

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name Spinning Wheel

other names/site number \_\_\_\_\_

**2. Location**

street & number 1096 Hendersonville Road

NA ]not for publication

city or town Asheville

NA ]vicinity

state North Carolina code NC county Buncombe

code 021 zip code 28803

**3. 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. I recommend that this property be considered significant  nationally  state-wide  locally.

( See continuation sheet for additional comments.)

Jeffrey Crow SHPO 6/23/99  
Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register Criteria. ( See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

**4. 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

Spinning Wheel  
Name of property

Buncombe, NC  
County and State

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

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

**Category of Property**

(Check only one box)

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

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

| Contributing | Noncontributing |            |
|--------------|-----------------|------------|
| <u>  1  </u> | <u>  0  </u>    | buildings  |
| <u>    </u>  | <u>    </u>     | sites      |
| <u>    </u>  | <u>    </u>     | structures |
| <u>    </u>  | <u>    </u>     | objects    |
| <u>  1  </u> | <u>  0  </u>    | Total      |

**Name of related multiple property listing**  
ter "N/A" if property is not part of a multiple property listing.)

**Number of contributing resources previously (En-  
listed in the National Register**

N/A

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

COMMERCE/speciality store  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions)

COMMERCE/speciality store  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

OTHER: log, 20th Century American arts and  
crafts revival  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**

(Enter categories from instructions)

foundation brick  
roof terra cotta tile  
walls wood  
\_\_\_\_\_  
other stone  
\_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

see continuation sheets

Spinning Wheel

Buncombe, NC

Name of property

County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

**D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "X" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

OTHER: Southeastern Handicraft  
Revival

ARCHITECTURE

**Period of Significance**

1939 - 1948

**Significant Dates**

1939

**Significant Person**

(Complete if Criterion B is marked above)

Douglas, Clementine

**Cultural Affiliation**

N/A

**Architect / Builder**

Dodge, William Waldo Jr.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

see continuation sheets

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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  
# \_\_\_\_\_

**Primary Location of Additional Data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:



United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 7 Page 1

Spinning Wheel, Buncombe County, NC

### 7. Narrative Description

The Spinning Wheel, a small T-shaped commercial building, stands on a lot of less than one acre right on Highway 25. Also known as Hendersonville Road, this thoroughfare is the major north / south corridor through Asheville, North Carolina. Located about five miles south of the heart of town, the lot has 225 feet of frontage, and the building is set back only fourteen feet off the right-of-way of this bustling four-lane road. The lawn slopes gently away from the street and has mature and ornamental trees, foundation shrubs, and a sign kiosk of heavy timbers. A private drive on the north edge of the property leads to three private residences behind the Spinning Wheel. A business drive and eight parking spaces are located to the south of the building. At the time of construction in 1939, this area was rural. Although Biltmore Forest was developing west of Hendersonville Road (adjacent to the Biltmore Estate), there was very little commercial or residential development on the east side, which was still agricultural. Today the Spinning Wheel sits on a highway "strip" in the midst of an area zoned "highway business" which allows a hodgepodge of office buildings, a new chain drug store, apartments, and a rent-all store to surround this historic property. Here the small lot is valued at four times the value of its historic building, and appraisals recommend that the land would be more valuable if the Spinning Wheel were razed.

This one-story, T-shaped commercial building has three primary components all dating from 1939: a side-gabled, single-pen log dwelling reassembled here as a sales gallery with a storage basement below; a small frame hyphen to the north called the "dog-trot" used for displaying glass and jewelry; and north of the dog-trot and set perpendicular to it is the frame "loom room" which was large enough to house six heavy-timber weaving looms, an office, kitchen area, and restroom to the rear. In 1945, a cement block extension was made to this portion which provided space for packing and shipping, and storage.

The log portion of the Spinning Wheel is a reconstruction of a salvaged abandoned cabin (age unknown) from northern Buncombe County. Architect William Waldo Dodge, Jr. supervised the careful dismantling and reconstruction of the logs. The cabin is primarily fir, but consists of a variety of log species as was common in the 19th century when a site was cleared for home construction. The half-dovetail-notched logs have miscellaneous cement chinking. The thirty-two-foot-wide facade has three bays: a large, central, multipaned, fixed metal sash display window flanked by single, vertical plank doors. (These doors have wrought-iron strap hinges on the interior.) The side-gabled roof's front slope extends over a flagstone porch floor and is supported by four, plain, square posts. Exposed rafter tails are notched to carry a V-shaped wooden gutter across the entire porch roof. The south elevation of this log portion is eighteen-feet deep and features a central, exterior-end chimney of stacked and randomly mortared fieldstone. The single-shouldered chimney rises above the clapboard-sheathed gable end. On this elevation, there are two small basement windows in the brick foundation. The rear (east) elevation features three sets of paired eight light casement windows in the long log wall. The center window has fixed sidelights. Access to the basement is down a flight of steps at the south end of this back wall.

The second portion Dodge designed for this building is the "dog-trot" connector to the north. Its ten-foot-wide facade is made up entirely of large, double, twenty-paned, fixed wood sash display windows. The rear of this little section is nearly all steel-framed windows making this a glassed-in room. It also has a side-gabled tile roof that slopes to a flat portion on the rear.

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 7 Page 2

Spinning Wheel, Buncombe County, NC

---

Dodge designed the third section of the Spinning Wheel to complement the log portion without any intention of trying to imitate it. This front-gabled frame section is sheathed in board-and-batten siding and was originally some fifty-feet deep and eighteen-feet wide. This portion housed the actual weaving industry. The facade features a bowed, metal frame, multipaned display window, a clapboard-sheathed gable with a rectangular louvered vent, and a simple wooden finial which once supported the copper weaving woman weather vane made by Dodge. It has disappeared within the last twenty years. Two sets of paired eight light casement windows with board-and-batten shutters complete the south elevation of this section. The north elevation has a variety of windows and single door entrances. Restrictions on travel during World War II forced the Spinning Wheel to depend more and more on the mail order trade. Packing and shipping of products necessitated a large (14' x 28') concrete block extension to be added to the rear of this "loom room" section in 1945.

The interior features unfinished materials wherever possible — dressed logs, wood paneling, pine floors, exposed trusses and only burlap covering for the ceilings. A pair of paneled pocket-doors separate the log room from the dog-trot. In the loom room, natural finishes and an abundance of open space and light made this a suitable room for the weaving industry. This room has built-in shelves (which once had doors) and a coved ceiling. Over the large bow window beneath layers of paint is an original mural painted by Dodge, a pastoral scene with weavers, sheep, and spinning wheels. (Restoration of this mural is being investigated.) The interior offers 1,457 square feet of retail and work space, another 607 square feet in the 1945 extension, and 360 square feet of storage in the basement.

A look at the enclosed 1939 photograph of the Spinning Wheel quickly confirms its high degree of architectural integrity. All materials are the originals and remain as originally constructed. The weather vane is missing, and sixty years of retail business necessitated new screened doors. The 1945 extension on the rear is within the period of significance and is an integral part of the building's history. The date of the small four-foot frame shed on the rear is not known. An academic restoration of the Spinning Wheel was completed in 1998.

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 8 Page 1

Spinning Wheel, Buncombe County, NC

### 8. Narrative Statement of Significance

#### Summary

The Spinning Wheel, built in 1939 on Hendersonville Road in Asheville, North Carolina, is eligible for listing in the National Register under criteria A, B, and C. Housing a weaving industry, a sales gallery, and a mail order business, the Spinning Wheel played a significant role in the American handicraft revival movement which flourished in the southeastern mountains. This handicraft revival movement was an intricate weaving of several areas of historical significance: art, education, industry, and commerce which led to the revival and survival of southern mountain handicrafts such as pottery, carving, cabinetry, doll making, and weaving. Satisfying criterion A, the Spinning Wheel operated from 1939 to 1948 and provided education, employment, socialization, and a craft market for the traditional weaving women from the mountains around Asheville.

The Spinning Wheel is also eligible under criterion B for its association with Clementine Douglas, one of the key players in the craft revival from the 1910s until her death in 1967. Clementine Douglas helped establish Asheville as one of the primary handicraft capitals in America. As one of the founders of the Southern Highland Handicraft Guild in 1929, Douglas' involvement and guidance continued throughout the period of significance. She was known nationally and internationally as an expert in this field which has proven so crucial to the preservation of southern mountain culture. Douglas operated an earlier Spinning Wheel in north Asheville and lived in two homes in Asheville, but none of these maintains the architectural integrity to convey her significance. She personally operated the Spinning Wheel at 1096 Hendersonville Road from 1939-1948. Because World War II changed the economy and the demand for handmade goods, Clementine Douglas sold the Spinning Wheel in 1948, but never stopped promoting traditional mountain crafts.

Also eligible under criterion C for architecture, the Spinning Wheel is the work of a man who was both a master architect and master craftsman, William Waldo Dodge, Jr. Because the handicraft world viewed the log cabin as one of the earliest hand crafts in the southern mountains, it is no wonder that Clementine Douglas sought out Bill Dodge to create an appropriate cabin for her weaving industry and sales gallery. In keeping with the tradition of Kentucky's Berea College and Pine Mountain Settlement School, and North Carolina's John C. Campbell Folk School and Penland Mission School, together Clementine Douglas and Bill Dodge created the ultimate handicraft to house Douglas' dream.

#### Historical Background and Criterion A: Handicraft Revival Movement Context

The handicraft revival movement was not a movement to "sweep" the nation, but rather one to grow slowly from fertile patches across the Southern Highlands of the Appalachian Mountains of the southeast. These fertile patches already had the necessary ingredient of rich tradition which had been protected by their isolation. In his book *Handicrafts of the Southern Highlands*, Allen Eaton laments, ". . . by about 1890 much of the old work was rapidly disappearing particularly weaving, which had always marked the home life of the country" (Eaton 1937). Early revival activity centered around Berea, Kentucky, and Asheville, North Carolina, and spread from there (Eaton 1937). The growth of this revival depended upon a formula of several ingredients: rich local

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 8 Page 2

Spinning Wheel, Buncombe County, NC

tradition where the art of handicraft had never died, the involvement of mission boards to take on these isolated areas of the rural southern mountains with missionary fervor and stamina, and a populated center nearby for the marketing of the products. With the 1917 Smith-Hughes Vocational Education Bill which promoted the value of teaching handicrafts to adults, even the Federal government became an ingredient in this revival formula. Settlement schools throughout Kentucky, eastern Tennessee, and western North Carolina seemed to have all the necessary ingredients for this revival growth formula.

The revival was growing well in western North Carolina. In Buncombe County around 1895, Frances Goodrich, a social worker for the Presbyterian Mission Board, had begun her teaching and recording of handicrafts which eventually grew into Allanstand Cottage Industries (Eaton 1937). Later, Mrs. George Vanderbilt made her contribution by establishing the Biltmore Industries which was an off-shoot of the Boys' Club and Girls' Club of All Souls Episcopal Church. In the 1920s, Rufus Morgan who had an Episcopal mission school in Mitchell County asked his sister Lucy if she would consider helping him to incorporate domestic or "fireside" industries into his school. She answered his plea by going to Berea to learn weaving. Armed with three looms, she returned to his school in Penland to teach the local women.

By 1924, "one of the most important independent handicraft centers in the region," the Spinning Wheel, was opened in north Asheville by Clementine Douglas (Eaton 1937). Douglas had come up through the ranks of the handicraft revival, beginning in Kentucky by teaching in a mission school and riding mule back to see crafts in the isolated homes. Choosing to follow this calling into a career, she established her first Spinning Wheel shop where she provided a place for the women from Buncombe County to gather, socialize, and weave on the two looms she had set up. She also set up a sales gallery where the women could sell their wares. For most of the women, this was their first opportunity to earn and contribute their own income for their household.

The rapid growth of the handicraft revival over the first thirty years seemed to call for organization. In 1928 and 1929, the school-based, mission-based, and independents joined to establish a guild to provide guidance and direction to the growing field of handicrafts. Representatives met at Lucy Morgan's weaving cabin at Penland and at Douglas' Spinning Wheel in Asheville. The founding members included Frances Goodrich - Allanstand Cottage Industries, Mrs. Campbell - John C. Campbell Folk School, Dr. Mary Sloop - Crossnore School, Lucy Morgan - Penland weavers, Wilmer Stone - The Weave Shop in Saluda, Evelyn Bishop - Pi Beta Phi Settlement School in Gatlinburg, Helen Dingman - Berea, Allen Eaton - Russell Sage Foundation of New York, and Asheville's own Clementine Douglas. The Southern Highland Handicraft Guild was born. Early concerns discussed by the Guild ranged from economics and marketing, to maintaining high standards, to the protection of original designs, to the influence of the crafts on the character of the worker (Eaton 1937).

Adaptation to changes in technology and consumer demand without compromising integrity was one of the successes of the handicraft revival. The benefits of the home- and school-made handicrafts were taken into the worlds of adult education, occupational therapy, and recreation. The government support, which initially came in the Agricultural extension program and the adult education program, continued through the efforts of the National Park Service sales galleries and the craft surveys of the Tennessee Valley Authority (TVA). A good example of how several



United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 8 Page 3

Spinning Wheel, Buncombe County, NC

entities worked together for successful craft revival growth can be found in Mrs. Carl Slagle of the Cartoogechaye vicinity in Macon County. Although more than one hundred rugged miles away, Mrs. Slagle went to Penland to study weaving with Lucy Morgan. After returning home, Mrs. Slagle was aided by the University of North Carolina's Extension Service in setting up a small weaving industry in her home. In 1934 this welcomed economic relief opened under the name, Nonah Crafts. Government assistance such as this waned as the century progressed, and most states failed to take up the slack. Among the private agencies to lend a hand, "the Southern Highlands Handicraft Guild is the oldest and . . . most outstanding handicraft organization in the country" (Eaton 1937).

Because of the isolation and economic depression which occurred naturally in Appalachia, the Great Depression did not take such a noticeable toll in this area during this era. Garry Barker writes in his history of the later years of the Guild that the handicraft market did not suffer significantly during the Depression and the years following. Because handicrafts targeted older, wealthier consumers, "the market was essentially recession-proof" (Barker 1996). For Clementine Douglas all was going so well in the summer of 1939, that she answered the need for more weavers by building a new, larger Spinning Wheel south of Asheville.

Although Douglas had survived the Depression, she found the onset of World War II more devastating. The handicraft industry had come to depend strongly on the tourist's dollar. Now all attention turned to the war. Its resultant hardships including restrictions such as gas rationing had a direct impact on the mountain handicraft world. In response to these changes, the Spinning Wheel adapted. Because people could not travel even the five miles south of town to shop, Douglas printed a catalog and conducted a successful mail order business. Her goal was to continue to provide employment for her weaving women. "War brings a fresh challenge. Some of our crafts people are in the service, but most cannot as yet be used in the war effort. They use materials not essential to defense; on the sale of their products depends their ability to keep the home fires burning. And so their need for a market is as great as ever and we shall attempt to maintain it as long as possible" (Douglas 1941). The Spinning Wheel had to close in mid-1942 and reopened for business in 1946. Embodying the drive of the handicraft revival, Douglas did not let the craft world sit idle during the war years. She represented the United States from 1943-1944 as a handicraft consultant to the Haitian Department of Agriculture by recording and marketing their crafts, and teaching. Upon returning to the United States, she taught crafts in the occupational therapy units of the Veterans Hospital in Oteen. Later, she assisted in a regional craft survey project sponsored by the TVA. When the Spinning Wheel reopened in 1946, it reopened to a different world—the War had placed an emphasis on the power and superiority of machines and high tech production which squelched the desire for hand-made art and craft products. The independent craft center's days of sharing and teaching weaving techniques, guiding craftsmen, and marketing their goods had come to an end. The academic institutions and the Southern Highland Handicraft Guild continued to promote and preserve traditional crafts through teaching and the hugely successful regional fairs. The craft schools of Penland and Berea are now known internationally, and the Guild's craft fairs are held twice a year to accommodate the crowds.

The Spinning Wheel was sold in 1948 and became a gift shop which continued to carry some handicrafts. The Spinning Wheel name has since been dropped, but the well maintained buildings continue to house various retail businesses.

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 8 Page 4

Spinning Wheel, Buncombe County, NC

### **Criterion B Context: Clementine Douglas**

It is impossible to convey the significance of the handicraft revival movement without some discussion of Clementine Douglas, a woman so significant in the survival of mountain handicrafts. Because "Clem" Douglas made her home in Asheville from 1924 until her death in 1967, there are other buildings associated with her that survive. The earlier Spinning Wheel, also very significant in Douglas' contribution to the craft revival, still stands but has been heavily altered through its conversion to a residence and has lost its architectural integrity. Her residences still exist but also have been extensively updated for modern living. Only the 1939 Spinning Wheel embodies her historical contributions to the handicraft revival and can clearly convey her significance. In this building she taught, learned, counseled, listened, and became friends with the women who wove at her six large looms. Here she sold their products, as well as the crafts of other area artisans, to provide a market and income for them. From this Spinning Wheel she shipped crafts to consumers nationwide when war prevented them from coming to the shop. From her Spinning Wheel office she managed a weaving industry, a retail business, conducted business of the Southern Highland Handicraft Guild, and prepared a plan for the survival of handicrafts in Haiti.

Clementine Douglas was born into a well-to-do family in Jacksonville, Florida, in 1893. The growing-up years were not atypical: boarding school in Connecticut and Washington, D.C., followed by instruction at the Pratt Institute of Art in Brooklyn. She taught art in Massachusetts and New York, and in 1918, she made a decision that would change her life and the lives of many.

In an effort to find summer volunteers for the mission schools of Kentucky, Helen Dingman, a representative of the Presbyterian Home Missions Board, visited the school in Massachusetts where Douglas taught. After Dingman's touching and persuasive plea, Douglas volunteered for the summer of 1919. She was assigned to teach art and crafts to the children of Harlan County, Kentucky (Stevens 1971). Every state seems to have a notoriously dangerous backwoods county, and Harlan was Kentucky's. Douglas was a brave young woman, and what better way than a summer in the wilds of Harlan County to "break out of a traditional upbringing" (Stevens interview 1998). During that summer, the first of three, she taught the children and supplied them with crayons and scissors. Part of her job involved going to the homes of the children. There she discovered isolated women surrounded by beautifully designed and woven coverlets. During one such visit, Clem Douglas decided to help these women help themselves. Her first contribution to the mountain craft revival had begun. The next two summers in Harlan County were also productive ones for her. She spent time visiting nearby Berea College with its Fireside Industries as well as the Pine Mountain Settlement School (Stevens 1971).

Clementine Douglas could not settle down to teaching in the affluent schools of Massachusetts and New York after her summer experiences. Both her talents and her training were in artistic design. She landed and restlessly left an excellent job as a designer for Tenafly Weavers in New Jersey. Finally her future became clear to her, and she moved to Asheville and opened her own shop for weavers in 1924. The next fifteen years found Douglas essential in the growth of the craft revival. Her own project, the "Spinning Wheel," was known nationally for its fine products and for the quality of life it offered the weaving women. She "undertook to educate them in many fields . . . everything from mountain cabins to world affairs" (Stevens 1989). In the craft revival circles the Spinning Wheel was highly revered and was a prototype for other regional craft shops. Douglas

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 8 Page 5

Spinning Wheel, Buncombe County, NC

was one of the nine founding members of the Southern Highland Handicraft Guild. "As for Clem—she started the Guild. Not by herself, of course, but as much as any one person she birthed it, slapped it on the bottom and nursed it along into strength" (Gaynes 1979).

Having survived the Depression years, Douglas decided to build a larger shop with room for additional looms. She chose the Hendersonville Road location because it offered greater visibility and yet was still a rural setting surrounded by corn fields and mountains. The period that Douglas operated the second location of the Spinning Wheel, 1939 to 1948, marked significant years in her life as a craftswoman and Guild member. She survived the war years by adapting to a mail order business and met her goal of keeping her weavers employed as long as possible. She had to close her shop in 1942, but that did not mean that Douglas had given up on the craft revival. She saw this as an opportunity to take it to a higher level. From February 1943 to August 1944, Douglas served as an ambassador to Haiti trying to save its native handicraft world. Her venture was deemed a success. Upon returning to the United States, she served for the next two years as a volunteer teaching art and crafts at the area hospitals including the Veterans Hospital in Oteen. She also worked on an exhaustive survey of regional crafts which was sponsored by the TVA. Douglas never ceased to further her cause for handicraft survival.

In 1946 she reopened the Spinning Wheel to a world that had changed. Clementine Douglas felt that the days of a teaching/weaving shop had come to an end for her, and in 1948 she relinquished that mission to the established academic institutions. Douglas sold the Spinning Wheel in 1948; it was converted to a gift shop that continued to sell handicrafts as well as other gifts. Douglas continued to serve the Guild faithfully and was one of the organizers of the first Guild crafts fair. She shared her expertise generously. She had lived her life for the handicraft revival, and ironically in 1967, she died tragically on that mission. She was en route to the John C. Campbell Folk School to attend the retirement celebration for dear friends and fellow craftsmen Marguerite Butler Bidstrup and Georg Bidstrup when she was killed in an automobile accident. One of the great women in modern southern history had died but certainly left a richly woven legacy. "Most of the women who revitalized the crafts in the southern mountains are gone, but the proliferation of crafts in present day Appalachia is based upon their work" (Stevens 1989).

### **Criterion C: Architecture Context**

The 1939 Spinning Wheel is architecturally significant for two reasons: its use of a historic log cabin had deep roots in the handicraft revival movement of the southern Appalachians; and it is the work of an accomplished craftsman and architect, William Waldo Dodge, Jr. The integrity of this building is remarkably high which allows it to truthfully convey its architectural history.

Allen Eaton's definitive 1937 book, *Handicrafts of the Southern Highlands*, establishes the context for the use of log structures to house handicraft operations. "Of all the handicraft expressions in the Southern Highlands the log cabin is the oldest and to this day one of the most important" (Eaton 1937). His idea of the importance of the log cabin is evidenced by the arrangement of the chapters of his book: Chapter 1 - The Beginning of Handicrafts in the Highlands, Chapter 2 - The Log Cabin. He acknowledges that while log structures were the common pioneer shelter in many parts of America, the Southern Highlands region is unique because log never ceased to be used as a means of construction. In the economically depressed

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 8 Page 6

Spinning Wheel, Buncombe County, NC

areas of the mountains, log construction was cheaper than sawn timber. Many natives felt that the natural environment of the woods and mountains called for log cabins as the most appropriate architecture. Perhaps it was the isolation of the area or just the nature of the natives, but sentiment and tradition seemed to perpetuate this mode of building (Eaton 1937).

Clementine Douglas' time at Pine Mountain Settlement and Berea College in Kentucky exposed her to the use of log cabins in the handicraft revival movement. Her visits to the homes of so many of the mountain children enabled her to see for herself the log cabin as an early handicraft. It is no surprise that once she decided to settle in Asheville and establish her weaving industry and sales gallery that she chose to house it in an old log cabin that was relocated to her property. Her first Spinning Wheel is mentioned in Eaton's chapter on log cabins. In discussing the perfect union of the log cabin and the handicraft movement he lists: two log houses at the Fireside Industries of Berea College, Kentucky; a group of log houses at the Pine Mountain Settlement School, Kentucky; two historic log houses transported and used at Crossnore; logs from two abandoned log structures used at the John C. Campbell Folk School; a log cabin to house the workroom and showroom of the Shuttle-Crafters in Russellville, Tennessee; Clem Douglas' 1924 Spinning Wheel; and a new log house for the Penland Weavers. In 1939 when Douglas decided to expand and relocate, once again she knew that she wanted a log cabin for her weavers.

When Clementine Douglas sought an architect to design and build her new Spinning Wheel, she turned to a friend and fellow craftsman, who also happened to be an architect, William Waldo Dodge, Jr. Trained as an architect at M.I.T., Dodge recuperated from World War I-related respiratory ailments in Asheville and learned a less physically demanding trade—silversmithing. Like Douglas, he too opened a workshop and showroom in north Asheville in 1924. That same year he accepted a significant commission to design the Hammond-Knowlton house, a fine English Tudor home which was a canvas for his arts and crafts designs. Later he worked his arts and crafts magic in Biltmore Forest on a home for William Knight (Mint Museum Catalog 1996). Between 1927 and 1930, he built three artisan shops in Biltmore Forest. Dodge also had an interest in the art of log cabin building and had photographs of hundreds of traditional cabins (Dodge III interview 1998). In the 1930s he restored/renovated a salvaged log cabin in Skyland for his family (Swaim 1981). For his client, Clementine Douglas, Dodge supervised the dismantling, numbering, and reconstruction of logs from an abandoned cabin in northern Buncombe County. With a hyphen called the “dog trot” he wisely separated the log show room from the complementary board-and-batten loom room. As a true artisan, he crafted a copper weather vane of a weaver and hand painted a pastoral frieze in the loom room.

In 1941 Dodge was among the founders of the Asheville firm, Six Associates. In 1942, due to the War and the resultant lack of demand on handcrafted silver, Dodge closed his silver shop. Although he retired from Six Associates in 1958, he remained a productive architect. In the 1950s he reconstructed two salvaged log buildings on Hendersonville Road for the French Broad River Garden Club. This building has been significantly enlarged. Dodge's 1930s home in Skyland remains, but has been extensively updated and is occupied by Dodge descendants. William Waldo Dodge, Jr. died in 1971 at age seventy-six.

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 9, 10 Page 1

Spinning Wheel, Buncombe County, NC

### 9. Major Bibliographic References

- Asheville City Directories. 1920s, 1930s, 1940s.
- Barker, Garry. *The Handcraft Revival in Southern Appalachia, 1930 - 1990*. Knoxville: University of Tennessee Press, 1991.
- Dodge, William Waldo III. Telephone interview with author, 1998.
- Douglas, Clementine. *The Spinning Wheel of Asheville (catalog)*. Asheville, 1941.
- DuPuy, Edward L. and Em Weaver. *Artisans of the Appalachians*. Asheville: Miller Printing, 1967.
- Eaton, Allen H. *Handicrafts of the Southern Highlands*. New York: Russell Sage Foundation, 1937.
- Gaynes, David. "The Southern Highland Handicraft Guild: The Legacy of Clementine Douglas," in *The Arts Journal*. Asheville, July 1979.
- Gregory, Clementine W. Interviews with author throughout 1998.
- Mint Museum of Art. *Southern Arts and Crafts, 1890 - 1940* (exhibit catalog). Charlotte: Mint Museum of Art, 1996.
- "Miss Douglas Will Direct Handicraft Program in Haiti," *Asheville Times*, 13 January 1943.
- North Carolina Collection. Pack Library, vertical files. Asheville.
- "Retired Architect W. W. Dodge Dies," *Asheville Citizen*, 22 February 1971.
- "Services Today for Miss Douglas: Widely Known Handicraft Expert," *Asheville Citizen*, 15 May 1967.
- Stephens, Eleanor. Interview with author. Asheville, 1998.
- Stephens, Paul. "The Architecture of William Waldo Dodge, Jr." (master's thesis, University of Virginia, 1991).
- Stevens, Bernice A. *A Weavin' Woman*. Gatlinburg: Buckhorn Press, 1971.
- \_\_\_\_\_. "Women and the Crafts Movement: Missionaries for Appalachian Arts," in *Now and Then*, 1989.
- Swaim, Douglas H. (ed.) *Cabins and Castles*, Architectural Survey of Buncombe County North Carolina Department of Cultural Resources, 1981.
- Swicegood, Robert M. III. Appraisal report. 17 October 1997.
- "Who's Who and Why in Asheville," *Asheville Citizen-Times*, 16 August 1931.

### 10. Geographical Data

#### Verbal Boundary Description

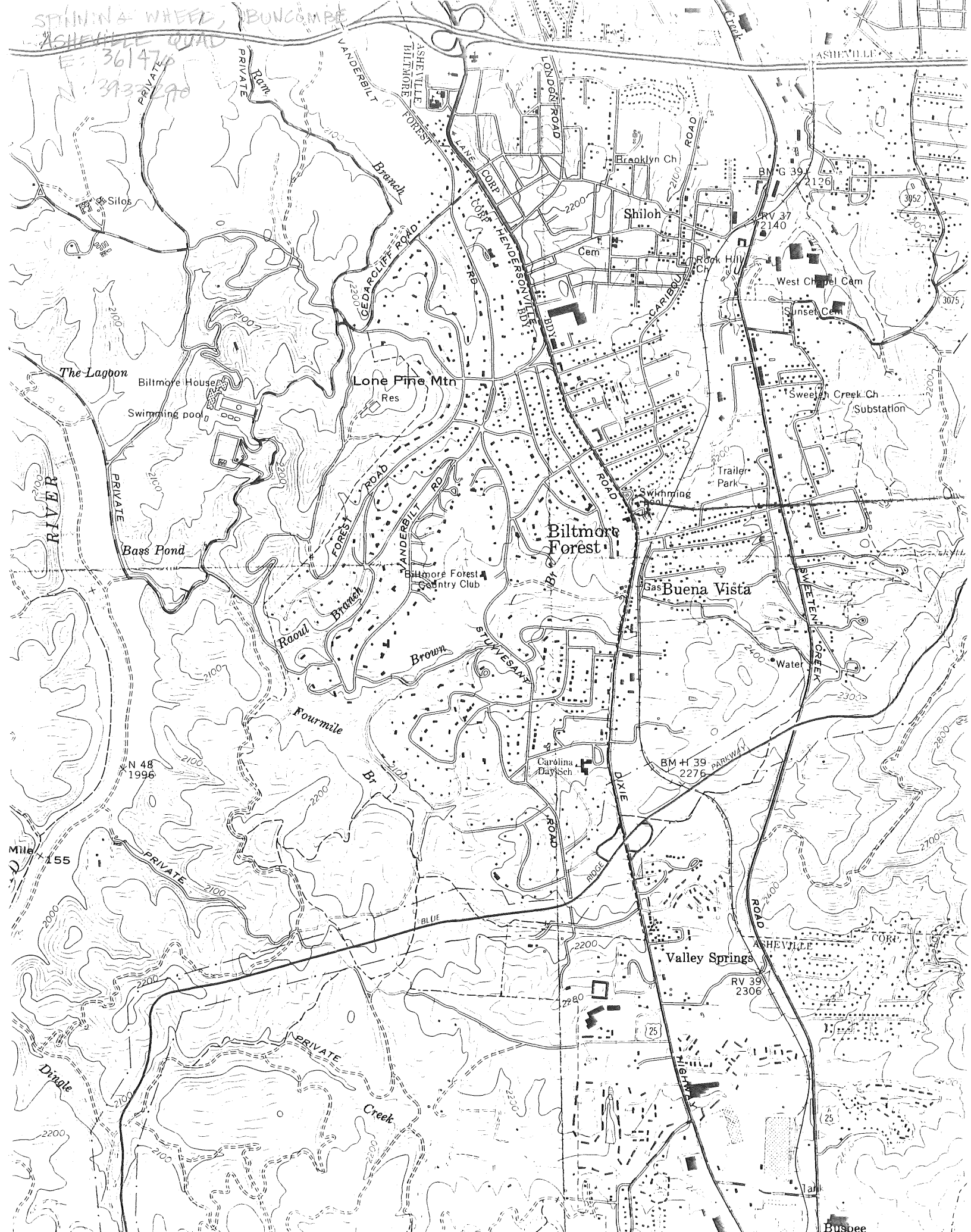
The nominated property consists of all of tax parcel #6231 on the Buncombe County tax map and is indicated by gray shading on the enclosed map.

#### Boundary Justification

The nominated property includes a portion of the land purchased by Clementine Douglas in 1938 which immediately surrounds the Spinning Wheel and has continuously been associated with the Spinning Wheel since 1939.



SPRING WHEEL, BONCOMBE  
ASHEVILLE QUAD  
F: 36147  
N: 393290



SPRING WHEEL, BONCOMBE  
ASHEVILLE QUAD  
F: 36147  
N: 393290

The Lagoon

RIVER

Mile 155

Dingle

KYLAND 193-NE)  
4454 LINE

PRIVATE  
Rd  
PRIVATE

Biltmore House  
Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

ASHVILLE

Brooklyn Ch  
Rock Hill Ch  
West Chapel Cem  
Sunset Cem

Sweeten Creek Ch  
Substation

2200

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

360 32'30"

LANE  
CORP  
HENDERSONVILLE  
RD

Biltmore Forest  
Country Club

BROWN  
STUVESANT  
RD

Carolina  
Dayesen

BLUE

361

LONDON  
ROAD  
BILTMORE  
FOREST

Biltmore  
Forest

Swimming  
pool

ROCK  
DIXIE  
RD

2200

361

ASHVILLE  
CORP

Shiloh  
Cem

Trailer  
Park

Water

2200

361

Biltmore House

Swimming pool

Bass Pond

N 48  
1996

PRIVATE

PRIVATE

359

VANDERBILT  
ASHEVILLE  
BILTMORE  
FOREST

Lone Pine Mtn  
Res

Branch  
RAOUL  
VANDERBILT  
RD

Fourmile

Creek

&lt;

