing extends to the east. In the elbow of the L is a one-story annex with a saw-tooth roof that originally provided light to the space below. (The windows are now enclosed under a replacement roof.) Like all other buildings in the complex, the spacious interior is simply finished, with walls of smooth plaster. The main level contains the retail craft and fabric showroom, offices, a shipping and receiving area, and a stockroom under the saw-tooth roof section. The second floor and basement house storage rooms. Two looms are in place in the southwest corner room of the basement for winter weaving when production is cut back and the other buildings are closed down for the season.

2. Charlotte Yale Building. 1917. Named for Charlotte Yale, a close associate of Eleanor Vance and another early instructor at Biltmore Industries. The building is a long, one-story structure with a full basement, and is set on an east-west axis under a hip roof. The entrance is on the south facade under a gable cover near the west end of the building. The basement floor is connected to the Eleanor Vance Building by a covered passage on the east side. A flat-roof annex is set on the northwest rear corner of the building. The main floor contains fabric inspection rooms, though they are no longer used for that purpose; in recent years they have housed a pottery shop and a mountain crafts museum. The top level of the annex contains machinery for shearing, brushing, and pressing the fabric. The basement level houses warping machines and an area for "drawing" the completed warps. Five looms for summer production are in the lower level of the annex.

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3. Carding and Spinning Building. 1917. A long two-story building with a sub-basement level on the west end. The gable roof breaks mid-way with the western half of the roof higher than the eastern half. The interiors of both levels are continuous open spaces, with the second level lighted by skylights in the roof. This level contains two large carding machines and four "mule spinners" (all Davis and Furber Machine Co., North Andover, Mass.) The lower level houses dyeing vats, washing machines, and blending machines. The raw wood is received in this building off an alley at an entrance mid-way down the south side of the building.
4. (Former) Weavers' Building (now Antique Car Museum). 1929. The early success of Biltmore Industries required expansion of facilities, and this long, one-story, gable roof structure was built to house looms added for additional weavers. Today it shelters the antique car collection of the current owner of the Industries.
5. Boiler House. 1917. A gable roof building housing the coal-fired boiler and the electric generator that provides power for the various machines. This equipment is still operational. Of special interest is the tall, tapered fieldstone smokestack attached on the northeast corner. On the northwest corner is an open coal storage bin enclosed by high fieldstone walls.
6. Gatehouse(former Woodworking Building). Though the woodworking shop here was closed down in the 1920s, for several years this was an important facet of the Biltmore Industries enterprise. It is a small, T-plan, one-story building with a gabled entrance vestibule on the base of the T on the south end. Today the building is used for storage.
7. Guardhouse. 1917. A tiny, hip roof structure that sheltered the gatekeeper at the entrance to Biltmore Industries.

Common to all of these structures is the presence--painted on interior walls, or carved into doors or ceiling beams--of aphorisms and folk sayings that admonish the workers to give their best to their industry. Fred Seely was himself a man of enormous energy with an almost fanatical devotion to the work ethic. These maxims come from various sources; some are from well-known authors, some from folk tradition, and others apparently composed by Seely himself. From Ruskin: "Quality is never an accident; it is always the result of intelligent effort." Of a folksier quality more typical of the majority of these adages: "God gave man five senses -- touch, taste, sight, smell, and hearing -- the successful man has two more -- horse and common;" and "Keep thy shop and they shop will keep thee." But the one that perhaps best reveals Seely's philosophy for Biltmore Industries is carved on the entrance to the Charlotte Yale Building:

"Life without industry is guilt;
Industry without art is brutality."

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The Process

Though production has been cut back considerably in the past decades, Biltmore Industries still produces fine quality wool fabric, using the original equipment and procedures established when the operation was moved to this site in 1917.

- A. Raw virgin wool is received in bales (today shipped from Australia) at the south entrance of the Carding and Spinning Building and is carried down a flight of wide stairs to the basement level to the dyeing area.
- B. The raw wool is dyed in large wooden vats by a process called pole dyeing, since it requires an attendant's laborious mixing of the wool in the dye solution with a pole. Today aniline dyes are used; natural dyes have not been used since the earliest days of Biltmore Industries.
- C. The dyed wool is blended with white or other dyed wool by means of a special blending machine (also in the basement of the Carding and Spinning Building) that blows and mixes the wools together to achieve a desired color.
- D. The blended wool is taken to main level of the Carding and Spinning Building and placed in the hopper of one of the two large carding machines (Davis and Furber Machine Co., North Andover, Mass., early twentieth century). This machine disentangles the wool fibers and aligns them in one direction in preparation for spinning, and winds the wool on a roller.

At Biltmore Industries, all wool is double-carded; that is, it sent back through the blending machine after first carding and is then carded a second time. This achieves a better blend and produces a higher quality fabric.

- E. The rollers of carded wool are placed on one of the four long "Mule Spinners" (David and Furber Machine Company); the most dramatic machinery in the operation, and spun into thread on bobbins.
- F. Bobbins of spun wool are taken to the basement of the Charlotte Yale building and placed, one thousand and sixty at a time, on a rack before one of the warping machines to create warps of wool almost ready for the loom.
- G. The warps are "drawn" by specially trained technicians to achieve a desired pattern in the warp.
- H. The warps are taken to one of the weaving rooms (in summer, the lower level of the Charlotte Yale annex; in winter, the basement of the Eleanor Vance Building) and the fabric is hand-woven on the looms. These looms were constructed by members of the Biltmore Industries woodworking class, and modeled after a loom brought from Scotland.

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- I. The woven fabric is examined by a specially skilled inspector. Formerly this took place in a room on the main floor of the Charlotte Yale Building; today the Biltmore Industries inspector does this work at home. This person is capable of spotting minor imperfections and correcting them.
- J. The inspected fabric is taken to the basement of the Carding and Spinning Building and washed in one of several large washing machines.
- K. The washed fabric is taken outside to the "tenter-hook" fence where it is hung to dry; this is a simple wooden slat fence about one hundred and twenty yards long with special hooks for hanging the fabric.
- L. The dried fabric is taken to the main level of the Charlotte Yale building annex where it is (a) put through a shearing machine, which shaves off excess knap; (b) run through a brushing machine; and (c) pressed on a steam pressing machine.
- M. The pressed fabric is ready for retail sale in the showroom of the Eleanor Vance building, or
- N. It is shipped to buyers through the shipping and receiving area in the east wing of the Eleanor Vance building.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Founded 1901
 Present complex erected 1917

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Biltmore Industries was established in 1901 under the patronage of Mr. and Mrs. George Vanderbilt to provide the youth of the Asheville area the opportunity "to become productive and useful citizens" through training in the creation of fine handmade crafts. The operation was first located in Biltmore Village at the entrance to the Biltmore Estate. Through the first instructor in woodcarving, Miss Eleanor Vance, the Industries can trace a direct link to traditions of English craftsmanship; Miss Vance had studied the craft nine years under the tutelage of William Fry of Cincinnati, whose father, Henry Fry, had done carving on the New Houses of Parliament and Westminster Abbey under Sir Gilbert Scott. In 1907 a homespun weaving operation was begun, with the looms fashioned after a Scottish model and constructed by members of the woodworking class. The homespun fabric soon became the Industries' most popular item and largest source of income.

In 1917 Mrs. Vanderbilt sold the operation to Fred L. Seely, builder and owner of the famous Grove Park Inn. Seely directed construction of a complex of shop structures adjacent to the Grove Park to house all facets of the Industries and allow for future expansion. The shops were built to complement the "organic" architecture of the inn; they form a compact grouping of cottage-like buildings with stuccoed wall surfaces, casement windows, and broad, sloping roofs with rounded eaves that mimic those of the Grove Park. The grounds are landscaped with dense plantings of evergreens and flowering shrubs. The complex includes woodworking shops and facilities to handle all aspects of cloth production from receipt of raw wool to the retail sale of finished cloth. The cloth manufacture flourished into the 1940s, enjoying widespread fame and finding a place in the wardrobes of the wives of three Presidents. Today Biltmore Industries still produces homespun by traditional methods, but on a limited scale.

Criteria Assessment:

- A. The operation survives as a direct and important link to the arts and crafts movement of England and America of the nineteenth and early twentieth century.
- B. It is associated with the lives, work, and ideals of Mr. and Mrs. George Vanderbilt and Fred L. Seely, one of the leading figures of twentieth century Asheville.
- C. The complex of stuccoed, cottage-like structures housing the industries forms an important architectural grouping that is directly associated with, and complementary to, the Grove Park Inn (NR).

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The crafts movement in nineteenth century England emerged as a reaction to the growing influence of mechanization brought by the industrial revolution, with the guiding rule being that quality and design were not to be subordinated to the requirements of mass production. Principal spokesman for the movement were Augustus Pugin, John Ruskin, and William Morris, each of whom contributed to the movement in an important way. Pugin's early writings in praise of medievalism kindled the Gothic Revival in England and provided the seed for the movement. Ruskin became its chief philosopher, and Morris was its foremost activist and practitioner.

The influence of these men and the momentum which they created in England eventually reached America. Many guilds started to appear at the turn of the century with the best known being Elbert Hubard's Roycroft Industries in East Aurora, New York, and Gustav Stickley's two workshops: United Craft Workshops in Eastwood, N. Y. and Craftsman Farms in Morris Plains, N. J. These workshops produced furniture, books and gift items such as lamps, candlesticks, and desk equipment.

Farther south in the Appalachian mountains, another craft guild was established. Biltmore Estate Industries was founded in 1901 under the patronage of Mr. and Mrs. George W. Vanderbilt, and located in Biltmore Village outside the Vanderbilt's fabulous 125,000-acre estates in Asheville, North Carolina. The Vanderbilts established the enterprise in order to

make it possible for the native girls and boys to become productive and useful citizens of their own community and to use its splendid natural resources of wool and timber in a practical and honorable way.¹

The Industries started as a Boy's Club associated with the Biltmore Village church, All Souls.² The club decided to take up woodcarving under the tutelage of Eleanor P. Vance, who had come to Biltmore in 1900 to rent a house for the summer. She had studied for two years at the Cincinnati Art Academy and had worked for nine years with the famous craftsman and woodcarver, William Fry.³ The Fry family made important contributions to the craft movement in Cincinnati. They had been woodcarvers for generations and in 1845 William's father, Henry, came to Cincinnati from England where he had done apprentice carving on the New Houses of Parliament and at Westminster Abbey under Sir Gilbert Scott. For three generations the Frys maintained a studio where they made and taught carving and furniture making.⁴

Through the Fry family, Miss Vance brought the tradition of English woodcarving to her students. Before coming to Biltmore, she and a friend, Charlotte L. Yale,⁵ had studied in Chicago to become missionaries because they wanted to do something for girls and boys.⁶ The organization of the local boys and girls into woodcarving classes was a natural undertaking for them.

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The industries started in 1901 with twelve mountain boys, but by 1905 there were twenty girls and boys in the class. Mr. and Mrs. Vanderbilt supplied the materials and space for the industries, giving them their own workshops in Biltmore Village in 1906. It was then that the transition from a cottage craft to a craft industry was made. The first products of the industry included baskets, needlework, and hand-carved articles, including small pieces of furniture.⁷

In 1907, emphasis was put on cabinet-making, and a homespun operation was begun. It was Mrs. Vanderbilt who encouraged the industries to begin a weaving project. Up until then all mountain weaving was done with a cotton or linen warp known as linsey-woolsey. Mrs. Vanderbilt wanted to produce a fine all wool fabric such as those made in Ireland and Scotland, especially the Harris Islands. Miss Vance and Miss Yale were sent to Oxford, South Kensington Museum (now the Victoria and Albert Museum) and to Ireland to study ways of producing a fine Biltmore Homespun. An old hand loom was brought from Scotland to serve as a model for others to be made by the boys of the woodworking class.⁸ Wool warps were also sent to homes to be woven and the average output was six yards of homespun a day per loom. The wool was colored with local roots and herbs such as yellow hickory bark and black walnut root.⁹

With Mrs. Vanderbilt as its promoter, the homespun became an immediate success. In 1907 the front page of the New York Times carried an article about Mrs. Vanderbilt starting a homespun fad by appearing in a bright yellow Biltmore homespun gown. By 1909 the homespun sales had increased over 400% and was Biltmore Industries best selling item.¹⁰

Meanwhile, furniture and carved articles from the woodcarver's shop were also expanding. The woodworkers produced rural furniture such as the Windsor chair and made cabinets based on designs from pieces in the Vanderbilt's collection of Sheraton, Hepplewhite, Gothic, and Chippendale furniture at Biltmore House. The carved pieces were always the most outstanding and were made from the wood of local forests of cedar, walnut, cherry, dogwood, oak and ash. Motifs for carving were taken from rhododendron and dogwood which were so abundant in the region.¹¹

The Vanderbilts were not unaware of the literature and designs of the craft movement. Their library contains a complete set of Stickley's The Craftsman, books by John Ruskin, Augustus Pugin, and beautifully illustrated books of William Morris' designs. However, it was the Vanderbilts' interest in handicrafts and not design reform that inspired their Biltmore Industries. The object was to provide a good living for the members of the Industries together with an education in the traditional crafts.

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While the Vanderbilts subsidized the Industries in its formation, they had their accountants study the Industries from 1906 to 1909 to insure its future independent survival. Profits from the company did not go to its patrons, but instead were disbursed among the workers. The Vanderbilts continued to support and take an active role in the Industries, but by 1909 the Industries were making a profit and no longer needed large subsidies.¹² Eventually, as the company grew, the baskets, and needlework, which consisted primarily of table cloths, runners, and napkins, were phased out.

The products of the Industries were exhibited at fairs and expositions and a number of the craftsmen won recognition. Most notably, George Arthur, who had been with the Industries since its inception in 1901, won a gold medal for woodcarving at the Panama-Pacific Exposition in San Francisco. A silver medal was won for the homespun. Another early member, Duane Champlin, sculpted the "Sunrise" and "Sunset" figures at the entrance of the same fair in 1915.¹³

In the years leading up to World War I, many craft schools in America and England began to disappear. The exigencies of war necessitated a renewed emphasis on the machine and hand craftsmanship therefore suffered a setback. Despite this trend, Biltmore Industries grew and flourished. However, important changes did occur. Mr. Vanderbilt died in 1914, and Mrs. Vanderbilt became actively involved in war work which did not give her as much time to supervise the Industries. Sales continued to grow, and she did not want to hold back their expansion due to the lack of room in the Biltmore Village workshops. These factors led Mrs. Vanderbilt to sell Biltmore Industries to Mr. Fred L. Seely in 1917.¹⁴

In order to expand, Seely built larger shops at his exclusive resort hotel, Grove Park Inn (NR). The Inn had been built five years earlier by Seely and his father-in-law, Dr. Edwin Wiley Grove, the Inn's namesake. The monumental structure was designed by Seely himself and planned as the "finest resort in the world." Seely's enterprise was modeled after Elbert Hubbard's Roycroft Inn in East Aurora, New York, with attention to hand-crafted interior appointments in the creation of a restful and healthful atmosphere for guests. Seely's addition of the "old English shop buildings" adjacent to the Grove Park gave his Inn another feature found at the Roycroft Inn--the adjoining craft workshops for guests to visit and appreciate the work taking place.

The Industries flourished in these new facilities. In only two years the Industries doubled their capacity to forty-five looms and sold a record 723 yards of homespun in one day.¹⁵

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A 1921 newspaper article reported the Industries display at a fair in Greensboro, N. C., and it claimed that Biltmore was the largest handweaving industry in the world with 110 boy and girl apprentices. That same year Mrs. Vanderbilt made the headlines opening the N. C. State Fair again wearing Biltmore Homespun.¹⁶ Biltmore's fabric was becoming famous. By 1929, a new building was built to expand the homespun operations further.¹⁷

Biltmore's fame extended to Presidents. Mrs. Coolidge bought red homespun for two suits which were part of her wardrobe for entry in the official and social life in Washington. The color was renamed Coolidge Red.¹⁸ Hoover Gray was black with 15% white and was woven for his suits. All wool white was made for Franklin Roosevelt's suits. Mrs. Roosevelt also had a great interest in the homespun operations. She sent her maid to Asheville to learn how to weave and as a result, a massive loom was presented to the Roosevelts at Hyde Park as a gift from Biltmore Industries. Later, Mrs. Roosevelt visited the homespun shops in 1934.¹⁹

By 1947 the Industries had 100 weavers employed, each weaving 20 yards of fabric a day. Over a half million customers were buying the homespun and they had over 48,000 visitors that year at the shops.²⁰

Fred Seely owned the Industries until his death in 1942, and it passed to his son Fred Seely, Jr. He sold it to Alex M. Gover, his attorney, who owned it for only a short time before selling it to its present owner, Mr. Harry Blomberg. However, the Industries continued to have continuity in management and production throughout the different owners because Mr. Robert Stevens, who had been a carver with the Industries since 1911, managed the shops until his retirement in 1970.

Today, the Industries are still producing homespun adjacent to the grounds of the Grove Park Inn, which is still Asheville's finest resort hotel. However, the homespun production is continued on a much more limited scale. Few of the craftsmen remain who know how to run the old machinery, and the demand for the fabric has diminished. With the renewed interest in hand-made crafts, Biltmore Industries may again see a revival.

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FOOTNOTES

¹Powell, Harford, Jr., "Turning Industry Backward in its Flight," Magazine?, February, 1915, (Clipping had incomplete cite in files of Biltmore Industries).

²Roll Book, Boys Club, All Souls Church, 1904-1907.

³"Tryon Industry Developed from Work of Four Boys," Asheville Citizen-Times, April 12, 1936.

⁴N.A., "The City's Contribution to Art," Leading Manufacturers and Merchants of Cincinnati and Environs, 1886, p. 63, International Company.

"Harold F. Fry, 81, is Dead, Widely Known Woodcarver," Paper?, June 23, 1949. (Clipping with incomplete cite from Cincinnati Public Library).

⁵McCabe, Lida Rose, "Regenerating Handicrafts in the Carolinas," The Art World, November, 1917.

⁶Tryon Industry Developed from Work of Four Boys," op. cit.

⁷Accounting Records for Biltmore Estate Industries, 1905-1911.

Cash Book, Biltmore Estate Industries, Feb. 1, 1908 - March, 1913.

⁸The first homespun loom was bought from John Cameron and Son, Ltd., Killan, Scotland. His "Tweed Manufactures" was founded in 1772. (Photo scrapbook at Biltmore Industries).

"Tryon Industry Developed from Work of Four Boys," op. cit.

⁹N.A. The Story of Making Biltmore Homespun, n.p., n.d., one page leaflet.

¹⁰"Starts Homespun Fad, Mrs. George Vanderbilt wears \$25 Gown Made by Mountain Women," New York Times, May 18, 1907.

¹¹Biltmore Estate Industries, Biltmore, North Carolina, n.d. (Sales Catalog).

¹²Accounting Records for Biltmore Estate Industries, 1905-1911,

"The result of the three years' work is highly creditable in view of the fact that the introduction of these branches of Industrial Art to America has now been accomplished, and in addition to this, wages to the extent of \$12,000, have been disbursed amongst the workers together with an education in these various Industries," p. 7, August 31, 1909, Audit.

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- ¹³"The Biltmore Estate Industries," Upholsterer, May 15, 1915.
- ¹⁴Alexander, Marguerite, "Biltmore Industries, Inc., Weaves Cloth and History," Asheville Citizen, January 25, 1959.
- Ivey, Majel, "Greatest Hand-Weaving at Biltmore Industries," Charlotte Observer, August 5, 1928.
- ¹⁵"Biltmore Industries to Double their Capacity," Asheville Times, November 5, 1919.
- ¹⁶"Biltmore Industries Had Fine Display" Greensboro News, October 30, 1921.
- "Traditional Pomp Attends Opening of Greatest Fair," Raleigh Morning Paper, October 1921.
- ¹⁷"Producers of Fine Homespun Cloth Expand," Asheville Times, August 25, 1929.
- ¹⁸"Coolidge Red is Now Famous," The Boston Post, February 18, 1921.
- "Coolidge Great Admirere of This State," Greensboro Daily Record, August 4, 1923.
- ¹⁹"Mrs. Franklin D. Roosevelt on Visit Here," Asheville Times, July 4, 1934.
- ²⁰Parks, Cynthia, "Craftsman Spins Great Yarn," The Florida Times Union, October 21, 1971.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Primary Sources

Accounting Records for Biltmore Estate Industries, 1905-1911. (Property of Biltmore House and Gardens.)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 11.5 acres

UTM REFERENCES

A

1,7	3,5,9	9,3,0	3,9	4,3	0,3,0
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ZONE EASTING NORTHING

C

1,7	3,6,0	2,1,0	3,9	4,2	8,7,5
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VERBAL BOUNDARY DESCRIPTION

The nominated property is identified as lot 4 of Ward 9, Sheet 6 of the Buncombe County Tax Office, and includes the complex of seven structures, its associated landscaping, and undeveloped wooded land surrounding the complex.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Statement of Significance by Susanne Brendel-Pandich, Consultant
Property Description by Michael Southern, Survey Specialist

ORGANIZATION Western Office, Archives and History

DATE November 1, 1979

STREET & NUMBER 13 Veterans Drive

TELEPHONE 704-298-5024

CITY OR TOWN Asheville

STATE North Carolina 28805

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

FOR HCRS USE ONLY
RECEIVED
DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 10 PAGE one

Biltmore Estate Industries, Biltmore, North Carolina, no date. (Sales catalog before 1917, property of Biltmore Industries.)

Biltmore Industries, Grove Park Inn, Asheville, N. C., Catalog of Hand-Carved Woowork and Hand-Woven Homespun, no date. (After 1917, North Carolina Collection, Pack Library, Asheville.)

Cash Book, Biltmore Estate Industries, February 1, 1908-March, 1913. (Property of Biltmore Industries.)

The Grove Park Inn Story, no place, no date. (40 page illustrated booklet on the history of the Inn, c. 1964?, North Carolina Collection, Pack Library, Asheville.)

Roll Book, Boys Club, All Souls Church, 1904-1907. (Property of Biltmore Industries.)

Note: Biltmore Industries also has an extensive collection of historical photographs.

Interview

Mr. Robert Stevens, Manager and woodcarver, with Biltmore Industries from 1911-1970, St. Augustine, Florida, January, 1979.

Books

Anscombe, Isabelle and Gere, Charlotte, Arts and Crafts in Britain and America, New York, 1978, Rizzoli International.

Bridgeman, Harriet and Drury, Elizabeth, Ed., The Encyclopedia Victoriana, New York, 1975, Macmillan Publishing Company, Inc.

Champney, Freeman, Art and Glory, New York, 1968, Crown Publishers. (a biography of Elbert Hubbard)

Clark, Edna M., Biographical List of Ohio Artists, n.p., n.d., p. 461.

Clark, Robert Judson, The Arts and Crafts Movement in America 1876-1916, Princeton, 1972, Princeton University Press.

Dykeman, Wilma, The French Broad, Knoxville, 1955, University of Tennessee Press.

Eaton, Allen H., Handicrafts of the Southern Highlands, New York, 1937, p. 69, Russel Sage Foundation.

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

FOR HCRS USE ONLY

RECEIVED

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 10 PAGE two

Goodrich, Frances Louisa, Mountain Homespun, New Haven, 1931, pp. 30-34, Yale University Press.

Peck, Herbert, The Book of Rookwood Pottery, New York, 1970, Crown Publishers.

Shearin, Marjorie, Revival of Crafts in North Carolina, North Carolina Agricultural Extension Service, August, 1966.

N. A., "The City's Contribution to Art," Leading Manufacturers and Merchants of Cincinnati and Environs, 1886, p. 63, International Company.

Magazine Articles

Bohdan, Carol and Volpe, Todd, "The Furniture of Gustav Stickley," The Magazine Antiques, Vol. CXI, No. 5, New York, May, 1977.

Jones, Louise Seymour, "Tryon, the Village of Toys," Vogue, December 1, 1919.

Koch, Robert, "Elbert Hubbard's Roycrofters as Artist Craftsmen," Winterthur Portfolio, III, Charlottesville, 1967, University of Virginia Press.

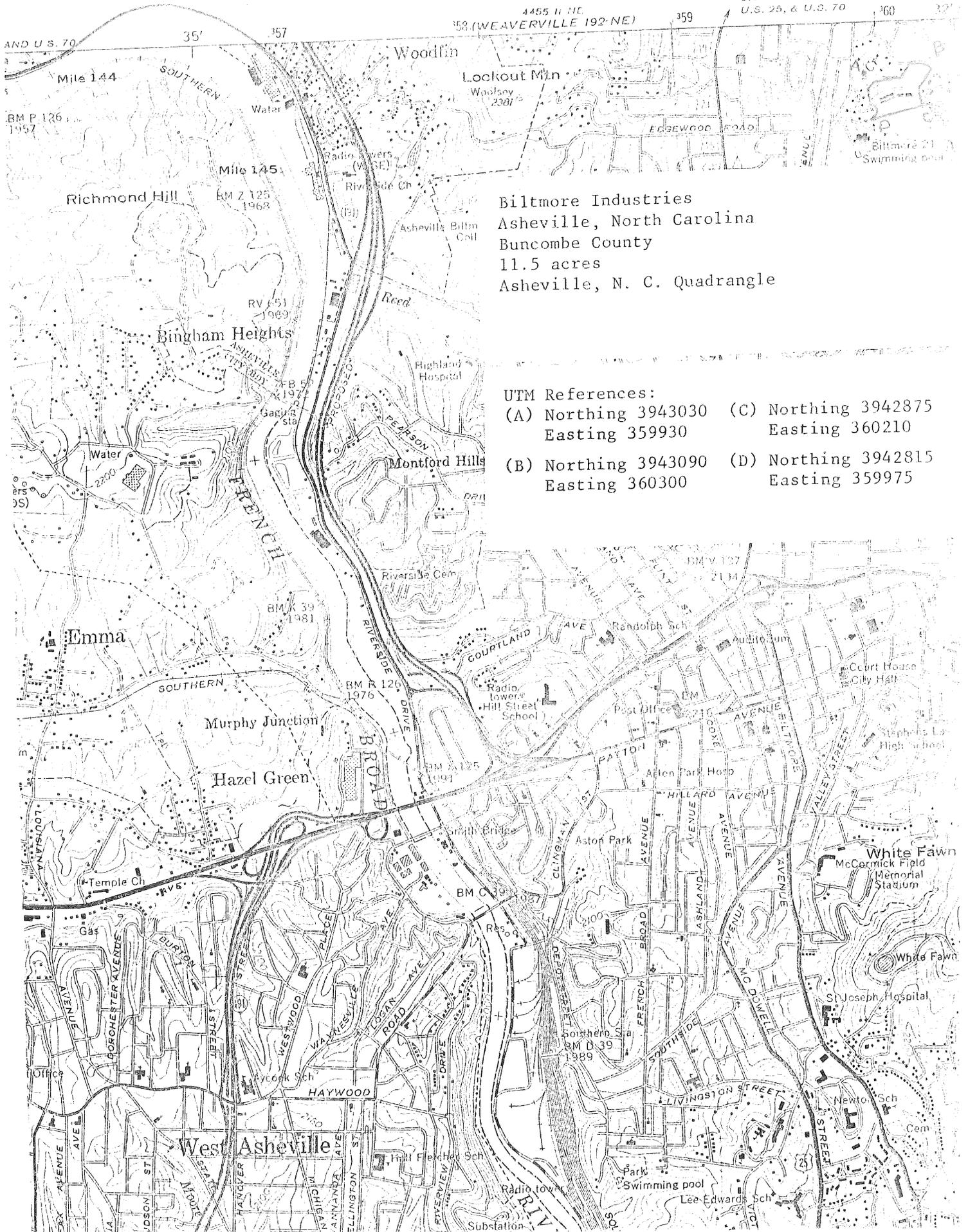
McCabe, Lida Rose, "Regenerating Handicrafts in the Carolinas," The Art World, November, 1917.

Newspaper Articles

Newspaper articles are from the clippings files of Biltmore Industries, Pack Memorial Library; Asheville, and the Public Library of Cincinnati and Hamilton County. They are cited in the footnotes.

UNITED STATES
 TENNESSEE VALLEY AUTHORITY
 MAPS AND SURVEYS BRANCH

3.9 MI. TO JUNCTION U.S. 19, U.S. 70
 U.S. 25, & U.S. 70

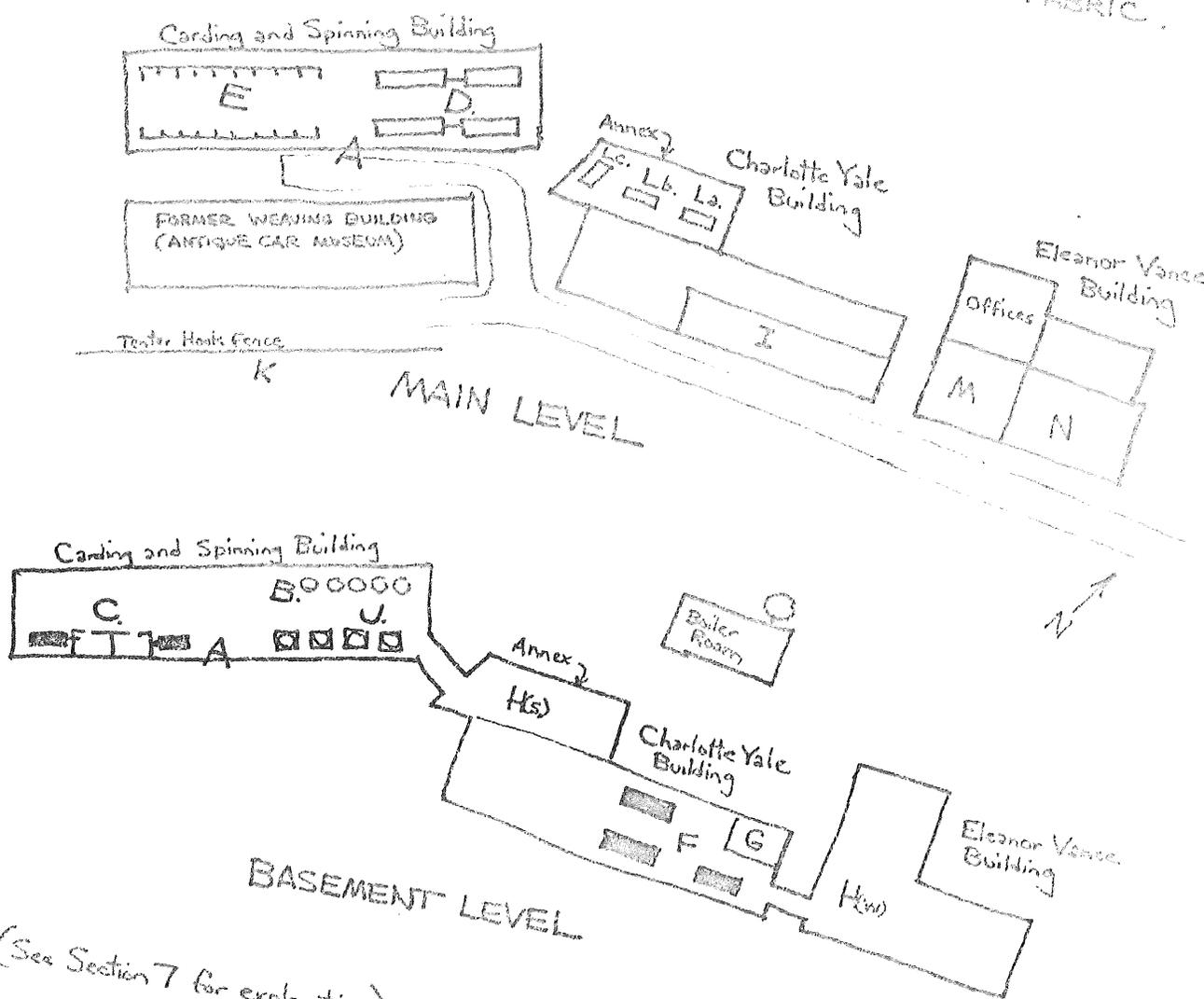


Biltmore Industries
 Asheville, North Carolina
 Buncombe County
 11.5 acres
 Asheville, N. C. Quadrangle

UTM References:

- | | |
|----------------------|----------------------|
| (A) Northing 3943030 | (C) Northing 3942875 |
| Easting 359930 | Easting 360210 |
| (B) Northing 3943090 | (D) Northing 3942815 |
| Easting 360300 | Easting 359975 |

WIRE INDUSTRIES - RAW WOOL TO FINISHED FABRIC.
 ASHEVILLE, BUNCOMBE COUNTY, N.C.



The Process (See Section 7 for explanation)

- A. Receiving
- B. Dyeing
- C. Blending
- D. Carding
- E. Spinning
- F. Warping
- G. Drawing
- H(s) Summer weaving
- H(w) Winter weaving
- I. Inspecting
- J. Washing
- K. Drying
- La. Shearing
- Lb. Brushing
- Lc. Pressing
- M. Retailing
- N. Shipping

EVILLE, NORTH CAROLINA, INC.
BUNCOMBE COUNTY
NOVEMBER 1979

WARD 9
SHEET 6
LOT 4
BUNCOMBE COUNTY
TAX OFFICE

0
100'
200'
Approximate Scale

