

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Biltmore Estate

other names/site number _____

2. Location

street & number _____ not for publication

city, town Asheville Asheville vicinity

state North Carolina code NC county Buncomb code 021 zip code 28801

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>19</u>	<u>20</u>	buildings
<u>18</u>	<u>11</u>	sites
<u>37</u>	<u>31</u>	structures
		objects
		Total

Name of related multiple property listing: _____

N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official _____

Date _____

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____

Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper _____

Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: Single Dwelling

Current Functions (enter categories from instructions)

Recreation and Cultural Museum

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th Century RevivalsOther: Francois I

Materials (enter categories from instructions)

foundation Stone: Gneisswalls Stone: LimestoneBrick

roof Stone: Slateother

Describe present and historic physical appearance.**BILTMORE: DESCRIPTION**

The focal point of the Biltmore Estate is the main house built in the Francois I style. There are many outbuildings designed in the same style, and other buildings that help create the image of a European country estate. The landscaping also reflects this image. The main house, most of the outbuildings, the gardens, and landscaping are in their original condition. The main house is completely furnished with George W. Vanderbilt's collection of furniture and antiques. The estate as a whole retains a high degree of integrity.

MAIN HOUSE:**Exterior**

Biltmore house is reminiscent of the architecture of the early French Renaissance. Richard Morris Hunt, the architect, based his design on the chateaux of the Lorre Valley of France, particularly Chambord, Blois, and Chenonceaux. The style, known as Francois I, is the same style Hunt used on Ochre Court in Newport, Rhode Island. Biltmore resembles Ochre Court, but on a larger scale.

Considered to be the largest privately owned home in the world, Biltmore house is 375 feet long from the porte cochere to the south exterior wall of the house, and 192 feet wide. The library terrace adds an additional 35 feet. The interior floor area covers about four acres. The exterior walls are constructed of Indiana limestone brought by rail to the site.

The front facade is basically symmetrical. Balanced by the library wing on the south and the stables on the north, the predominant feature is the entrance pavilion and the attached grand staircase. The staircase is modeled after the one at Chateau Blois. To each side of the entrance are small recessed courts. The palm court, with its large Roman arched windows and dome, is to the north of the entrance. To the south, a portico, also with Roman arches, balances the arched windows of the palm court. A large central Roman arch, matching the arches at the palm court and the portico, serves as the main entrance.

See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

National Historic Landmark Criteria
 1 2 3 4 5 6

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture
 Conservation
 Landscape Architecture

1890 - 1930

1890 - 1914

Cultural Affiliation

Significant Person

Vanderbilt, George W.

Architect/Builder

Hunt, Richard Morris

Olmsted, Frederick Law

Smith, Richard S.

(See Continuation Sheet)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

BILTMORE: SIGNIFICANCE

Biltmore Estate is nationally significant because of the events leading to the birth of modern forestry management in the United States (NHL criterion 1). Also contributing to the national significance is the association to important nationally recognized figures: Richard Morris Hunt, Frederick Law Olmsted, Gifford Pinchot, Carl A. Schenck, and George W. Vanderbilt (NHL criterion 2). Finally, Biltmore House is nationally significant because it is the best example of the Francois I, French Chateaux, style of architecture in the United States (NHL Criterion 4).

NARRATIVE

Biltmore Estate embodies the vision of George W. Vanderbilt and the efforts of Richard Hunt Morris, Frederick Law Olmsted, Gifford Pinchot, and Carl A. Schenck. Richard Hunt Morris, architect, and Frederick Law Olmsted, landscape architect, designed the house and grounds in the style of Francois I, the period of the great sixteenth century French chateaux. Biltmore house is an exceptional example of this architectural style. Moreover, Biltmore Estate was the site of the first experiments in modern forestry management conducted in the United States. The endeavor was begun by Gifford Pinchot and continued by Carl A. Schenck, who developed America's first forestry school at the estate.

George W. Vanderbilt, fourth son of William H. Vanderbilt and grandson of Cornelius Vanderbilt, enjoyed traveling to Asheville, North Carolina for the mild climate and scenery. During a visit in the mid-1880's, Vanderbilt came upon such a spectacular view that he was inspired to purchase the land and build a summer house. After acquiring 125,000 acres and building what has been described as the largest privately owned home in the world, Vanderbilt had created Biltmore Estate.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 8,000

UTM References

A

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Zone Easting Northing

B

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Zone Easting Northing

C

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D

--	--	--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Paul Hawke - Historian
organization National Park Service, SERO date 11/89
street & number 75 Spring Street telephone _____
city or town Atlanta state GA zip code 30303

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The rear facade does not resemble the front. Two semioctagonal towers highlight the main portion of the facade. The library wing and the lower service wing balance the facade. Between the library wing and the southernmost tower is an arched portico with Roman arches similar to the arches on the front.

The main difference between the front and rear facades is the 75 foot high foundation wall upon which the house rests. The undressed gneiss of the foundation contrasts with the dressed limestone of the facades. The retaining wall along the back provides a good foundation, seventeen and one-half feet thick at the base and underlain by a concrete foundation twenty feet thick.

The steeply pitched grey slate roof is said to be the largest on a private house in the United States. The roof line is erratic, providing a very picturesque silhouette. The high pitched and crested roof of the rear towers, the entrance tower, the ornate chimneys, and dormer windows of the fourth floor are the among the special details of the roof. The copper cresting of the roofline has a distinctive feature in that the initials of George W. Vanderbilt, GWV, are repeatedly inscribed along the crest.

Some of the more impressive features of the entire exterior are the numerous carved stone decorations. Hunt often incorporated sculpture into his architectural designs. Decorating with stone carvings was popular in European architecture from the tenth century through the Middle Ages. This trend was duplicated in the stately homes of England and America during the nineteenth century. Most of the stone carvings on the exterior were designed by Hunt and executed by stone carvers during construction. The carvings fall into five categories: coats of arms or other references to the Vanderbilts; realistic animals; fantastic/mythical creatures; figures of people; and carved decoration. Karl Bitter designed and carved the statues of Joan of Arc and Saint Louis which adorn the outside of the grand staircase.

MAINHOUSE: Interior

The interior of Biltmore house is more representative of Hunt's designs. It was designed as a living space for Vanderbilt and to showcase his collection of furnishings and collectables from all over the world. The house is still furnished with Vanderbilt's collection. It was common during the late nineteenth century for the well-to-do of society to have the biggest, the best, and the

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latest in technology. This is evident throughout the interior. Vanderbilt's collection gives the house a wholeness by representing the opulent lifestyles of the Gilded Age and life at Biltmore.

There are 250 rooms in the Biltmore house. The basement is mostly servants' rooms, support rooms for house operations, and recreation rooms. The first floor rooms were used as social gathering areas. They include the banquet hall, billiard room, music room, library, breakfast room, and the gallery. Rooms on the second and third floors were used by the family and guests. The fourth floor rooms were additional servants' quarters.

During the late nineteenth century, it was popular for wealthy Americans, fascinated with reviving earlier styles, to decorate individual rooms with historic furniture. When the originals were not available, reproductions were often fabricated. In many homes, reproductions and originals were almost indiscernible. Biltmore is no exception; originals and nineteenth-century reproductions are found throughout the house. The furniture in the rooms on the first floor appears to be eclectically arranged. Second floor rooms are more stylistically organized. A descriptive listing of furnishings in the respective rooms is included at the end of this description (section 7).

Room Descriptions¹

The entrance hall is paved with marble, while arches and walls are made of limestone. To the left is the grand staircase. It is patterned after the staircase at the Chateau de Blois in the Lorre Valley, France. However the spiral of the staircase is reversed from the one at Blois. A wrought iron chandelier weighing about 1 ton is suspended through the spiral of the staircase for four stories. It is believed to be the largest chandelier in the world suspended from a single point.

To the right of the entrance hall is the palm court or winter garden. Indoor conservancies were popular in homes during the nineteenth century. The room is sunken with marble floors. Natural light shines in from an intricately ribbed glass domed

¹ Historic plans are duplicated for the sub-basement, basement, first floor, third floor, fourth floor, and the roof. There is no second floor plan available.

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ceiling. A trap door allows flowers and plants to be raised from the workroom in the basement. The center of the room is adorned by a fountain by Karl Bitter. A hall surrounds the palm court. Ceiling tiles in the hall were made by Raphael Gustavino.

Directly opposite the palm court is the banquet hall. Measuring 72 x 42 feet with the ceiling arching 70 feet high, it is the largest room in the house. The room has such perfect acoustics that a person may speak at a normal tone and be heard at the other end of the banquet table. One end of the hall is a monumental triple fireplace with a decorative frieze, The Return from the Chase, by Karl Bitter. Bitter also carved Tannhauser, a scene from Wagner's opera, which adorns the organ gallery opposite the triple fireplace. Of particular note are the tapestries hanging in the hall. Five sixteenth-century Flemish tapestries, depicting the love affair between Venus and Mars, hang on the walls. Originally a set of at least seven pieces, these are the only known sixteenth-century Flemish tapestries woven from Venus and Vulcan designs. Due to the enormous proportions of the hall, the banquet table and two throne chairs were specially designed by Hunt. The backs of the throne chairs were carved by Bitter. Behind the triple fireplace is the butler's pantry and other rooms for the servants to prepare meals.

To the right of the banquet hall is the billiard room. It has oak paneling and floors. The ceiling is ornately decorated plasterwork. The billiard room is part of a suite of rooms designed for the entertainment and relaxation of the gentlemen of the household and guests. Beyond the billiard room is the smoking room and the trophy room. These two rooms are located in what is known as the bachelors' wing. Upstairs in this wing were the sleeping quarters for single male guests. The entrance hall to the bachelors' wing was through the porte cochere, a covered carriage entrance used in bad weather.

To the left of the banquet hall is the breakfast room. This room was used instead of the banquet hall for more informal dining. The ceiling is very ornate plasterwork and the walls are of Spanish leather. The mantle is jasperware. To the left of the breakfast room is the morning salon furnished in the Louis XV style. On the walls are Cardinal Richelieu's embroidered hangings dating from the 17th century. To the left of the morning salon and at the head of the entrance hall is the music room. The music room was not completed until 1976. Until that time it had bare brick walls. It was designed in the French Renaissance style to reflect the

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character of Biltmore.

To the right of the entrance hall, between the music room and the grand staircase, is the gallery, which extends ninety feet to the library. Hanging in the gallery are three sixteenth-century tapestries entitled, The Triumph of Virtue Over Vice. The designs on the fireplace and the ceiling treatments are stylistic of the sixteenth century and provide an apt setting for the tapestries.

At the end of the gallery is the library which contains over 20,000 volumes. The two-story library has classical-baroque detailing with walnut paneling. The paneling features two carvings by Bitter: Hestia, goddess of the hearth and Demeter, goddess of the earth. The library is highlighted by a magnificent fireplace with black marble mantel and a ceiling painting by Giovanni Antonio Pellegrini (1675-1741). The painting, the Chariot of Aurora, is the most important work of Pellegrini still in existence and was obtained from Pisani Palace in Venice, Italy. To the right of the fireplace is a walnut and cast-iron circular stair which leads to the second tier of bookcases and an entrance to a second-floor hallway behind the mantel.

The second floor is mostly bedrooms. There are two guest suites and seven master bedrooms. There are also five bedrooms in the bachelors' wing. To the right of the grand staircase is the Louis XVI bedroom. The furnishings and architectural finish represent French taste before the Revolution. The living hall is an upstairs sitting room. The north bedroom was originally planned for Vanderbilt's mother but, upon his marriage, became his wife's. It is decorated in the Louis XV style. Next to the room is Mrs. Vanderbilt's bath and dressing area. There is an elaborate shower with complex temperature adjustments and an extensive wardrobe. The lady's maid's room is simply decorated. A wooden box mounted on the wall houses an elaborate electrical call system. The sewing room is next. The items on display are representative of a late 19th century workroom where all of the sewing and mending were done. Adjacent to the sewing room, partially between the second and third floors, is the maid's sitting room. The sitting room is a simple room decorated in a Rococo revival style. The maids would gather in the room between tasks. The sitting room also served as an apothecary. A lady's maid often was the resident apothecary. Some representative apothecary material is exhibited.

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George W. Vanderbilt's room was the south bedroom. The main decorative feature of the room is the fireplace and the tapering pedestals. From the room, Vanderbilt had a commanding view of his beloved estate and Mt. Pisgah. The room keeps with the eclectic nature of Vanderbilt. The furniture is eighteenth and nineteenth-century Spanish, Italian, and Portuguese. The sitting room is paneled in oak and has an ornate plaster ceiling. It is decorated with Jacobean details.

Three more bedrooms represent various styles of English taste. The Old English room is styled in seventeenth-century Gothic and Jacobean. The Chippendale room is decorated with eighteenth-century Chippendale furniture, and the Sheraton room has eighteenth-century Sheraton furniture.

The third floor is arranged similarly to the second. The third floor hallway, with its ogee arches, leads into the living hall.

The living hall was used as an informal setting for the family to entertain guests. Most of the third floor, which consists mainly of bedrooms, is closed to the public.

The fourth floor is also closed to the public. There is a studio at the top of the entrance tower where Karl Bitter did much of his work and other artists were able to indulge in their art. The studio is paneled and has a circular staircase leading to a balcony used for display and viewing. The rest of the fourth floor is servants' quarters. Rooms closed to the public on all floors are used by the house management for storage, offices, and conservation services.

There are two basements in Biltmore house: a sub-basement and basement. The basement was used for recreation and services. The recreation portion of the basement consists of a bowling alley, Halloween room, indoor pool, dressing rooms, and a gymnasium. The Halloween room is currently used for interpretive purposes. In 1926 it was painted, by guests, for a Halloween party. Installed by Brunswick-Balke-Collendere Company in 1895, the bowling alley is probably the oldest in the United States. Seventeen dressing rooms lead to the swimming pool, a rare find indoors during the nineteenth century. A fully equipped gymnasium is adjacent to the pool.

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The service area of the basement consists of a vegetable pantry, housekeepers' pantry, canning pantry, servants' bedrooms, pastry kitchen, rotisserie kitchen, main kitchen, kitchen pantry, servants' dining room, servants' hall, walk-in refrigerators, trunk room, workroom, brown laundry, laundresses toilet, main laundry, ironing room, and drying room. The main kitchen has a large cook stove that could be heated by coal or oil. Separate from the main kitchen was the rotisserie kitchen. Rotisserie cooking was done on an electric rotary spit. The kitchen pantry has an electric dumbwaiter that lifts to the fourth floor and a hand-operated dumbwaiter that lifts up to the butler's pantry. The machinery for the walk-in refrigerators and an ice plant are located in the sub-basement. They were cooled by an ammonia gas and brine water solution pumped through internal pipes. Other areas of the basement and sub-basement contain machinery, plumbing, and electrical services. An employees lounge for current employees is located in the sub-basement.

The systems installed into Biltmore house during the 1890s were innovative. For example, at a time when bathrooms were virtually unheard of, the Biltmore house had fifty-seven! Family bedrooms either had their own facilities or shared with adjacent rooms. Also innovative, at least for its time, was the installation of a steam heating system. "Steel tube" design boilers provided heat. There were three boilers; two were fired by wood and third by electricity. Outside vents brought cold air into basement corridors. The air would enter ventilation shafts, pass through radiators, warm, and rise upward into the rooms of the house.

Boiler number two has been converted to coal (with an automatic stoker unit added about 1930), boiler number three was converted to oil, and boiler number one remains wood burning. A new gas boiler was installed in 1971. The boilers worked well enough to keep Biltmore heated to between 55 - 60 degrees, even on the coldest nights. Auxiliary heating was provided by 65 fireplaces throughout the house. During the night (6PM - 6AM), Biltmore operated boiler number three by electric power obtained from Asheville. During the day, Biltmore relied on its own generator. It was gasoline powered and capable of producing 250 watts of electricity. Using its own generator saved Biltmore from draining power from Asheville's industries. Other than these changes, the heating system is still the same and still working.

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The plumbing system was no less innovative. Still in operation with few improvements, the system has been referred to as a work of art. An uninterrupted flow of water was needed to operate 57 bathrooms, kitchens, steam laundry, heating plant, fountains, and swimming pool while providing for sanitary disposal of the waste water. This need was satisfied by a two and-a-half million gallon reservoir located on Busbee Mountain. The reservoir can supply the house and gardens for three months. Plumbing fixtures and fittings came from England. Pipe, made of cast-iron, lead, copper, and brass, came from the United States. Today the plumbing system exceeds current code requirements for the City of Asheville.

GARDENS:

Frederick Law Olmsted's design for the gardens exemplified those of a European country estate. The gardens include: an azalea garden and pinetum; a formal Italian pool garden; the largest English walled garden in the United States; a 250-acre "ramble" or English style park; and a four-acre conservancy. Olmsted also designed a three-mile approach road that was highly landscaped to effect a "sub tropical luxuriance." The gardens and grounds Olmsted designed were his last designs and are considered to be among the best preserved of his major works.

The entrance road begins at the gate house near Biltmore village. Twisting through the bottom lands and along stream beds, the subtropical quality Olmsted had designed is altered somewhat. The basic design and feeling is still evident. The road passes through lion-capped wrought-iron gates at the top of the ridge. On the left is the rampe douce, modeled after Vaux-le-Vicomte near Paris. On the right is the expansive lawn court with the reflecting pool in the center and flanked by tulip poplars.

The formal gardens Olmsted designed for Vanderbilt include an English walled garden, a shrub garden, azalea garden, and Italian gardens. Olmsted arranged for a tremendous selection of plants for the gardens. Over 700 different varieties went into the shrub garden alone. In order to provide the plants needed for such an elaborate design, a nursery was begun. Plants from the nursery were used in the gardens as well as the woodlands. Much of the foliage today is the same as was planted under Olmsted's guidance.

From the chaste formality of the gardens, there is gradual transition through park-like and managed landscape to the woodlands which cover 80% of the property. The topography is gently rolling.

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It varies in elevation, lying generally 2200 feet above sea level. Seventeen miles of roads and over 100 miles of trails thread the estate. Interstate highways 26 and 40 and the Blue Ridge Parkway cross the property. The woodlands still have several hundred acres of white pine which were planted by Pinchot and Schenck. Today, grapes are grown for use in the Biltmore wines.

At the turn of the century, George Vanderbilt's farm operations on Biltmore Estate required the construction of various outbuildings. These included residences and barn complexes. A few residences predated Vanderbilt's purchase of the property.

Richard M. Hunt, his son Richard H. Hunt, and Richard S. Smith, the supervising architect of Hunt's firm, are responsible for the buildings of the circa 1895-1900 period. These buildings are most closely associated with the Biltmore house, representing the rural outbuildings found on a European country estate. The architectural detailing employed was half timber woodwork, pebble dash plaster, and decorative brickwork. The most significant examples of this work are the Gatehouse, Gardener's Cottage, Truck Farm House and barns, Deerpark, the Dairy Complex (Winery), and the Horse Barns. Deerpark and the Dairy have been altered to house a restaurant and winery, respectively.

Local architects were used in the 1930s to design farm residences so that the architectural integrity on the estate was maintained. Many of these can be recognized by their characteristic shingle exteriors. Throughout the 1930s and 1940s, the Estate witnessed a rapid expansion of the dairy farm operations. As a result, many barn complexes and cottages were built in a board and batten construction. In recent years, additional buildings have been related to tourism and are not of architectural note.

While the outbuildings on Biltmore Estate are not all of the same style, their designs and settings in the landscape contribute to the pastoral concepts which were originally established by George Vanderbilt, Richard Morris Hunt, and Frederick Law Olmsted. For the purposes of specifically indicating those structures contributing to the National Historic Landmark, only buildings built before 1930 shall be included, which is the date the family opened the house as a museum. Buildings built prior to the beginning of the construction of the Estate were not designed to meet Vanderbilt's vision. They were, however, retained in the estate by Vanderbilt while other buildings were removed. Since Vanderbilt made the decision to include these buildings as part of

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the overall plan for the estate, they shall be included as contributing. The following list names buildings, their dates of construction, and whether they contribute to the significance of the landmark.

<u>BUILDING</u>	<u>DATE</u>	<u>NHL SIGNIFICANCE</u>
Pre 1890 Dwellings		
Farmcote Residence	1854-56	Contributes
Farmcote Guest House	1854-56	Contributes
Farmcote Garage	1854-56	Contributes
Inanda House	1850s	Contributes
HUNT/SMITH BUILDINGS, c 1895-1900		
Entrance Gate	1895	Contributes
Filter House	1895	Contributes
Gardener's Cottage	1895	Contributes
Gardener's Garage	1895	Contributes
Green House Complex	1895	Contributes
Gazebo	1895	Contributes
Carriage House(attached to main house)	1895	Contributes
Delille House	1895	Contributes
Sleepy Hollow Barn	1895	Contributes
Long Valley Stable Barn	1895	Contributes
Long Valley Dairy Barn	1895	Contributes
Alta Vista Dairy Barn	1895	Contributes
Alta Vista Hay Barn	1895	Contributes
Calf Barn Complex (Deerpark)	1895	Contributes
Stable	1895	Contributes
Deer park	1895(Restored 1975)	Contributes
Line #1 House	1895(Remodeled 1985)	Contributes
Line #2 House	1895(Remodeled 1985)	Contributes
Guest House	1895	Contributes
Dairy Complex (Winery)	1895(Remodeled 1985)	Contributes
Busbee Gate House	1895	Contributes
Pipe Top Barn and Milk House	1895	Contributes
Sleepy Hollow Silos	1895	Contributes
Alta Vista Silos	1895	Contributes
Chicken Hill House	1895	Contributes
Redmont Barn and Silo	1895(Remodeled 1950)	Contributes
Jersey House	1895(Remodeled 1950)	Contributes
Sales Barn	1895	Contributes
Horse Barn Complex	1895	Contributes

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Eastcote House	1901	Contributes
Eastcote House Garage	1907	Contributes

1930-1950 BUILDINGS

No dates are available for these buildings.

Cedar Cliff House		Non-contributing
Farm Garage		Non-contributing
Katsigianis House		Non-contributing
Whitt House		Non-contributing
Buddy Jones House		Non-contributing
Frank Classey House		Non-contributing
Calf Barn(Ridge Road)		Non-contributing
Sleepy Hollow House		Non-contributing
Long Valley Milk Parlor		Non-contributing
Long Valley Addition		Non-contributing
Alta Vista Milk Parlor		Non-contributing
Alta Vista House		Non-contributing
Willie Warren House		Non-contributing
Jake Jones House		Non-contributing
Westside Ranger House		Non-contributing
Pine Cliff		Non-contributing
Walt Jones House #1		Non-contributing
Plateau Group House		Non-contributing
Pinetop House		Non-contributing

1960-PRESENT BUILDINGS

Ticket Office	1960s	Non-contributing
Gift Shop	1960s	Non-contributing
Administration Office	1985	Non-contributing
Rest Rooms	1965	Non-contributing
Cedar Cliff Garage	1960s	Non-contributing
Cedar Cliff Cottage	1970s	Non-contributing
Carpenter's Shop	1987	Non-contributing
Estate Garage	1960s	Non-contributing
Bear Pen Barn	1970s	Non-contributing
Vineyard Shed	1970s	Non-contributing
Deer Park Office	1975	Non-contributing
Deer Park Ice Cream Pavilion	1975	Non-contributing

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Deer park Restroom	1975	Non-contributing
Richard Pressley House	1895 (Rebuilt 1985)	Non-contributing
East Ranger House	1982	Non-contributing

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Significant Person. (CONTINUED)

Hunt, Richard Morris
Olmsted, Frederick Law
Pinchot, Gifford
Schenck, Carl A.

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A product of the opulent gentry of the gilded age, Vanderbilt needed a place to display the large collection of items he had collected from all over the world. The house would reflect Vanderbilt's desire to have the finest country house in America. Interested in arboriculture, Vanderbilt wanted extensive forests, open spaces and vistas, formal gardens, and ornamental water. To design the house, he brought in Richard Morris Hunt, the first American to be schooled at the Ecole des Beaux Arts in Paris. The parks and gardens surrounding the house were designed by Frederick Law Olmsted. It would be his last undertaking and what many believe to be his greatest achievement. The grounds embody Olmsted's ideas on natural scenery and its effect on the viewer.

Richard Morris Hunt is sometimes considered the dean of American architects. First president of the American Institute of Architects, Hunt was the first American student at the Ecole des Beaux-Arts. In Europe, his accomplishments included working on additions to the Louvre and Tuileries. Upon returning to the United States, Hunt designed the base of the Statue of Liberty, the Yorktown Monument, the Breakers and Ochre Court in Newport, Rhode Island, and William K. Vanderbilt's Fifth Avenue mansion in New York. Hunt was unrivaled in his use of the Francois I style which he used for Ochre Court (1885-89) and, his greatest achievement, the Biltmore House.

George W. Vanderbilt knew of Hunt's abilities when he selected him to design Biltmore. Hunt had worked for the Vanderbilt family on several projects. The construction of the house took five years, 1890-1895. Hunt used three chateaux--Blois, Chambord, and Chenonceaux in the Loire Valley of France--as his inspiration. Biltmore House opened on Christmas day 1895, five months after Hunt's death. It had been the "culminating and professional joy," of Richard Morris Hunt.

Biltmore Estate was also the culminating effort of Frederick Law Olmsted. The grounds and gardens of the estate are the best preserved of his major designs. Olmsted, an active conservationist and early proponent of a national park system, is said to have created and defined the profession of landscape architecture in America. Joining in partnership with Calvert Vaux, Olmsted designed Central Park in New York, Prospect Park in Brooklyn, the campus of the University of Maine, the community of Riverside (Chicago), and city parks in Chicago, Buffalo, Montreal, and San Francisco.

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After his partnership dissolved in 1872, Olmsted headed his own firm and designed, among others, Riverside and Morningside parks in New York, the grounds of the Capitol, a park system for Boston, and the layout for the World's 1893 Columbian Exposition in Chicago.

Flowing through the Biltmore Estate was the French Broad River. In the flood plain of the river, the soil was rich and marginally productive. The rest of the land had suffered from generations of farming and clear-cutting. Olmsted's recommendations included creating formal gardens, an arboretum, and a small park near the house. He believed the bottom land could be farmed scientifically and support livestock production. The rest of the land should be restored to a vast forest. A well organized, large scale attempt at systematic forestry would be needed to achieve this goal.

Olmsted appointed his son Frederick to supervise the work in his absence. To manage the nurseries and planting, Olmsted appointed Chauncey Delos Beadle, a Cornell Graduate. Gifford Pinchot was hired to manage the forests. Pinchot was the first American to be formally trained in forest management in Europe. Prior to 1890, the American public generally believed that its woodlands were inexhaustible and that the forests were being treated properly. Pinchot did not agree. He wanted to convince the American people, especially the lumber industry, that their treatment of the forests was all wrong. Pinchot wanted to demonstrate that a scientifically managed forest would be commercially profitable.

In order to work at Biltmore, Pinchot adapted his European learned forest science to American species of trees, types of soil, and climate. The first year's work showed a small profit and the forest was much improved. Pinchot had proved his basic point that there could be a profit from scientifically managed forests. In 1896, he was made a member of the National Forest Commission and in 1898 was named head of the Forestry Division in the Department of Agriculture. He continued his interest in Biltmore and his new ideas and innovations continued to be tested in the Biltmore forests.

Dr. C. A. Schenck succeeded Pinchot as the Chief Forester at Biltmore. Schenck, realizing the need for trained foresters in the United States, founded the Biltmore Forest School in 1898. This was the first forestry school in the United States.

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In 1894, Vanderbilt enlarged his scope of operations by purchasing some 80,000 adjacent acres known as the Pisgah Forest. Pinchot initiated planned management in these woodlands. In 1915, the Federal Government acquired nearly 87,000 acres around Mt. Pisgah from the Vanderbilt Estate. President Wilson proclaimed this land the Pisgah National Forest--the first national forest to be created in the East.

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Biltmore Estate is the "Home of Conservation" in the United States. Biltmore Estate provided Pinchot the opportunity to begin his successful experiment in scientific forest management-- a work and career from which much in the broader field of conservation has flowed. His charge at Biltmore at his appointment in 1891 was to plan and develop the rebuilding of the Estate woodlands lying east of the French Broad River. These were lands whose fertility had been depleted by primitive farming. They had then been allowed to grow up in scrub oak and sassafras--truly a discouraging prospect for profitable forestry.

Not only was Pinchot's work at Biltmore trailblazing in its purpose, but also in many of his methods. On hundreds of points his European-learned forest science had to be adapted daily in the field to American species of trees, types of soil and climate. As discussed previously, to the surprise of the many skeptics, the first year's work showed a small profit, and the forest was much improved. Though many years of conservation effort lay ahead, with this first comprehensive and systematic forest plan, Pinchot had proved his basic point. Pinchot very soon widened the theatre of his efforts to lay effective foundations for conservation.

As discussed, Dr. C.A.Schenck of the University of Darmstadt was brought over from Germany to succeed Pinchot as Chief Forester at Biltmore. The need for men with technical forest training was becoming increasingly apparent. In the last decade of the 19th century the country has less than half a dozen trained foresters, and they had all been educated in Europe. A new profession was in the making, and there were no sources of training in America.

Recognizing this need, Dr. Schenck founded the Biltmore Forest School in 1898. Following the German precedents of technical forest education, young men simply gathered around a capable practitioner or "master" who supplemented experience in the forest with lectures. Biltmore later became a traveling school, the classes visiting different parts of the United States and Europe. With World War I, the school was discontinued. By then, it had trained many of the foresters who later dominated the field in this country for some years. The Biltmore Forest School was discontinued in 1912.

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The first State forestry school, the New York State College of Forestry, was established at Cornell University later in the same year in which the Biltmore Forest School was founded. Both, however, were run by German foresters, and Pinchot felt the need for something purely native. He therefore persuaded his family to finance a school of forestry at Yale in 1900. These early schools served as the foundation for present-day forestry schools in the United States and many of their graduates helped to found the forestry schools that soon grew up in other American universities.

Other notable forestry experiments were conducted at Biltmore under Pinchot, Schenck and later successors. In 1894, Vanderbilt greatly enlarged the scope of operations by purchasing some 80,000 adjacent acres known as the Pisgah Forest. Pinchot initiated planned management in these woodlands. In the course of his work in this section of the Estate, Dr. Schenck developed the basis for the "land use" concept of forestry and conservation.

In 1915, following passage of the Weeks Act of 1911, the Federal Government acquired nearly 87,000 acres around Mt. Pisgah from the Vanderbilt Estate. President Wilson the next year proclaimed this the Pisgah National Forest--the first national forest to be created in the east. Although Biltmore was opened to the public in 1930, the early experimental plots were still being studied as recently as 1963 (source: NPS Biltmore file documentation). At that time, records of plant growth, results of thinning and other studies were continued by the U.S. Forest Service.

In addition to its importance as the first scientifically managed forest in this country and for its continuing importance in forestry training and research, Biltmore Estate illustrates and commemorates the basic contributions of Gifford Pinchot to the field of conservation. With his successful start at Biltmore, Pinchot steadily enlarged his concept of conservation and correspondingly his national influence. He focused on the interrelationship of the forests with other resources and extended his campaign of education to include the conservation of all natural resources which are limited in amount.

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The opportunity to break through popular indifference and launch a nationwide program of conservation of all such resources came with the election of Theodore Roosevelt to the Presidency. Pinchot took this idea of a national policy integrating the prudent use of all resources to Roosevelt who immediately adopted it. President Roosevelt called Gifford Pinchot the man to whom the nation owes the most for the preservation of the natural resources of our country.

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Boundary Justification

This is the boundary confirmed by the owner that best deliniates the resource at the time of its designation as a National Historic Landmark in conformance with the significance.

Boundary represents land remaining from original estate still in the Family's possession.

Boundary drawn on U.S.G.S. 7.5 quadrangle not to 1":200' scale due to size of landmark.

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Beginning at the intersection of McDowell Street and the private road, proceed west along the southern curb of the private road. When the private road curves south, continue in the same westward direction to the south bank of the French Broad River; thence west along said bank 1.5 miles; thence south west to the opposite bank of the river; thence northwest to the 2000' contour line; thence southwest to the east curb of Brevard Road; thence southerly along said curb to its intersection with Interstate 26; thence southeast along the east curb of Interstate 26 to the north curb of the Blue Ridge parkway; thence follow the said curb southeast, east, north, east, and northeast to the west curb of Dixie Highway; thence west, northwest crossing Four Mile Branch and continuing northwest 2000', more or less, to a point; thence northeast 6000', more or less, to a point; then northwest 1000', more or less, to a point; thence north to the southern curb of Cedar Cliff Road; thence northeast along said curb to its intersection with the west curb of Vanderbilt Forest Road; thence northerly along said curb to the point of origin.

UTM = A - 17.359910.3936770
 B - 17.355880.3935450
 C - 17.357200.3929500
 D - 17.358660.3929500
 E - 17.361360.3931460

Note: U.S. Topographic 7.5 maps do not coincide due to map dates being different. Interstate 26 on the Asheville Quadrangle (1961), is a proposed route not the actual. Interstate 26 on the Skyland Quadrangle (1965), is the actual route. These are the most current maps available.

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**BILTMORE ESTATE NATIONAL HISTORIC LANDMARK
Historic Photographs**

Biltmore National Historic Landmark
Asheville, North Carolina
Historic photographs provided courtesy of The Biltmore Company.
Photographer - Unknown
Originals located in the archives of the Biltmore Company

- Biltmore H-1- Landscape Plan. By Frederick Law Olmstead.
- Biltmore H-2- Fourth Floor Plan. By Richard Morris Hunt.
- Biltmore H-3- Third Floor Plan. By Richard Morris Hunt.
- Biltmore H-4- First Floor Plan. By Richard Morris Hunt.
- Biltmore H-5- Basement Plan. By Richard Morris Hunt.
- Biltmore H-6- Sub-basement Plan. By Richard Morris Hunt.
- Biltmore H-7- Foundation Plan. By Richard Morris Hunt.
- Biltmore H-8- Roof Plan. By Richard Morris Hunt.
- Biltmore H-9- East (front) Elevation. By Richard Morris Hunt.
- Biltmore H-10- West (rear) Elevation. By Richard Morris Hunt.
- Biltmore H-11- Sections. By Richard Morris Hunt.
- Biltmore H-12- Elevator Car Detail. Richard Morris Hunt.
- Biltmore H-13- Construction Scene, 1890.
- Biltmore H-14- Construction Scene, 1892.
- Biltmore H-15- Construction Scene, 1893.
- Biltmore H-16- Billiard Room and Carriage Porch, 1893.
- Biltmore H-17- Foundation and Landscaping, possibly 1893.
- Biltmore H-18- Rompe Douce, 1894.
- Biltmore H-19- Construction Scene, date unknown.
- Biltmore H-20- Construction Scene, 1894.
- Biltmore H-21- Stables, 1894.
- Biltmore H-22- Main Entrance, 1895.
- Biltmore H-23- Biltmore and Gardens, date unknown.
- Biltmore H-24- Library Terrace, unknown date.
- Biltmore H-25- Spiral Stair, 1938.
- Biltmore H-26- Palm Court, date unknown.
- Biltmore H-27- Billiard Room, date unknown.
- Biltmore H-28- Banquet Hall, 1900.
- Biltmore H-29- Entrance Hall, date unknown.
- Biltmore H-30- Library, date unknown.

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**BILTMORE ESTATE NATIONAL HISTORIC LANDMARK
Modern Photographs**

Biltmore Estate National Historic Landmark
Asheville, North Carolina
Photographs by Paul Hawke
June 2, 1989

- Biltmore-1- Main House, view looking west.
- Biltmore-2- Rear Facade and Landscape, view looking northeast.
- Biltmore-3- View of Roof, view looking south.
- Biltmore-4- Roof Detail, G.V. initials at crest.
- Biltmore-5- Gate House, view looking northeast.
- Biltmore-6- Biltmore Dairy (winery), view looking west.
- Biltmore-7- Truck Farm, view looking northwest.
- Biltmore-8- English Walled Garden and Conservatory, view looking south.
- Biltmore-9- English Walled Garden and Gate, view looking northeast.
- Biltmore-10- Italian Garden, view looking east.
- Biltmore-11- Landscape, Entrance Road, designed by Frederick Law Olmsted, view looking south.
- Biltmore-12- Landscape, Entrance Road, designed by Frederick Law Olmsted, view looking southeast.
- Biltmore-13- Palm Court.
- Biltmore-14- Ceiling Structure, Palm Court.
- Biltmore-15- Ceiling and Chandelier Support, Circular Staircase.
- Biltmore-16- Banquet Room.
- Biltmore-17- Fireplace in Library.
- Biltmore-18- Oak Sitting Room.
- Biltmore-19- Morning Salon.
- Biltmore-20- Smoking Room.
- Biltmore-21- Mr. Vanderbilt's Bedroom.
- Biltmore-22- The Old English Room.
- Biltmore-23- The Living Hall.
- Biltmore-24- Louis XVI Bedroom.
- Biltmore-25- Bowling Alley.
- Biltmore-26- Swimming Pool.

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- Biltmore-27- Typical Servants Bedroom.
- Biltmore-28- Barrel Vaulted Ceiling Structure, basement.
- Biltmore-29- Boilers, basement.
- Biltmore-30- Electric Panel.
- Biltmore-31- Fourth Floor Hallway, closed to public.
- Biltmore-32- Third Floor Hallway, closed to public.

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- Biltmore H-31- Library, 1910.
- Biltmore H-32- Oak Sitting Room, date unknown.
- Biltmore H-33- Tapestry Gallery, date unknown.
- Biltmore H-34- Breakfast Room, date unknown.
- Biltmore H-35- Louis XVI Room, date unknown.
- Biltmore H-36- Mr. Vanderbilt's Bedroom, date unknown.
- Biltmore H-36- Swimming Pool, date unknown.
- Biltmore H-37- Main Kitchen, date unknown.

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**Biltmore Estate
Sketch Map**

For indication of contributing or non-contributing status, see
Section 7, page 9.

- | | | |
|----|-------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|
| 1. | Biltmore House
Carriage House
Gazebo | Restrooms
Stable |
| 2. | Green House Complex | |
| 3. | Gardner's Cottage
Gardner's Garage
Estate Garage | Filter House
Carpenters Shop |
| 4. | Entrance Gate
Ticket Office
Gift Shop
Administration Office | |
| 5. | Deer Park
Calf Barn Complex
Deer Park Office
Deer Park Ice Cream Pavilion
Deer Park Restroom | |
| 6. | Farm Cote House
Farm Cote Guest House
Farm Cote Garage | |
| 7. | Buddy Jones House
Alta Vista Milk Parlor
Alta Vista House
Alta Vista Dairy Barn
Alta Vista Hay Barn
Alta Vista Silos | |

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8. Dairy Complex (Winery)
Pipe Top Barn and Milk House
Line #1 House
Line #2 House
9. Jake Jones House
Calf Barn
10. East Cote House
East Cote House Garage
11. Horse Barn Complex
Sales Barn
Jersey House
Redmont Barn and Silo
12. Long Valley Stable Barn
Long Valley Dairy Barn
Long Valley Milk Parlor
Long Valley Addition
13. Katsigianis House
Garage
Iwanda House
14. Westside Ranger House
15. Busbee Guest House
16. Sleepy Hollow Barn
Sleepy Hollow Silos
Sleepy Hollow House
17. East Ranger House
Pine Cliff
Pine Top House
18. Plateau Group House

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- 19. Cedar Cliff House
Cedar Cliff Garage
Cedar Cliff Cottage
- 20. Whitt House
Vineyard Shed
Bear Pen Barn
- 21. Frank Classey House
- 22. Richard Pressley House
- 23. Willie Warren House
- 24. Walt Jones House #1





