

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 Penland School Historic District

other names/site number Penland School of Crafts, Appalachian School, Seven Springs Industrial School

2. Location

street & number Both sides SR 1164 (Conley Ridge Road) (see continuation sheet) not for publication N/A  
city or town Penland vicinity N/A  
state North Carolina code NC county Mitchell code 121 zip code 28765

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination/\_\_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets \_\_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant \_\_\_\_ nationally \_\_\_\_ statewide X locally. (\_\_\_\_ See continuation sheet for additional comments.)

Jeffrey A. Cross SHPO 10/23/03  
Signature of certifying official Date

North Carolina Department of Cultural Resources  
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 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**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	
31	13	buildings
1	0	sites
3	4	structures
0	0	objects
35	17	Total

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

N/A

Number of contributing resources previously listed  
In the National Register

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

- EDUCATION/school
- EDUCATION/education-related
- DOMESTIC/single-dwelling
- DOMESTIC/secondary structure
- AGRICULTURE/agriculture outbuilding
- RELIGIOUS/religious facility
- FUNERARY/cemetery

**Current Functions**  
(Enter categories from instructions)

- EDUCATION/school
- EDUCATION/education-related
- DOMESTIC/single dwelling
- DOMESTIC/secondary structure
- AGRICULTURE/agriculture outbuilding
- RELIGIOUS/religious facility
- FUNERARY/cemetery

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

- Other: Rustic Revival
- Bungalow/Craftsman
- Colonial Revival

**Materials**  
(Enter categories from instructions)

- foundation BRICK; STONE; CONCRETE
- roof METAL; ASPHALT; OTHER: tar paper
- walls WOOD/log, weatherboard, shingle, plywood; STONE; STUCCO; ASBESTOS; ASHPALT
- other METAL/iron; CERAMIC TILE

**Narrative Description**

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

**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: Southern Handicraft Revival

Architecture

Education

**Period of Significance**

1905 - 1953

**Significant Dates**

1929

1938

**Significant Person**

(Complete if Criterion B is marked above)

Morgan, Lucy

**Cultural Affiliation**

**Architect/Builder**

Beeson, D. R.

Van Wageningen & Cothran

**Narrative Statement of Significance**

(Explain the significance of the property on one or more 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:

Penland School Archives

**10. Geographical Data**

**Acreeage of Property** Approx. 115 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

1	<u>17</u>	<u>399580</u>	<u>3978540</u>	3	<u>17</u>	<u>399570</u>	<u>3976940</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>17</u>	<u>398960</u>	<u>3976940</u>	4	<u>17</u>	<u>398980</u>	<u>3978540</u>
<u>See continuation sheet</u>							

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Clay Griffith

organization Edwards-Pitman Environmental, Inc. date September 3, 2003

street & number 825-C Merrimon Ave., #345 telephone (828) 281-3852

city or town Asheville state NC zip code 28804

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of the SHPO or FPO.)

name Multiple (see owner list)

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Penland School Historic District, Mitchell County, NC

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Section 2: Location – continued

Between Lucy Morgan Lane and Beacon Church Road; Lucy Morgan Lane, Laughing Bird Hollow Road; Leah Drive; Dora's Trail; Road to Heaven's Above; Copley Place Road; and Beacon Church Road.

Section 7: Narrative Description

The campus of the Penland School of Crafts occupies a scenic location overlooking a cleared meadow in south-central Mitchell County, with Bailey's Peak standing prominently to the south. The school property encompasses approximately 440 acres that extend to the peak of Arturs Knob (also called Arthurs Knob and Otters Knob) at the northwest, across the large meadow situated at the center of the property, and through a small valley to the south. The nominated property, however, contains approximately 115 acres, which are located generally in the southern and eastern portion of the school's property. The school buildings are scattered along the spine of Conley Ridge Road (SR 1164), which forms roughly a horseshoe shape around the central meadow as it passes through the Penland School campus, and roads radiating from Conley Ridge Road.

From the Penland Post Office, south of the historic district where Penland Road (SR 1162) crosses the North Toe River and former Clinchfield Railroad, the road climbs quickly to the ridge where the former Appalachian Industrial School campus was located. Conley Ridge Road runs north along this ridge and Lucy Morgan Lane extends to the south along the ridge, which roughly forms the eastern edge of the district. Conley Ridge Road encircles the open meadow at the heart of the campus and the school's primary buildings stand on the north side of the road at the north end of the meadow. The meadow is bisected by a stream which flows south and west to its confluence with the Toe River. A number of buildings and a cemetery associated with nineteenth-century families in the Penland community as well as the Appalachian Industrial School, which preceded and operated concurrent to Penland School until the 1960s, are located on both sides of this valley.

The historic district comprises a collection of resources from middle and late nineteenth century to the middle twentieth century either built for the Penland School or acquired and used by the school. Several individual properties not owned by the school but located within the boundary typically possess an indirect association through people affiliated with the school. Accordingly the district includes one and two-story frame farmhouses dating from the turn of the twentieth century, associated agricultural outbuildings, and Rustic Revival style log buildings constructed specifically for Penland School. Two large Colonial Revival style school buildings (Lily Loom House, #28, and Pines, #36) and private residences from the mid-twentieth century attempt to conform to the character of their setting and the school campus through their scale and materials. The primary school buildings, however, for both Penland School and the Appalachian School—including Lily Loom House, Pines, the Craft Cabin (#45), Horner Hall (#22), and Ridgeway (#39)—are larger in scale and materially more substantial than other buildings in the district. Beacon Church (#5) and

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Conley Ridge Cemetery (#12) occupy a secluded site near the center of campus where thick vegetation surrounds and visually isolates the site, creating a private outdoor room. Owing to the continued growth and success of the school several contemporary houses and studios are interspersed within or adjoin the district. Penland School's newer studio facilities are clustered on the north side of the core campus, and though they do not overshadow the historic buildings, the boundary has been drawn to exclude most of the modern studios.

The variety of buildings included in the district is unmistakably linked by the landscape that pervades the character of the district. Oriented around the open rolling meadow at the center of the district, the buildings are typically set on wooded sites around the perimeter of the meadow. Once the site of a large orchard and thick stand of pine trees atop the prominent knoll, the meadow is now cleared of trees and cut for hay. A fire pond, which typically is not visible, is located in a low area to the west of the knoll. Similarly, vegetation, distance, and changes in topography generally limit the number of buildings that are visible from any given point within the district.

The Penland School Historic District contains thirty-five contributing (including three structures and one site) and seventeen non-contributing resources (including four structures) associated with the Penland School of Crafts and the community historically interwoven with the school. The non-contributing resources do not appear in any concentration and do not detract from the overall character of the district. In general most of the resources display some degree of alteration—typically an addition or two—which has been necessitated by the continued operation of the school. The Penland School of Crafts and consequently the nominated district by its nature is not a static environment, with a constant influx of students and instructors and multiple sessions throughout the year that encourage the creative atmosphere of the place. Contributing resources within the district date from the period of significance and may be altered by additions or replacement materials (e.g. windows, porch posts) as long as the original form, scale, and construction materials remain intact. In some cases the historic associations between the people, building, and school may outweigh the extent of the alterations to a specific property. Non-contributing resources typically date from after the period of significance, although a few older resources have been altered in scale, form, and/or materials such that they no longer contribute to the district.

The inventory list is organized alphabetically by property name in consideration of the sinuous patterns of the road system around Penland and the school campus. Though an alphabetical listing is not ideal, the disperse pattern of resources through the district does not lend itself to a clear order of presentation.

1. **Arbor House.** 34 Dora's Trail. 1994 **Non-contributing**

Constructed in 1994 and nestled within a densely wooded area, Arbor House is a modern, handicap-accessible, four-unit residence. Designed on a radiating plan, the building is a one-story frame structure capped by a standing-seam metal, side-gable roof with front and rear projecting gables. The front and rear entrances are sheltered by canopy extensions of the roof, and the two side entrances are recessed along the

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side elevations. A wooden deck with a rustic log rail encircles the building. Arbor House was designed by a group of architectural students from the University of Michigan under the direction of architect and professor Melissa Harris.

2. **Barn.** North side gravel road, 0.1 mile N of jct. w/Beacon Church Road. Ca. 1930 **Contributing**  
A one-story, center-passage, frame barn with a standing-seam metal roof and diagonal wood siding stands at the southern edge of the meadow, and it is currently leased by Penland School to a local community member. The barn may have been associated with the Dixon House (#15) at one point; the 39-acre Dixon farm was acquired by Penland School in 1934 following the death of Mrs. Dixon.
3. **Barn (Dye Shed).** North side Conley Ridge Road (SR 1164), 0.05 mile W of jct. w/Leah Drive. Ca. 1850 **Contributing**  
The one-story, single-pen, log structure now known as the Dye Shed originally served as a barn and stable for the Conley farmhouse (old Pines) that burned in 1944. Since the 1930s, the structure has served Penland School as a pottery studio, metal shop, photography studio, and dye shed. The tall, side-gable roof is covered with standing-seam metal and wood shingles cover the rear shed dormer and gable ends. Constructed of V- and saddle-notched logs, the interior of the building retains its open corner stair, flush board sheathing, and loft extending over approximately two-thirds of the interior space. Six-light windows have been added on the first floor and six-over-six windows were placed in the gable ends and on the dormer. Local stonemason Bascom Hoyle erected an exterior stone flue against the rear wall for a kiln when the building was used as the pottery studio. The later wraparound porch with wood shingle roof was renovated and partially reconstructed in 2001.
4. **Bascom Annex.** 172 Road to Heaven's Above. Ca. 1950; remodeled ca. 1990 **Non-contributing**  
The irregular one-story building known as "Bascom Annex," which serves as student housing, has been much altered. Originally built as a garage for the Hoyle House (#23), Bill Brown, Jr., son of Penland School's second director, converted the structure into a forge for iron work. A newer section with a low gable roof, modern plywood siding, and modern casement windows has been added to the older section (north). The earlier portion of the building is capped by a shed roof that rests on stucco-covered concrete block walls. Board-and-batten panels surround the modern casement windows. The interior was thoroughly renovated around 1990.
5. **Beacon Church.** East end of Beacon Church Road. 1939 **Contributing**  
Organized by Mrs. Cordie Tipton, who served as the first "minister", and built in 1939 by community members, the non-denominational Beacon Church is a gable-front, frame church building with a small polygonal apse on the north end. Covered with German siding and capped by a standing-seam metal roof, the

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building rests on a stone foundation and is lit by two-over-two double-hung windows. A two-stage steeple with pyramidal roof and bell rises above a portico supported by square posts. A double-leaf entrance located under the portico contains five-panel doors. An iron rail crafted by Bill Brown Jr., borders the few steps to the portico. The plain interior is covered with beaded board sheathing. Mrs. Tipton lived with her husband Charlie, who was employed by Penland School, in a house on the east side of the creek, a short distance across the valley (see #41).

6. **Blue Haze.** 47 Leah Drive. Ca. 1910 **Contributing**

Located on a rough dirt road overlooking a small creek, the house, which predates the formation of the school, was acquired for staff residences in the late 1930s or early 1940s. The one-story, three-bay dwelling rests on a stone foundation and is lit by two-over-two windows. A metal broken-pitch side-gable roof extends over the full-width engaged porch and over a rear section. A center stone chimney rises from the interior. The exterior siding has been replaced with modern plywood siding, but a frieze band of vertical beaded board remains intact.

7. **Bonnie's Place.** 2513 Conley Ridge Road. 1989; 1997 **Non-contributing**

Director Vern Stanford conceived building a house with handcrafted elements as an extension of the school's programs. Construction of the dwelling began in 1989 as part of a timber frame building class but stood unfinished until 1997, when construction was resumed and the building was first used. The one and one-half story house is currently occupied by the director of Penland School. Gable wall dormers and shed roof dormers rise from the dwelling's side-gable metal seam roof. The house is sheathed with weatherboard siding and stands on a densely wooded site.

8. **Bringle House.** 160 Lucy Morgan Lane. 1969 **Non-contributing**

Cynthia Bringle, a former trustee and frequent Penland instructor, through an agreement with the school built this house and studio complex on a densely wooded site on the grounds of the Penland School. The contemporary, L-plan, two-story house is covered with modern wood siding and capped by a standing-seam metal shed roof.

9. **Bringle Studio.** 160 Lucy Morgan Lane. 1975 **Non-contributing**

The Bringle Studio is a contemporary, one-story, frame pottery studio with a side-gable roof, large clerestory dormer, and modern wood siding. A kiln shed adjoins the north side of the building and a detached storage shed is located to the northeast.

10. **Amy M. Burt House (Faraway Cottage).** 1625 Conley Ridge Road. Ca. 1923 **Non-Contributing**

When Amy Burt retired from the Central Michigan Normal School in 1923, she moved to Penland permanently. As director of the Appalachian School from 1918 to 1929, Miss Burt greatly aided Lucy

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Morgan during the formative years of the weaving program. The one and one-half story, side-gable, log structure known as "Faraway Cottage" was built for her on the west side of the meadow. The logs for this rustic dwelling are connected by half-dovetail notches and filled with stone and mortar chinking. A stone end chimney rises against the north wall of the house and stone steps ascend to a second-story entrance adjacent to the chimney. A one-story, front-gable porch on the south side of the house has been enclosed and extends beyond the rear wall of the main block. A separate two-story apartment stands off the northeast corner of the house. The apartment and the enclosed side porch are connected by a shed-roof addition stretching across the rear of the house. The house is lit by paired, fifteen-light casements.

Mrs. Bertha Thompson McElwain of Chicago purchased the house in 1944. Through the Episcopal Church, McElwain volunteered to assist Lucy Morgan with the Penland Weavers and Potters' booth at the 1933 Century of Progress Fair in Chicago and two years later visited Penland School, intending to stay only a few days; she ended up staying for twenty-one years. McElwain lived at the school during the summer and rented Miss Burt's house during the winter months until she purchased the house in 1944. Mrs. McElwain's primary contribution to Penland School was her continuing effort to raise the necessary funds to finish and furnish Radcliffe (#38).

The current owners of the Burt House are undertaking some additions to the house including front and rear gable-roof dormers and enclosing the second-story, pyramidal-roof sleeping porch above the side porch. The additions significantly change the scale and appearance of the house.

**11. Clay Storage/Kiln.** 67 Dora's Trail. 1997 **Non-contributing**

Contemporary, angular structure built into space defined by a road, sidewalk, and existing buildings. Located on the north and west sides of the earlier Clay Studio (see Lily Loom House, #28), the modern additions are predominantly open, sheltered areas for a variety of clay kilns. Enclosed offices and storage areas under the north section are covered with board-and-batten siding. A series of shed roof canopies adjacent to the Clay Studio step down the hillside to the south and cover wood-fired kilns. The canopies are wood construction with standing-seam metal roofs. Michael Robinson, an architect in Asheville, North Carolina, designed the structure.

**12. Conley Ridge Cemetery.** East end of Beacon Church Road. 1887ff. **Contributing site**

The Conley Ridge Cemetery occupies a clearing to the south of the church and contains approximately 40-50 graves of people from families in the Penland community and associated with the school. Bishop Horner donated additional land to expand the Connolly/Conley family plot. The oldest stone marks the grave James M. Connolly (d. 1887), whose descendents populated the area. Other members of the Connolly/Conley families are buried here, as well as Tim and Mollie Wyatt, Howard and Bonnie Ford, John and Dana Lear, and Bill Brown, second director of Penland School.

**13. J. C. "Bill" Connolly House (Farm House).** 53 Beacon Church Road. 1905 **Contributing**

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Begun in the late 1800s, the Connolly House was the site of an early school in the Penland community. Brothers Bill and Wesley Connolly operated the Seven Springs Industrial School for day students in this building beginning in 1905. The surviving building includes the one-story ell of the ca. 1897 farmhouse (no longer standing) and the classroom addition, which now serves as the front part of the house. The first classes of the Appalachian Industrial School were held in the house until a new classroom building, Ridgeway Hall, could be completed in 1914, after which time the house was occupied by the family that ran the school's farm.

The two-and-one-half story "Farm House," as it is now called, sits on a wooded, sloping site with a one-story rear ell. The frame structure is covered with weatherboards and is capped by a tall, side-gable roof. An attached, two-story, hip-roof porch extends across the front (southeast) façade and is supported on turned posts. The gable-roof rear ell stands on a stone foundation and connects to the house at the second level as a result of the site's topography. The ell is covered with German siding and features an engaged porch on square posts along the southwest elevation. Windows in the main block of the house are two-over-two double-hung sash and six-over-six in the ell.

**13a. Root Cellar. Ca. 1914 Contributing**

Built into a slope on the north side of the house, the root cellar was dug out to provide cool storage for foodstuffs. The cellar entrance is defined by a simple concrete block facing and the interior is lined with concrete block.

**14. Wesley Connolly House (Laurel Cottage). 375 Laughing Bird Hollow Road. ca. 1905; ca. 1965 Contributing**

Built by Wesley Connolly for his family around 1905, Laurel Cottage is located on the east side of the stream south of the meadow. The house was acquired by the Appalachian Industrial School around 1918, and was used as boys' dormitory. Standing in a densely wooded area, the building is an eclectic conglomeration that has evolved over the years into a two-story, U-shaped structure with a shed-roof connecting addition. A one-story, side-gable block with an engaged, full-width porch stands over a basement level built into the slope of the hill and forms the main block of the house. A one-story rear ell connects the main block to similar side-gable block. A shed-roof addition lit by a bank of windows fills the remaining area between the two blocks. Covered with board-and-batten siding and capped by a standing-seam metal roof, the house rests on a stone and concrete foundation. Original windows throughout are four-over-four double-hung sash, although some modern windows have been added or installed as replacements.

**15. Dixon House. West side Conley Ridge Road, NW corner of intersection w/Copley Place Road. Ca. 1910 Contributing**

The one-story, frame Dixon House was the center of a 39-acre farm owned by David C. "Coley" and Emma Dixon. Following Mrs. Dixon's death in April 1934, Mr. Dixon sold the property to Howard and

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Bonnie Ford, who later sold the property to Lucy Morgan for Penland School. Although the property was important for controlling the school's watershed, several parcels were sold to friends of the school for private dwellings. Morgan later sold a tract, including the farmhouse, to Elizabeth Wright in 1953.

Covered with weatherboards and capped by a tall, standing-seam metal, side-gable roof, the Dixon House stands on a densely wooded site on the west side of Conley Ridge Road. A full-width porch supported by square posts extends across the front (east) façade and a rear, shed-roof addition has been enclosed with a projecting screened porch. The house rests on a stone foundation and is lit by six-over-six double-hung windows. An exterior brick chimney rises from the north end of the house.

**15a. Garage/Apartment.** 126 Copley Place Road. Ca. 1935. **Contributing**

A one-story, four-bay, side-gable garage with an apartment at the rear is located to the south of the house and faces Copley Place Road. Covered with German siding and capped by a standing-seam metal roof, the building rests on a concrete foundation and is lit by modern windows. A concrete block addition was made to the west side of the building.

**16. Dye House (Toll House).** SW corner Dora's Trail and Road to Heaven's Above. Ca. 1940. **Contributing**

Situated in the center of Penland's core campus, the diminutive frame and stone structure was built as a dye shed. The one-story, one room structure is capped by a standing seam metal side gable roof and lit by eight-light awning windows. Stone walls rise approximately four feet with vertical flush board sheathing over the upper wall framing. A shed roof screened porch extends across the rear of the building.

**17. Ebner's Trailer.** 204 Dora's Trail. 1960 **Non-contributing**

Formerly a private residence, the single-wide house trailer is located adjacent to the Ellis House (#18) in a wooded area slightly removed from Penland's campus. A flat-roof canopy extends from the rear of the trailer to shelter a concrete patio. The school acquired the structure for staff housing.

**18. Ellis House (Dora's Place).** 204 Dora's Trail. Ca. 1860; enlarged ca. 1900 **Contributing**

Originally constructed as a one-room cabin, the Ellis House appears to have been enlarged later to a dogtrot plan and covered with German siding. Two exterior stone chimneys rise from the ends of the two pens of the dogtrot although the chimney at the east end has collapsed. An engaged front porch supported on turned posts extends the full width of the one-story, side-gable structure. A shed roof rear addition stretches the full width of the rear façade with a small inset porch at the northwest corner. The house rests on a stone pier foundation and is capped by a standing-seam metal roof. Dora's Place is named for long-time occupant Dora Ellis, who lived in the house with her husband Burgess M. "Byrd" Ellis.

**19. Green Acres.** 2627 Conley Ridge Road. 1940 **Contributing**

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The building known as Green Acres is a one and one-half story, front-gable garage with an apartment on the upper level. Currently used for storage, the building probably served the adjacent Lear House (#27) before both were acquired by Penland School. Double-leaf wooden doors open into the one-bay garage, which is built on a poured concrete foundation. The building is covered with a metal seam roof and asbestos shingle siding. A wooden deck to the rear accesses the upper room, and the structure is lit by casement windows.

**20. Henry's Hotel.** 2559 Conley Ridge Road. Ca. 1938 **Contributing**

Henry's Hotel is a small one-room dwelling with a screened side porch. The cabin was constructed to the northwest of the Conley farmhouse (old Pines), Lucy Morgan's former residence and dining hall for Penland School, using materials salvaged from other structures on the property. Henry Neal, the school's long-serving African American cook, lived in the building during the summer sessions.

The one-story dwelling is covered with board-and-batten siding and capped by a standing-seam metal side gable roof. The building rests on a concrete block foundation. An exterior stone chimney rising against the rear wall has been dismantled above the eave line. The three-light-over-three-panel door appears original, but the windows have been replaced. The shed roof side porch is supported on square posts.

**21. Homosote.** 22 Dora's Trail. 1938; remodeled 1964 **Non-Contributing**

Originally constructed as an open-air metal shop, this one-story side gable frame building was converted to a men's dorm in 1964. Now covered with board-and-batten siding, the building contains a replacement entry door and modern windows throughout. A shed dormer extends beyond the front eave to form an overhang sheltering the entrance. A generous shed roof addition extends the full width of the rear elevation. The name was taken from the material used in the remodeling, a composite board of recycled materials that is structurally solid, lightweight, and known for its sound-deadening properties.

**22. Horner Hall.** 3135 Conley Ridge Road. 1930 **Contributing**

Completed in 1930 and dedicated in 1934, Horner Hall was named in honor of the Rt. Rev. Junius M. Horner, Bishop of the Missionary District of Asheville who organized the Appalachian Industrial School. Horner Hall is a two-story masonry building with a side-gable roof, attached two-story, hip-roof porch, and one-story rear ell. Overlooking a broad lawn at a sharp bend Conley Ridge Road (SR 1164), the building contained a central living room with large fireplace that was flanked by the Chapel of the Good Shepherd on one side and an activity room on the other. An office, dining room, and kitchen were also located on the first floor. Dormitory rooms with sleeping bunks, two to a room, occupied the second floor. The second floor of the porch, now enclosed with weatherboards and window units, served as a sleeping porch. Windows throughout are six-over-six double-hung sash. Included in the sale of the Appalachian School campus to Penland in 1965, Horner Hall now contains the Penland Gallery on the first floor, and the second floor remains a dormitory.

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**22a. Chicken House.** Ca. 1930. **Contributing**

Located to the north Horner Hall's kitchen wing, the one-story, single-pen chicken house is capped by a front gable roof and covered with rolled asphalt siding. A single-leaf door is centered on the east end of the diminutive structure, which also features large screened openings covered with a canvas flap on the south and west sides.

**23. Hoyle House (Bascom).** 154 Road to Heaven's Above. Ca. 1946 **Contributing**

Situated on an elevated site, the Hoyle House is a one and one-half story, side-gable dwelling covered with board-and-batten siding. Weatherboards cover the front wall of the house under the porch and in the gable ends. The engaged, full-width porch rests on a concrete block foundation illuminated by multi-light windows. A door in the northern end wall of the foundation provides access to the basement. Three-over-one windows provide light throughout the house. A stone end chimney rises along the south wall. A hip-roof addition extends across the rear of the house and projects to the north. The house retains considerable interior features including wood floors, flush board walls, and center hall stair.

Bascom Hoyle (sometimes spelled "Bascombe"), a local stonemason who worked on several structures at the Penland School, as well as the Blue Ridge Parkway, built the house ca. 1946 for his family. Prior to moving into the house, the Hoyles resided in the Dixon House (#15) for many years. Hoyle acquired the land from Penland School, which bought a part of the old Dixon farm in 1945 chiefly for the purpose of controlling the watershed on Arturs Knob. Penland School currently uses the house, simply known as "Bascom", for student housing.

**24. Iron/Sculpture Studio.** North side Dora's Trail, 0.15 mile N of jct. w/Conley Ridge Road (SR 1164). 1999 **Non-contributing**

The imposing iron and sculpture studio stands on the northern side of Penland's core campus and provides ample open space for working in this particular medium. The structure is for the most part a large shed with still girders supporting the broad front gable roof, which is covered with standing-seam metal and a monitor roof. Concrete block walls with translucent fiberglass panels above and structural glass blocks are employed to form the side walls and few enclosed interior spaces. The roof projects forward beyond the walls to form a large canopy.

**24a. Shed.** 1999 **Non-contributing**

A four-bay open storage building constructed of concrete block stands southeast of the main studio and is covered by a standing-seam metal roof with prominent overhang.

**25. Johnson-Matteson-Perisho House.** 1500 Conley Ridge Road. Ca. 1946. **Contributing**

Carl and Lillian Johnson purchased a tract of the old Dixon farm for a house in 1946. Carl Johnson, a

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retired Army officer, married Lillian Wyatt, daughter of Tim and Mollie Wyatt, and both were employed by Penland School. The house is a one-story, side-gable, frame dwelling with a projecting front gable bay and an engaged, partial-width porch. Covered with board-and-batten siding and capped by a standing-seam metal roof, the house rests on a stone foundation and is lit by six-over-six double-hung windows. A multi-light picture window is located on the front elevation. Interior and exterior brick chimneys are covered with stucco above the roof line. A rear, shed-roof addition stretches across the rear of the house. Flossie Perisho, a member of one of the community's early families and Penland instructor, lived here during the last quarter of the twentieth century.

**26. Kiskaddon House.** 56 Copley Place Road. Ca. 1953 **Contributing**

L. Jeanette Kiskaddon from Crossnore, a friend of Penland School, purchased a small tract of the old Dixon property from Elizabeth Wright in 1953 and erected this modest dwelling. The one-story, two-bay, side-gable house occupies a hillside site with a stone-retaining wall across the front of the property and a set of stone steps leading from the road to the house. Covered with asbestos shingle siding, the rectangular plan house stands on a poured concrete foundation. An attached, full-width porch with square posts appears to have been rebuilt at some time. An interior brick chimney rises above ridgeline, and the house is lit by a group of three six-over-six double-hung windows on the front (south) and east sides.

**27. Lear House.** 2747 Conley Ridge Road. 1947 **Contributing**

Mr. and Mrs. John Lear, long time friends of Penland School, built a retirement home on the east side of Conley Ridge Road (SR 1164) near the campus in 1947. Mr. Lear, a professor at the University of North Carolina, helped design the school's early water system and later became an instructor of lapidary. The Lear House is a one-story frame dwelling on a stone foundation with a side-gable roof and wood shingle siding. An exterior stone chimney rises from the north end of the house, which is lit by groups of Craftsman style windows. Triangular brackets are located in the gable ends. The front-gable, concrete-block section with polygonal bay window to the south appears to have been added later. Later acquired by the school, the house now serves as faculty housing.

**28. Lily Loom House.** 67 Dora's Trail. 1947-51; 1964; 1967 **Contributing**

The planning for a new facility to be used for weaving exclusively began in 1944 when Lucy Morgan and Toni Ford approached Jean Schenck, president of the Lily Mills Company in Shelby, North Carolina, about helping finance a new building. The Penland Weavers had bought most of their yarns from Lily Mills over the years, and the company contributed \$20,000 to start construction on the Lily Loom House in 1947. Van Wageningen & Cothran, architects, also from Shelby, designed the stone structure. The walls of the building were nearly complete when the initial funding ran out. Morgan borrowed an additional \$14,400 to complete the walls and roof. Like many of the structures built for the Penland School, the Lily Loom House was put into service long before it was finished. The first year of use the structure had no permanent floors

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and no partitions. Money for oak flooring, windows, plumbing, and other materials came from numerous sources, and in 1951, Lily Loom House was completed at a cost of approximately \$60,000.

Situated just west of the Craft House (#45), the Lily Loom House is a two-and-one-half story, side-gable, stone building and contains the school's offices on the first floor and serves as the center campus activity. Weaving rooms on the second floor and classrooms on the third floor are brightly lit by banks of windows on the north and south elevations of the building. Gable ends and the projecting second floor window bank are sheathed with board-and-batten siding. The tall side-gable roof is pierced by large shed-roof dormers on either side and an exterior stone chimney rises against the western side of the building. On the south façade, a segmental arch entryway on the ground floor contains two glazed and paneled doors with sidelights and opens onto a stone terrace overlooking the meadow to the south. On the north side a gable-roof entry porch is supported on stone piers. With the completion of the Metals Studio in 1964, Lily Loom House now comprises several other studios that extend from the building's west side (see diagram below).

**Clay Studio.** Excavation for a new pottery studio under the existing wood shop began in the summer of 1947 and foundation walls and a concrete floor were poured in the fall. In 1948 student volunteers with the American Friends Service Committee laid the stone walls and the upper story was converted to a new pottery facility with a maintenance shop located on the ground floor. At the time the studio was a freestanding structure. A two-story frame addition with a side-gable roof, board-and-batten siding, and one-over-one windows was constructed on the west side of the earlier clay studio in 1967. The sloping site reveals a full basement level on the south side, and a two-story piazza across the rear (south) is sheltered by an attached shed roof.

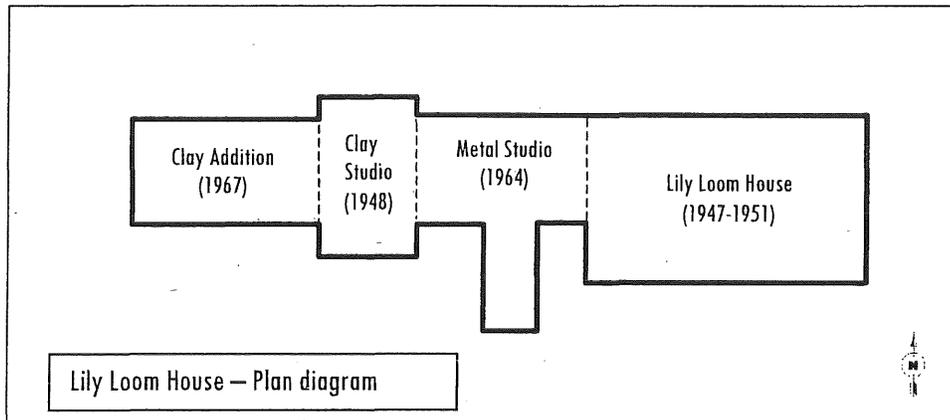
**Metals Studio.** To save money on construction, the Metals Studio, a one-story-plus-basement, T-shaped structure, was built between the Lily Loom House and the Clay Studio, linking the two buildings. Constructed in 1964 and named for Edward Fortner, an early trustee of the school, the building presents a one-story façade on north side and is covered with board-and-batten siding and a standing-seam metal roof. Originally constructed with a simple wood deck across the rear (south) elevation, a two-story block resting on concrete foundation walls was added to the rear with a wood deck wrapping around three sides of the addition. Windows throughout the building are paired, one-over-one double-hung sash. The Metals Studio includes work in metal, jewelry, lapidary, and enameling.

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29. **Maintenance Shed.** East side Conley Ridge Road. 2000 **Non-contributing**

Located at the end of a gravel drive behind Horner Hall (#22), the Maintenance Shed is a contemporary, rectangular-plan structure with a center passage, side-gable roof with broad overhangs, and an open-shed roof addition across the rear elevation. The building is covered with modern wood siding, lit by a row of translucent panels at the top of the wall, and accessed through the center passage or metal roll-up doors. The structure was designed by architect Frank Harmon of Raleigh, North Carolina.

30. **Metal Shop (Bamboo).** 2537 Conley Ridge Road. Ca. 1930 **Contributing**

Now used for faculty housing, the building known as "Bamboo" originally served as the metal shop and stood at a bend in the road west of the Pines (#36), where a thick stand of bamboo currently grows. The structure—a one-story, frame building covered by a standing-seam metal, side-gable roof and wood shingle siding—rests on a stone foundation. A substantial stone retaining wall in front of the building is pierced by stone steps that approach the house. Original windows have been replaced with smaller modern sash, but ghost marks clearly outline the slightly larger original window openings. A one-room gable roof appendage (probably the storage room for the metal shop) is connected to the building by a rear shed-roof addition. Though it is unclear when the building was moved to its new site, the metal shop appears on a 1946 photograph in its original location. Repeated flooding of the metal shop by the adjacent creek ultimately led to its relocation.

31. **Miller House.** 951 Conley Ridge Road. Ca. 1970 **Non-Contributing**

Located on the west side of Conley Ridge Road northwest of Horner Hall (#22), the Miller House is

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a one-story Ranch style house with synthetic siding, an enclosed two-bay garage, and gable-roof entry porch. The tall foundation of the house is revealed as the site drops away sharply to the west. The house was built for Ed and Helen Miller.

32. **Morgan Hall.** 297 Lucy Morgan Lane. 1917 **Contributing**

Built as a rectory for the Appalachian School, Morgan Hall served many functions for the school, including faculty residence, dormitory, classroom, and weaving room for the Division of Fireside Industries. The one and one-half story, Craftsman-influenced, frame structure is built on a rectangular plan covered by a gable roof and sheathed with wood shingles. The structure rests on a rock foundation and two rock chimneys rise from the interior of the structure. A shed-roof dormer is located on the east side of the building. Two separate single-leaf entrances with sidelights are located in the south end wall, and a two-tier wood deck has been added to this elevation in place of the original screened porches. Original windows are multi-light casements.

The interior of Morgan Hall is dominated by the large living room with its oak beams and rustic fireplace. The first floor also contained a kitchen and combined living room and dining room. The second floor housed bedrooms, an office, and a study. Morgan Hall is now used by resident students.

33. **Morgan House (Heaven's Above).** 198 Road to Heaven's Above. Ca. 1956 **Non-contributing**

Louise Morgan, Lucy Morgan's niece, and her husband John, who taught wood carving and design, were married at Penland School in 1946 and planned for several years to build a summer house in the community. In the mid-1950s, the Morgans built their house on a hill to the west of Penland's campus, and Louise Morgan called the place "Heaven's Above." The Friends of Penland School later purchased the property to be used as a guest house. The building currently serves as visitor and faculty housing for the school.

The one and one-half story, side-gable house is constructed of randomly-coursed stone with large shed-roof dormers rising from the broad roof. The east side dormer opens onto a shallow balcony. Asbestos shingle siding covers the gable ends, which are pierced by paired windows. Windows of assorted sizes and configurations are set into the thick stone walls. Stone steps along the front (east) wall rise to an entrance patio although a single-leaf entry under a gable canopy in the north wall is more commonly used as the main entrance.

34. **Old Iron/Old Glass Studio.** 14 Dora's Trail. 1965; 1976 **Non-contributing**

The eastern section of this one-story, irregular building was constructed in 1965 as the original sculpture studio. The Bonnie Willis Ford Glass Studio was added to the west side in 1976. The structure—a complex assemblage of spaces constructed of concrete block and frame—was altered and enlarged through the 1980s and 90s until the Bill Brown Glass Studio and new Iron Studio (#24) were completed in 1995 and 2000, respectively.

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**35. Peters-Long House (Long House).** 2791 Conley Ridge Road. 1946-48 **Contributing**

Mr. and Mrs. Rupert Peters, long time friends of Penland School, began building a house in 1946 near the campus on the east side of Conley Ridge Road (SR 1164) with scenic views of the mountains. The Long House stands one-and-one-half stories on a full basement revealed by the topography of the site. The dwelling is frame construction with concrete block foundation walls. Sheathed with rough cut wood siding, the house is dominated by a tall side-gable roof and broad wooden deck projecting from the west side of the house. A large shed-roof dormer on the rear (east) contains a door for separate access to an upstairs apartment. Windows throughout are modern, one-over-one sash. Mr. Peters, former director of visual education in the Kansas City public schools, who came to Penland as a student to learn weaving from Edward Worst, was offered a position as Mr. Worst's assistant, and after retiring to Penland taught weaving all year.

**36. Pines.** 2577 Conley Ridge Road. 1945; ca. 1965 **Contributing**

The Pines serves as the dining hall and a dormitory for Penland School. The present building replaced the late-nineteenth century Conley farmhouse, which stood in the same location but burned on December 1, 1944. Also known as "Pines", the farmhouse had been acquired in the 1930s by Lucy Morgan for her residence and for the school's dining facility. With insurance money and donations, Morgan set about erecting a new building in time for the 1945 summer session. Although only a shell by the time students arrived, new Pines was pressed into service, like so many buildings constructed by the school, well before it was completed and then finished as time, finances, materials, and labor permitted.

The Pines is a substantial two and one-half story, five-bay structure of randomly coursed stone construction. Local stonemason and neighbor Bascom Hoyle oversaw the stonework for the new building. A side gable roof caps the building and two rows of solar panels are located on the south face. A central shed dormer rises on the south and contains three windows; a narrow shed dormer on the rear (north) roof contains a door that provides access to the upper floor rooms and is reached by a catwalk extending over the rear additions. An interior stone chimney also rises above the roof. Originally the front façade of the building opened directly onto a stone terrace by way of the five sets of French doors across the lower level with paired one-over-one windows centered above the doorways. A wraparound porch was added during the 1960s and later enclosed with floor-to-ceiling glazing. A full-width flat roof addition extends across the rear of the building, but has since been encircled by another addition, built around 1985, that continues from the porch on around the rear of the building.

**37. Pump House.** West side Laughing Bird Hollow Road, 0.15 mile W of jct. w/Conley Ridge Road (SR 1164). Ca. 1980 **Non-contributing**

Located in a field to the south of the meadow, the small square structure shelters equipment associated with the school's water system. The enclosure is constructed of concrete block with a single wood

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door, standing-seam metal shed roof, and fiberglass skylight to illuminate the interior.

**38. Radcliffe.** 72 Dora's Trail. 1938 **Contributing**

The Health House, or Radcliffe as it is commonly known, was intended to be a hospital for women in the Penland community and surrounding areas. Miss Carrie Radcliffe came to the Penland community in 1935 for one year to provide medical care. Her service proved successful and she was asked to stay longer. A friend of Penland School gave \$1,500 toward the construction of the building, but the county public health service was established before the structure was completed and the school adapted the building for a dormitory.

Modeled after the Craft House (#45), the building is a one and one-half story log structure with stone chinking and resting on a stone foundation. The side gable roof is covered with asphalt shingles (as are the gable ends) with three gabled wall dormers on both the front and rear. An exterior end stone chimney rises from the north end of the building. A shed roof canopy over the entry is supported by unpeeled log posts. The building is lit by six-over-six windows. The sloping site reveals a basement level to the rear with a two-story addition extending the full width of the rear elevation. The lower level of the addition is constructed of logs and with six-over-six windows. The upper level of the addition is sheathed with flush boards and is pierced by modern casement windows.

**39. Ridgeway Hall.** 19 Lucy Morgan Lane. 1936 **Contributing**

Ridgeway Hall (1914), a two-story structure, was one of the first buildings erected for the Appalachian Industrial School, but was demolished in 1935 and rebuilt as a one-story building on existing foundations which measured one hundred feet by thirty feet. Originally built as a boys' workshop, Ridgeway contained classrooms, library, dining room, kitchen, and one room set aside as a chapel. A two-story porch was later added to the structure with second level of the porch used as a dormitory. Ridgeway also served as a community center with neighborhood meetings in its large social room. In 1929, the first summer weaving institute led by Edward F. Worst of Chicago took place on the porch of Ridgeway, and every summer until 1935, when the Craft House was completed, the lower porch was lined with looms and weavers.

After the Craft House (#45) was completed, Ridgeway was torn down the present one-story structure was built. The rectangular-plan building is capped by a side-gable roof and covered with wood shingles. A central, projecting, front-gable porch shelters the double-leaf entry with sidelights. The building is lit by six-over-six double-hung windows. An attached, shed-roof porch extends across the rear elevation but is broken in the center by a projecting pavilion. Ridgeway Hall was renovated in 2001, and handicap-accessible ramps were added. Paige Davis, a local artist, handcrafted iron rails for the new ramp.

**40. Stable.** North side gravel road, 0.05 mile north of Beacon Church Road. Ca. 1995 **Non-contributing**

Built by a former Penland student to keep horses, the stable located at the southwest of the meadow is simple, frame structure with a shed roof. A small enclosed pen for storage abuts the large open bay for the

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horses.

**41. Tipton House.** 285 Laughing Bird Hollow Road. Ca. 1935 **Contributing**

Built for Charlie and Cordie Tipton, local community members employed by the school, the Tipton House is a one and one-half story, side-gable bungalow with central, gable-roof dormers on the front and rear of the house. An engaged, full-width porch is supported on square posts. Covered with wood shingles, the house rests on a rock foundation, features purlin brackets in the gable ends, and is lit by two-over-two double-hung windows.

**42. Water Tank #1.** North side of Road to Heaven's Above, behind Old Iron/Old Glass Studio (#34). Ca. 1930 **Contributing**

Part of Penland's water system, a constant source of concern in the early years of the school, the water tank is constructed of wood slats bound by metal straps and is supported on a wooden frame with concrete footings. The structure is no longer used.

**43. Water Tank #2.** East side Conley Ridge Road, behind Horner Hall (#22). Ca. 1930 **Contributing**

Part of Penland's water system the water tank is constructed of wood slats bound by metal straps and is supported on a wooden frame approximately thirty feet tall. A square pier constructed of concrete block and open in its center was added beneath the tank at some point. The structure is no longer used.

**44. Weaving Cabin.** 2218 Conley Ridge Road. 1926 **Contributing**

For the Penland Weavers and Potters to receive funding for vocational education under the Smith-Hughes Act, the group had to have a central meeting place for the weavers. The Penland Weavers met every Wednesday first in Morgan Hall and later in a nearby log structure (no longer standing) that quickly became too small, and soon a new meeting place was planned. The Weaving Cabin, the first building specifically erected for the weaving program, was a cooperative, community effort. Built thirty feet long and eighteen feet wide, the log structure was raised on May 5, 1926, with materials donated from neighboring farms and friends of the weaving program. Local men erected the structure; Fate Connolly built the stone fireplace; another neighbor hand rived the white oak roof shingles; and a friend of Bishop Horner contributed the hardwood flooring. Community women provided a generous meal for everyone involved.

The Weaving Cabin is a one and one-half story, saddle-notch log structure under a side gable roof. Split logs placed vertically cover the gable ends. The building rests on a stone foundation and two projecting bays covered with board-and-batten siding flank the rock chimney located on the front wall. Paired six-over-six double-hung windows on the south and west sides light the interior. Fifteen-light casement windows pierce the north wall. The original wood shingle roof has been replaced and a small entry porch created by the new roofing material. The Weaving Cabin served as the center of the community weaving program until the Craft House (#45) was built in 1935 and as the school office until 1949, when administrative activities

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were moved to the Lily Loom House (#28).

**45. Edward F. Worst Craft Cabin (Craft House).** 2687 Conley Ridge Road. 1935 **Contributing**

Designed by Johnson City architect D. R. Beeson in 1934 and completed using local labor in 1935, the Craft House stands as the centerpiece of the Penland School campus. Rectangular in plan, the building rises two and one-half stories under a side gable roof with front and rear gable dormers. Constructed of saddle-notched poplar logs, the Craft House stands on a wooded hillside at the north end of the meadow and incorporates natural materials to coexist with its surroundings. Pledges of \$2.50 were made for individual logs and provided by students and community members alike. With local men supplying most of the labor, a two-day log-raising took place in May 1935 on the stone foundation that had been laid earlier that year. Like most other Penland buildings, the Craft House, which was the first structure erected especially for the craft school, was not yet complete when forty-eight looms were set up for use in August 1935.

The building was named for Edward F. Worst, an authority on hand weaving in the early twentieth century and author of *Foot-Power Loom Weaving* (1918). Morgan acquired a copy of the book during her time at Berea and later attempted to contact Worst. She did not receive a reply until Allen Eaton interceded on her behalf, informing Worst of the work she was doing with the Penland Weavers. At Worst's invitation Lucy Morgan studied with him for nine weeks in Chicago, and at Morgan's invitation he visited Penland for several days in August 1928. Worst returned in 1929 to instruct members of the community weaving program and seven paying students, the first of the Penland School of Crafts.

The exterior log construction is finished with stone chinking and wood shingles cover the gable ends and dormers. The stone fireplace and chimney, located on the east end of the building, were also donated by students. Paired eight-light casements pierce the log walls on the first and second floors and paired six-light casements open from the dormers. The fireplace, chimney, windows, and doors were all in place by 1936. In the summer of 1938, students contributed money for the installation of the standing-seam metal roof. An attached, one-story, shed-roof porch spans the length of the front (south) façade and is supported by thick, unpeeled log posts with a natural log railing. The area beneath the porch has been enclosed with stone foundation walls and three-part, multi-light windows.

On the interior, finishing materials for first floor rooms were donated by various groups including the Spruce Pine Room from local neighbors and businesses; the Chicago Room was provided by Chicago-area teachers in honor of Mr. Worst; and the Pittsburgh Room, which was finished by the Woman's Auxiliary of the Diocese of Pittsburgh. The second and third floors are bedrooms and dormitory space.

**46. Wyatt House.** 219 Laughing Bird Hollow Road. 1910 **Contributing**

The Wyatt House, a one-story frame dwelling, was built by Tim and Mollie Wyatt, long time members of the Penland community. The Wyatts were employed by the Appalachian School to run the farm that supplied food to the school, and later Tim Wyatt worked as the chief groundskeeper for the Penland School. The Wyatt House is a simple rectangular plan with a rear gable-roof ell and shed roof addition. The

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partial-width, shed-roof front porch has been enclosed. Covered with wood shingles and capped by a standing-seam metal roof, the house is lit by six-over-six double-hung windows.

**46a. Shed. Ca. 1930 Contributing**

A single-pen, wooden shed stands overgrown to the north of the house.

**47. Young House. 143 Dora's Trail. 1940 Contributing**

Originally the home of Pat and Edna Young, the Young House is a one-story front-gable frame bungalow. The house, which is covered with German siding, rests on a stone foundation. A partial-width hip roof porch is supported on square boxed piers. A stone interior chimney rises from the standing-seam metal roof. A substantial shed-roof addition projects from the south side of the dwelling. Also covered with German siding, the addition stands on concrete block pier foundations and is lit by modern windows. At the rear of the addition, an inset corner porch shelters the back entry.

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Section 8. Statement of Significance

Under the direction of Lucy Morgan, a Macon County native, the Penland School of Crafts in Mitchell County evolved from the Appalachian Industrial School, a private school supported by the Episcopal Diocese of Western North Carolina, and as part of the handicraft revival movement of the southern Appalachia region to become one of the foremost craft schools in the nation. Although it was not incorporated until 1938, the Penland School of Crafts formally began in 1929 with organized instruction. From 1920 until her retirement in 1962, Lucy Morgan—aided by many generous and talented individuals—taught at the Appalachian School, developed a community weaving program, and founded the Penland School of Crafts to promote education in a broad range of handicrafts. Today, the school continues to teach traditional and contemporary craft to students from around the world.

The roots of education in the Penland community extend to the Seven Springs Baptist Industrial School, founded by brothers Bill and Wesley Connolly in 1905. The Connollys offered children in their home community educational opportunities not previously available. After the death of his brother, Wesley Connolly contacted Reverend Junius M. Horner about turning the school over to the Episcopal Diocese. Horner, as Bishop of the diocese, strongly supported church-sponsored schools in the underserved areas of the mountain region and purchased the Connolly property in 1909. With the appointment of Reverend Rufus Morgan, Lucy Morgan's brother, the Appalachian Industrial School was officially founded in 1914, serving both boarding and day students at a time when public schools were largely inaccessible. Lucy Morgan joined the Appalachian Industrial School staff in 1920 and after spending a winter session at Berea College in Kentucky in 1923, she returned to the Penland area eager to begin a community weaving program. The weaving program operated under the Division of Fireside Industries at the Appalachian School in the 1920s and 30s until the Penland School of Crafts was incorporated in 1938 as a separate institution. From the time of its founding until it closed its doors in 1964, the Appalachian School served both students from the local community and disadvantaged children from the surrounding regions.

The campus of the Penland School of Crafts includes a variety of buildings and architecture, which range from traditional nineteenth century farm structures to twentieth century Rustic Revival style buildings. The log and frame buildings of the Penland community before the formation of the Penland School influenced the architectural character of the school's facilities and provided a context of forms, materials, and building techniques that were incorporated later in the buildings associated with Penland School. The first buildings erected specifically for the weaving program and the school were built using log construction, recognized by many in the crafts community as a form of handwork. Other facilities built for the school through the 1950s continued to utilize natural and local building materials for buildings that fit harmoniously within their rural, mountain setting.

The Penland School Historic District is significant under Criteria A, B, and C for its role in the handicraft revival movement that took place in southern Appalachia during the early twentieth century, its association with the productive life of Lucy Morgan, and its collection of buildings, which represent popular

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vernacular and revival styles found in western North Carolina. The historic rural character of the Penland School's setting has remained constant although the school continues to operate successfully and numerous modern studio and housing facilities have been added to the campus. The district also fulfills Criteria Consideration A and D for religious properties and cemeteries. The buildings associated with the Appalachian School, which were owned by the Episcopal Church until 1965, draw primary significance from the school's role in the area of education in Mitchell County. Beacon Church is primarily significant for its architecture, and the adjacent Conley Ridge Cemetery derives its significance from the collection of graves of individuals important to the life of the Penland community and Penland School. The period of significance for the district begins in 1905 with the opening of the Seven Springs Baptist Industrial School and ends in 1953, according to the National Register criteria's 50-year rule. Lucy Morgan remained the director of the Penland School until her retirement in 1962, but no events or buildings of exceptional significance occurred during the last decade of her tenure to justify extending the period of significance to the date of her retirement.

*Historical Background: Penland Community, Seven Springs Baptist Industrial School, and Appalachian Industrial School*

Located on both sides of the North Toe River, the Penland community is located in the south-central portion of Mitchell County, a few miles northeast of Spruce Pine. The rugged terrain of Mitchell County limited early development to small farms along the many tributaries of the Toe River until the extraction of mineral resources—mica, kaolin, and feldspar—began in earnest in the 1870s. Growth of the mining industry led the Carolina, Clinchfield & Ohio Railroad to extend a line from Johnson City, Tennessee, into the county. The railroad, which snaked along the Toe and North Toe Rivers, was completed to Spruce Pine in 1903. Penland station included the Clinchfield depot, post office, general store, and several houses when Lucy Morgan arrived on June 1, 1920. Amy Burt, director of the Appalachian Industrial School, who met Morgan at the station exclaimed, "If you look sharply, from here you can see a church and three houses. But in the wintertime with the leaves off the trees you can see *five* houses."<sup>1</sup>

The Penland post office was named for Milton P. Penland of Yancey County, a wealthy businessman and slave owner in the mid-nineteenth century. Penland had extensive real estate holdings in Yancey and Mitchell counties, including the area around Flat Rock (east of present Penland). In the early nineteenth century Cyrus and Elizabeth Connolly were among the first settlers on the ridge above the North Toe River on the north side. The Connollys left "Connolly Ridge" (present "Conley Ridge") in the 1840s for Cherokee County, North Carolina. The family had gotten as far as Tennessee when one of the children, James (1819-1887), left the family and returned to Mitchell County. James Connolly married Anna Cook (1829-1911) in

<sup>1</sup> Lucy Morgan (with LeGette Blythe), *Gift from the Hills* (Chapel Hill: University of North Carolina Press, 1971), 3-4. Ted Alexander, "Mitchell County" (Report, Division of Archives and History, Asheville, NC, 1985), n.p.

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1846 and settled on Connolly Ridge in the same area as his parents. James Connolly was the first member of the family to be buried at the family cemetery.<sup>2</sup>

In the late nineteenth century, the Penland community on the north side of the river was dotted with the small farms of James Connolly's family, as well as the Willis, Ellis, and Dixon families. A single-pen log barn (#3) associated with the Connolly farm is the oldest surviving structure in the district. Dating from the mid-nineteenth century, the barn was acquired by Lucy Morgan in the 1930s when she purchased the old farmhouse known as "Pines" for the thick stand of pine trees surrounding it. The homes of Byrd and Dora Ellis (#18) and Cole and Emma Dixon (#15) also stand on property now owned by Penland School. The Dixon Farm was purchased by the school in 1946 primarily to protect the school's watershed, but several parcels were sold to friends of the school for private residences.

After the turn of the century Bill and Wesley Connolly, Baptist laymen, founded the Seven Springs Industrial School as a day school for students up to seventeen years of age. The school was organized to provide educational opportunities for the children in the Penland community because no schools were accessible to families at the time. Little is known specifically of early education in Mitchell County because Board of Education records dating to the formation of the county in 1861 were destroyed in a flood in 1901. A report to the Mitchell County Board of Education in 1902, the first year for which there are surviving records, indicate that there were sixty-one schools for white students in the county and four for black students. The number of schools roughly corresponded with the number of communities scattered throughout the county, which at the time included present Avery County (formed in 1911). There were no public high schools until the 1920s, when the county purchased and took over operation of private church-sponsored schools in Bakersville and Spruce Pine. The majority of public schools in the county prior to 1920 were one and two-teacher schools that offered grades one through seven.<sup>3</sup>

The Seven Springs School probably opened in 1905 (though this date is uncertain) and operated a couple of years before the death of Bill Connolly in 1907. Wesley Connolly decided he could no longer continue the work and in December 1909 the Reverend Junius M. Horner acquired the property—seventy acres and two buildings—for an Episcopal mission school. Horner was the first Bishop of the Protestant Episcopal Church Missionary District of Asheville and keenly interested in establishing industrial schools in the mountain district. The first classes were held in the J. C. "Bill" Connolly House (#13) and a small cabin to the west housed its first director, Rufus Morgan, who came to Penland in 1914 after graduating from General Theological Seminary in New York. Horner contacted Morgan, a North Carolina native, about the fledgling Appalachian Industrial School, which began accepting boarding students and under Morgan's

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<sup>2</sup> Lloyd Richard Bailey, Sr., ed., *The Heritage of the Toe River Valley*, Vol. 1 (Durham: L. R. Bailey, 1994), 185, 360-361. Connolly family descendents are alternately recorded as "Connelly" and "Conley."

<sup>3</sup> Walter Thomas, *My Toe Valley Heritage* (Bakersville, NC: Mitchell County Historical Society, 1990), 38-50. Thomas was a teacher and principal in Mitchell County public schools before serving as superintendent of Mitchell County Schools (1961-1972).

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leadership grew significantly to “provide a practical education for young people of the mountains.”<sup>4</sup>

Early promotional pamphlets for the Appalachian Industrial School from 1914 state that the school hoped to serve “the white people of the Southern mountains,” giving the boys and girls “a chance to train themselves for useful, full Christian lives in their own mountains.” The materials stated that the school consisted of a 140-acre farm. The farmhouse had two school rooms added, and additional improvements included enlarging the kitchen, digging a cellar, finishing the attic rooms, and erecting a small stable for “the new horse and two Jersey cows.” The Appalachian Industrial School operated during a three-year transitional period (1911-1913) as a day school, but “no Church workers had been in residence” until 1914, when Rufus Morgan arrived permanently. The industrial work began in 1914 under Morgan, and the curriculum emphasized agricultural and horticultural skills for boys and domestic training for girls.<sup>5</sup>

Rufus Morgan left the Appalachian Industrial School in 1917 for reasons that remain unclear, and Horner asked Amy Burt, Dean of Women at Central Michigan Normal School, to serve as the new director. Burt, a friend of Rufus Morgan’s from Columbia University, eventually convinced Lucy Morgan, Rufus’ sister, to come to Penland in 1920. A graduate of Central Michigan Normal School, Lucy Morgan applied herself immediately to a multitude of tasks to ensure the operation of the school and acted as director in Burt’s absence for several winters. Burt became the full-time director of the school in 1923 and provided Morgan considerable support and freedom to develop a community-based weaving program, which grew into the Division of Fireside Industries of the Appalachian School. Burt also refocused the school’s mission away from “industrial” education to serving younger, disadvantaged children that were either orphaned or from broken homes. Children were admitted between the ages of two and eight and could remain until ready for high school. Noting the change in ideology, the name was changed from the Appalachian Industrial School to the Appalachian School in 1923.<sup>6</sup>

During the 1920s the Appalachian School student population began to reflect several changes. The number of boarding students continued to rise and eventually surpassed the number of day students attending the Appalachian School. In part, this change reflected improvements in transportation and road systems that allowed local children to more conveniently attend public schools. The Appalachian School continued to draw disadvantaged students from the mountain regions as well as surrounding states. Burt resigned from the Appalachian School in 1930, and she was succeeded by Psyche Webster (1930-32) and Katherine W. Califf (1932-35). Reverend Peter W. Lambert, Jr., became the director of the school in 1936, a position he held until the school closed in 1964.<sup>7</sup>

<sup>4</sup> Lynn Jones Ennis, *Penland and the “Revival” of Craft “Traditions”: A Study of the Making of American Identities* (Ann Arbor: UMI Dissertation Services, 1995), 85-94. Mitchell County Deed Book 58, page 460. Sheppard, 224-226.

<sup>5</sup> “Appalachian Industrial School, a school for mountain boys and girls” (Pamphlet, Jane Kessler Memorial Archives, Penland School of Crafts, Penland, NC [PSA], 1914), n.p.; and “The Appalachian Industrial School in the Mountains of North Carolina” (Pamphlet, PSA), 5-6.

<sup>6</sup> Bonnie Willis Ford, *The Story of the Penland Weavers*, 3<sup>rd</sup> printing (Penland, NC: N.p., 1941), 9-10. Ennis, 93-109.

<sup>7</sup> Ennis, 93-109. Philis Alvic, *Weavers of the Southern Highlands: Penland* (n.p., 1992), 1-5.

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The Division of Fireside Industries at the Appalachian School evolved as the Penland Weavers and Potters. With the success of the weaving cooperative, pottery was added to group's production, but it proved less commercially successful than weaving. Metal work in pewter and copper were added later. Bonnie Willis Ford, a former student at the Appalachian Industrial School who later attended Berea College, returned to Penland to assist Lucy Morgan with the program. Ford worked tirelessly to manage the financial and organizational affairs for Morgan and the weaving program. Product sales and income provided by students paying to attend the Weaving Institute allowed the Penland Weavers and Potters to become increasingly independent of the financial backing supplied by the Episcopal Diocese through the Appalachian School. The Weaving Institute organized by the Penland Weavers ultimately led to formation of the Penland School of Crafts. Organizational responsibility for the Penland Weavers and Potters was officially transferred from the Appalachian School to Penland School in 1939. The Penland Weavers and Potters operated as a division of the Penland School until they stopped production in 1967.<sup>8</sup>

### *Lucy Morgan and the Penland School of Crafts*

Lucy Calista Morgan (1889-1981) was born in the Cartoogechaye community of Macon County, North Carolina, the daughter of Alfred and Fannie Siler Morgan. Lucy Morgan was the sixth of nine children and her twin brother Arthur died in infancy. The Siler and Morgan families, especially the women, were deeply involved with the Episcopal Church in Macon County, and her brother, Alfred Rufus Morgan, began as a lay-reader in the church during high school. He later attended the University of North Carolina and General Theological Seminary in New York. Before completing postdoctoral work in political science at Columbia University he was called by Reverend Junius M. Horner, Bishop of the Diocese of Western North Carolina, to head the Appalachian Industrial School in Penland, North Carolina. Although Lucy Morgan was close to all of her siblings, Rufus was the one that she emulated.<sup>9</sup>

Lucy Morgan was educated at a private school in Hickory before attending and receiving her teacher certification at Central Michigan Normal School in Mt. Pleasant, Michigan. For several years she taught school in Michigan, Illinois, and Montana, and in the summer of 1916 and 1917 she studied at the University of Chicago. She was working at the Children's Bureau of Chicago before traveling to Penland, North Carolina in the summer of 1920 to help run the Episcopal Church-sponsored Appalachian Industrial School, where her brother, Rev. Rufus Morgan, served as the first director.<sup>10</sup>

In 1913, while Lucy Morgan was still studying at teacher's college, Rev. Morgan invited his sister to teach at the Appalachian Industrial School, which he was just beginning to organize. Amy Burt, Dean of Women at Central Michigan Normal School during the winter months, was a friend of Rev. Morgan's and

<sup>8</sup> Alvic, 10-14. Ennis, 134-136. Ford, 10-12.

<sup>9</sup> Ennis, 34-41.

<sup>10</sup> William S. Powell, ed., *Dictionary of North Carolina Biography*, Vol. 4 (Chapel Hill: University of North Carolina Press, 1991), 323.

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spent her summers in North Carolina assisting with the Appalachian Industrial School. Rufus Morgan left the school in 1917, and Miss Burt became the director of the school the following summer, a position she held until 1929. Lucy Morgan arrived at the Appalachian Industrial School in 1920 with Mabel Fauble, another teaching student from Michigan. Morgan taught first, second, and third grades and served as acting director during Burt's absence. Under the direction of these women during the 1920s, the school moved away from its founding interest as an "industrial school" and began to focus more on educating younger, orphaned or disadvantaged children.<sup>11</sup>

Rufus Morgan had encouraged his sister to learn to weave from the few local women who were skilled in traditional hand weaving, and Lucy Morgan began that first year at Penland by visiting Susan Phillips, a ninety-four-year-old woman who made clothes and other household items out of necessity. An opportunity to gain additional instruction arose in the winter of 1923 when Lucy Morgan was asked to accompany Bonnie Willis, a graduate of the Appalachian School, to Berea College in Kentucky. Henry and Adeline Willis had befriended Morgan soon after her arrival in Penland and requested that she travel with their daughter to Kentucky and "stay, not for two or three days, but long enough to see that Bonnie was safely settled in her college work." Another teacher from the Appalachian Industrial School, Howard Ford, who was most often referred to as "Toni", also traveled with Morgan and Willis to Berea where he planned to do some work toward his college degree. During her stay Morgan enrolled in a nine-week hand-weaving class at Berea under the direction of Anna Ernberg, a weaver who headed the college's Fireside Industries. Ernberg, a native of Sweden, designed a new type of loom that was a lighter, compact alternative to the typically large, cumbersome looms used throughout southern Appalachia for home production. Lucy Morgan purchased three Ernberg looms and brought them back to Penland, hoping not only to revive traditional hand weaving but also to provide the local families a means to supplement their small farming income.<sup>12</sup>

Using her own money to start the community weaving program, Lucy Morgan put two of the looms in Morgan Hall at the Appalachian School and set up the third in the home of Adeline Willis, Bonnie Willis' mother. Morgan promised to teach Mrs. Willis to weave on the loom, furnish all the materials, and pay her by the yard for the cloth she produced. When completed, Morgan wrote her a check for twenty-three dollars, an unheard of amount of cash for a woman to earn at home in her leisure time. Morgan was soon inundated with requests from other families for looms and the weaving program had begun. Twelve more looms were ordered from Berea and quickly distributed throughout the community. Morgan spent nearly two thousand dollars of her own money before Bishop Horner stepped in to offer sponsorship for the weavers under the direction of the Appalachian School.<sup>13</sup>

With the weaving program up and running and local families producing a considerable amount of woven goods, Lucy Morgan and Amy Burt worked together to identify markets for the program's products.

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<sup>11</sup> Ennis, 94-97. Morgan, 6-9.

<sup>12</sup> Morgan, 48-51. Ennis, 98, 117-122.

<sup>13</sup> Morgan, 53-60. Ford, 11-13. Ennis, 122-123.

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A car supplied by Bishop Horner greatly assisted Morgan and Burt in their travels to Asheville, Linville, and other western North Carolina resorts. Burt had studied at the London School of Economics and she offered especially valuable insight into the promotion and marketing of the weavers' products. A trip to the General Convention of the Episcopal Church in New Orleans in 1926 earned the weavers \$1,400 and numerous contacts across the country.<sup>14</sup>

In 1924 Morgan and Burt traveled to Raleigh for the North Carolina State Fair, which proved to be a fortunate trip. The Penland weavers' booth not only offered woven goods for sale but also included Lucy Morgan demonstrating weaving techniques on one of the portable looms. The Penland booth drew considerable attention to the weaving program and most notably introduced Morgan and Burt to George W. Coggin, Director of the Vocational Training Division of the State Department of Education. He alerted the women to funding available under the Smith-Hughes Act of 1917. The money would partially pay Morgan's salary, but required that the weavers meet as a group once a week for six hours to receive instruction and work. At first "Weaving Day" was held each Wednesday in Morgan Hall on the grounds of the Appalachian School and later in a log building on the other side of the valley, but once the number of weavers reached seventeen, the group began planning for its own building. On May 5, 1926, the weavers held a log raising for their new Weaving Cabin, which was an all-day, community-wide affair. Neighbor families and friends of the weaving program supplied the materials, local men supplied the labor, and the weavers and other local women supplied the generous meal. The building became an important symbol to the weaving program and in the community.<sup>15</sup>

Lucy Morgan's weaving program, which operated as the Division of Fireside Industries of the Appalachian School, continued to grow through the latter 1920s and the group eventually came to be known as the "Penland Weavers and Potters." Desiring to expand the program, Morgan spent nine weeks in 1926 studying with Edward F. Worst of Chicago, who authored the text *Foot-Power Loom Weaving* (1918) that Morgan had used extensively at Berea. She attempted to contact him after her time at Berea but had no reply until Allen Eaton interceded on her behalf, informing Worst of the work she was doing with the Penland Weavers. Worst became a great friend of Lucy Morgan's and the weaving program at Penland. Worst (1866-1949) was a disciple of the progressive education movement, superintendent of manual arts for Chicago city schools, and began his own textile production program in Lockport, Illinois. Considered one of the foremost authorities on hand loom weaving, Worst visited Penland in the summer of 1928 and returned again the following year to conduct the first "Weaving Institute" held by the Penland Weavers and Potters. In addition to the local weavers he instructed seven paying students, which marked the conceptual beginning of the Penland School of Handicrafts. Worst returned to Penland every summer with his family until his death in 1949, and significantly influenced the formation and ideology of the Penland School. With the success of the institute and its increasing independence from the Appalachian School and Episcopal Diocese, students at the

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<sup>14</sup> Morgan, 56-64. Ennis, 122-125.

<sup>15</sup> Morgan, 65-71. Ennis, 125-129.

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1934 summer institute began planning for a new facility to house the classes. Until this time students lived at Morgan Hall and looms were set up on the porch of Ridgeway Hall on the Appalachian School grounds. A two-day log raising took place in May 1935 for the Edward F. Worst Craft Cabin (referred to as the "Craft House"), the first building erected specifically for the Penland School of Handicrafts, which was further institutionalized that year with the appointment of a board of trustees.<sup>16</sup>

The Penland School of Handicrafts continued to distance itself from the Appalachian School and Episcopal Church in the 1930s. Penland School was incorporated in 1938 and began to develop its own facilities centered on the Craft House at the north end of a broad meadow adjoining the Appalachian School campus. In addition to new buildings, the Penland School expanded its class offerings to include instruction in pottery, basketry, printmaking, jewelry making, metal work, and other "allied crafts." Morgan continued to acquire neighboring property for the school and in the late 1930s purchased the Conley House, a farmhouse that stood in a grove of pine trees to the west of the Craft House, for her own residence and school dining hall. "The Pines," as the farmhouse was called, burned in December 1944, but through the generosity of the local community and friends of the school, a new, larger building was constructed of stone and housed the dining room, kitchen, boarding rooms, and Morgan's private apartment. Construction of the Lily Loom House in 1947, between the Craft House and new Pines, also enhanced the school facilities. The Lily Mills Company of Shelby, North Carolina, who was a major supplier of the weaving program, offered the initial funding for the structure, which would house the school offices and several large weaving rooms. Throughout the 1940s, Edward Worst's influence on the school was lessening, but new faces were emerging to guide the instructional programs into the second half of the twentieth century.<sup>17</sup>

The Penland School of Handicrafts continued to grow and expand during the 1950s, although the period of significance for the district ends in 1953 in accordance with the 50-year rule of the National Register criteria. Morgan constantly sought new fund-raising sources to support the school's continued growth and evolution and she expanded the school's reputation internationally, but neither the activities of the school or the buildings constructed during the Morgan's last decade constitute exceptional significance as defined by the National Register criteria. Following World War II, the school began attracting servicemen to its programs through the G. I. Bill, which funded various types of vocational education for veterans. The Penland School also expanded its reputation internationally by conducting craft tours and exchange programs with countries in Europe, Asia, and South America. In 1962, forty-two years after she arrived in Penland, Lucy Morgan retired, and William J. "Bill" Brown took over as the school's second director. A gifted artist and master craftsman, Brown brought a new artistic sensibility to the Penland School in response to major shifts in craft training with a focus on contemporary American crafts. Brown was also responsible for significant changes to the school's facilities including acquisition of the Appalachian School's three hundred acre campus in 1965 through private contributions and the fundraising efforts of Philip Hanes of Winston-

<sup>16</sup> Morgan, 86-87, 96-107. Ennis, 134-136, 143-163

<sup>17</sup> Morgan, 120-122., 128-137, 159-170. Ennis, 161-176.

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Salem.<sup>18</sup>

When Lucy Morgan stepped down as director of the Penland School in 1962 she had not actually given any thought to where she might live when she retired. She had invested herself wholly in the Penland community since she arrived in 1920. Morgan ultimately decided that she should distance herself from the school not only for her sake but also for the sake of the school and its new director. She moved to Webster in Jackson County, North Carolina, to be near family and lived there until her death in 1981. Lucy Morgan is buried in Macon County at St. John's Episcopal Church in Cartoogechaye.<sup>19</sup>

### *Southern Handicraft Revival Context*

In his book *Handicrafts of the Southern Highlands* (1937), author Allen Eaton commented that "by about 1890 much of the old work was rapidly disappearing particularly weaving, which had always marked the home life of the country." Fortunately, the earliest efforts to revive traditional hand crafts of the southern Appalachian region began about the same time and drew upon William Morris and the English Arts and Crafts movement. Inspired by the writings of John Ruskin and Augustin Pugin, William Morris championed human labor and handmade goods in response to increasing industrialization during the nineteenth century. The work of machines was replacing the work of people and subsequent industrial growth was changing the places where families lived and worked. Morris, among others, romanticized the idea of the craftsman creating beauty through individuality as opposed to the repetitive precision of machines. Morris and the English Arts and Crafts movement gained exposure in the United States through the Philadelphia Centennial Exposition of 1876, which influenced a nostalgic review of American "colonial" traditions and set the stage for a variety of artistic "revivals" by the end of the century.<sup>20</sup>

The first efforts to promote a southern Appalachian craft revival were generated at Berea College in Kentucky under the direction of Dr. William Goodell Frost, who became president of the college in 1893. While touring mountain communities of Kentucky, Frost purchased hand-woven coverlets from mountain families and after showing them to college donors discovered that there was a wider market for these handmade textiles. Through its Fireside Industries, Berea College began buying and marketing the products of local weavers, and eventually taught weaving to college students. Mrs. Anna Emberg, a native of Sweden, became director of Berea's Fireside Industries in 1911. In addition to designing a compact, lightweight loom used for teaching weaving, Emberg strongly promoted and marketed the work of student weavers, which contributed greatly to the revival movement.<sup>21</sup>

The revival movement also took root in western North Carolina where a rich tradition of handicraft

<sup>18</sup> Morgan, 322-323, 329-331. *Charlotte Observer* (March 25, 1962).

<sup>19</sup> Morgan, 316-319; Alvic, 21-22; and Powell, 324.

<sup>20</sup> Ennis, 261-265. David E. Whisnant, *All That Is Native and Fine: The Politics of Culture in an American Region*, Fred W. Morrison series in American Studies (Chapel Hill, NC: University of North Carolina Press, 1983), 58-59.

<sup>21</sup> Allen Eaton, *Handicrafts of the Southern Highlands* (1937; reprint; New York: Dover Publications, 1973), 59-64.

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still survived and where cities like Asheville and other resort communities provided a ready market for handcrafted products. The work of Protestant church missionary boards in remote and isolated areas of the North Carolina mountains also encouraged the survival and revival of traditional handwork. The Smith-Hughes Vocational Education Bill, passed in 1917, encouraged teaching handicrafts to adults by offering state and federal funding. Most often, however, it was the work of educated and dedicated women who carried forward the revival movement. Influenced by the Arts and Crafts movement and church activity, these women sought to establish craft workshops and cottage industries not only to revive domestic folk arts but also create marketable, handcrafted products. In turn, additional income generated through the sale of craft products would allow mountain families to better themselves through education and improved living conditions.<sup>22</sup>

In western North Carolina, Frances Goodrich, a social worker for the Presbyterian Mission Board, began teaching and recording local handicrafts in Buncombe and Madison counties in the late 1890s. She formed Allanstand Cottage Industries in Madison County, which became a focal point for the handicraft revival movement in the region. In 1901, Rev. Rodney R. Swope, rector of All Soul's Church in Biltmore Village, asked Eleanor Vance and Charlotte Yale to organize a Boy's Club through the church to teach woodcarving. The church added a Girl's Club to offer instruction in weaving in 1904. Vance and Yale reorganized the two clubs the following year as the Biltmore Estate Industries, a cottage industry supported by Mr. and Mrs. George Vanderbilt to provide income for the craft workers. Dr. Mary Martin Sloop and her husband Dr. Eustace Sloop formed the Crossnore School in Avery County in 1913 and began a weaving program in 1920 modeled on Berea's Fireside Industries. Clementine Douglas opened the Spinning Wheel in 1924 as a production center for weaving women in Buncombe County. Olive Dame Campbell founded the John C. Campbell Folk School in Brasstown in 1925 to honor her late husband with whom she had spent two years studying the conditions of families in southern Appalachia for the Russell Sage Foundation.<sup>23</sup>

Similarly, the Appalachian Industrial School at Penland, under the auspices of the Episcopal Diocese of Western North Carolina, provided Lucy Morgan and Amy Burt an environment to both teach handicrafts and promote their revival. Lucy Morgan studied for nine weeks with Anna Emberg at Berea College and for nine weeks with Edward F. Worst of Chicago, an authority on traditional hand loom weaving, which led her to initiate a community weaving program among women in the Penland area of Mitchell County. The

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<sup>22</sup> Margaret Supplee Smith & Emily Herring Wilson, *North Carolina Women: Making History* (Chapel Hill: University of North Carolina Press, 1999), 232. Also see Martha Walker Fullington, "The Spinning Wheel National Register of Historic Places Nomination," 1998.

<sup>23</sup> Eaton, 64-66, 69-70, 77-78, 82-83, 85. Ina W. and John J. Van Noppen, *Western North Carolina Since the Civil War* (Boone: Appalachian Consortium Press, 1973), 186-192. For more detail on these craft centers, see Frances Louisa Goodrich, *Mountain Hometowns* (New Haven: Yale University Press, 1931); Robert S. Brunk, ed., *May We All Remember Well, Volume II, A Journal of History & Culture in Western North Carolina* (Asheville: Robert S. Brunk Auction Services, 2001), 241-266; Martha G. Hill, "The Weaving Room at Crossnore School National Register of Historic Places Nomination", 2000; Fullington; Smith & Wilson, 254-57; and Southern Highland Craft Guild website ([www.southernhighlandguild.org](http://www.southernhighlandguild.org)).

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Penland Weavers and Potters, as they were known, operated as a division of the Appalachian Industrial School until the 1930s when the Penland School of Handicrafts emerged as a separate entity.

Rapid dissemination of the handicraft revival movement over the first thirty years led to many competing and overlapping groups. In January 1928, representatives from eleven craft centers met in the Weaving Cabin at Penland to discuss the founding of an organization to cooperatively promote and market handcrafted products of the southern Appalachian region. The initial delegation included Lucy Morgan of Penland, Frances Goodrich, Olive Dame Campbell, Mary Martin Sloop and Lillie Clark Johnson from Crossnore, Clementine Douglas, Wilmer Stone of Saluda, Evelyn Bishop of Gatlinburg, Helen Dingman from Berea College, and Allen Eaton of the Russell Sage Foundation. The group met again the following year in Asheville at Douglas' Spinning Wheel and formed the Southern Highland Handicraft Guild. The organization grew to include twenty-five centers and twelve individuals by the early 1930s. Early concerns discussed by Guild members included economics and marketing, maintaining standards, protection of original designs, and the influence of crafts on the character of the worker.<sup>24</sup>

Second in age only to the Boston Society of Arts and Crafts, the Southern Highland Handicraft Guild now represents over seven hundred craftspeople in the Appalachian region of nine southern states. Frances Goodrich bestowed ownership of the Allanstand Craft Shop to the Guild in 1930 so that the fledgling organization would have a financial base to support its mission. While ostensibly working to preserve the craft traditions of the southern Appalachian region, the formation of the Guild—perhaps inadvertently—shifted the emphasis of the handicraft revival movement in the direction of commercial sustainability. Today in partnership with the National Park Service, the Guild operates the Folk Art Center and Allanstand Craft Shop on the Blue Ridge Parkway.<sup>25</sup>

The evolving commercial aspect of the handicrafts revival movement is best exemplified by the Penland Weavers and Potters' exhibit at the Chicago's Century of Progress Fair in 1933. Members of the Southern Highlands Handicraft Guild originally agreed to sponsor a joint exhibit at the fair, but when other Guild members were unable to raise sufficient funds, Lucy Morgan decided to send an exhibit of the Penland Weavers' work. The booth, which consisted on two small log cabins with traditional domestic items hung from the walls, was located in an area determined by the fair's Department of Concessions. Educational and demonstration exhibits were housed in the Hall of Social Science. While no one would fault Morgan for attempting to maintain product sales to support the local weavers during the lean years of the Depression, the example is indicative of the direction of the revival movement heading into the mid-twentieth century.<sup>26</sup>

The various craft centers continued the handicraft revival movement through the Depression and into the middle twentieth century with both government support and the support of private organizations like the Guild. While the Spinning Wheel no longer survives as a craft production center, Allanstand Craft Shop,

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<sup>24</sup> Eaton, 237-243. Also see Fullington.

<sup>25</sup> Eaton, 245-246, and Southern Highland Craft Guild website. Also see Whisnant, 161-163.

<sup>26</sup> Becker, Jane S. *Selling Tradition: Appalachia and the Construction of an American Folk, 1930-1940* (Chapel Hill, NC: University of North Carolina Press, 1998), 205-208.

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Biltmore Industries, the Weaving Room at Crossnore School, John C. Campbell Folk School, and Penland School of Crafts have all evolved and survived into the twentieth-first century with the continued goal of teaching and promoting traditional and contemporary American craft.

### *Architecture Context*

Like so many other counties in western North Carolina, the topography and natural environment of Mitchell County heavily influenced settlement and building patterns, even into modern times. The area that now forms Mitchell County officially opened for settlement in 1778, although individuals probably made their way into the region before that time. Unlike the foothills counties to the south, the steep mountains and rugged slopes provided little bottomland for large scale farming. With few slave owners or large farms, residents were strongly pro-Union during the Civil War. The county, formed in 1861 during secessionist debate, was named for Dr. Elisha Mitchell, the University of North Carolina professor who died exploring the mountain in neighboring Yancey County that also bears his name. The terrain of the county, one of the state's smallest in area, supported only small-scale farming until commercial mining (primarily mica) began on a large scale in the 1870s.<sup>27</sup>

Early settlers of English and Scots-Irish descent claimed the most fertile land along the many tributaries of the North and South Toe Rivers for their small farms. Early forms of construction included traditional log houses, a building type that persisted until the late nineteenth and early twentieth century due to the isolation of the county. Several recorded log houses in Mitchell County may date from the late eighteenth century and others from the 1840s and 1850s. Within the county settlement became highly fragmented as families pushed farther and farther up the creeks and into isolated coves.<sup>28</sup>

The success of the mining industry influenced the Clinchfield Railroad to construct a north-south line from Tennessee through Mitchell County along the Toe River. The railroad was completed to Spruce Pine on the North Toe River in 1903, and a number of riverside communities—Kona, Lunday, Toecane, Green Mountain, Relief, and Hunt Dale—grew up around Clinchfield depots along the route. The small station at Penland fell between Kona and Spruce Pine. The railroad eventually continued into South Carolina, and the Clinchfield served as a major corridor through the Appalachians. The immediate effects of the railroad included the growth of trading centers like Spruce Pine and Toecane, as well as the development of small communities and population centers along the route. The railroad also brought new architectural styles and a wide range of building materials although construction practices through the early and middle twentieth century continued to favor traditional building methods and common, natural materials.<sup>29</sup>

The architecture of the Penland School Historic District represents several layers of building patterns

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<sup>27</sup> Catherine W. Bishir, Michael T. Southern, and Jennifer F. Martin, *A Guide to the Historic Architecture of Western North Carolina* (Chapel Hill: University of North Carolina Press, 1999), 232. Alexander, n.p.

<sup>28</sup> Bishir, 232. Alexander, n.p.

<sup>29</sup> Bishir, 236-238, Alexander, n.p.

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and styles. The buildings that comprise the school's campus include the residential and farm structures of families that settled in the area long before the school was conceived, the facilities and grounds of the Appalachian School, which encompassed eighteen buildings and three hundred acres when it was acquired by the Penland School in 1965, and the structures built specifically for (or associated with) the craft school. Despite the many disparate elements, architectural continuity is attained by the persistence of local building traditions, natural and readily-available construction materials, local labor, and a sympathetic response to the geography of the area.

Among the earliest buildings located within the district are the barn later converted to the Dye Shed, Ellis House, and Dixon House. Dating to ca. 1850, the one-story-with-loft, single-pen log structure (#3) originally served as a barn and stable for the Conley farmhouse that burned in 1944. Lucy Morgan purchased the farm in the late 1930s, and the barn, which is constructed of V- and saddle-notched logs and retains its basic form and features, was adapted several times to serve various functions for the craft school. The Ellis House (#18), located on the north side of the campus, was originally constructed as a one-room log cabin, but a second pen was added around 1900 to form a dogtrot plan. Exterior stone chimneys were added to the ends of the house, which was then covered with German siding.

The Dixon House (#15) dates from the turn of the twentieth century and best represents the typical small farmhouse found in the Penland community and throughout Mitchell County. The Dixon House is a one-story, three-bay, side-gable dwelling constructed of frame and covered with weatherboards. A standing-seam metal roof covers the house and attached shed-roof porch. This basic form is repeated at Blue Haze (#6), another house acquired by Penland School in the 1930s, and in the original section of the J. C. "Bill" Connolly House, which no longer stands.

The later portion of the Connolly House (#13), which was attached to the rear ell of the main house, is a larger two-and-one-half story version of the three-bay, side-gable house. The addition was made to house classrooms for the Seven Springs Baptist Industrial School. The unusual height resulted from the topography of the site and the constraints of making an addition to an existing structure. The surviving classroom portion of the Connolly House appears to be the earliest school building in Mitchell County remaining on its original site. In 1976, the Pigeon Roost School, a late-nineteenth century one-room log building, was dismantled, moved, and rebuilt on the campus of Mitchell High School in Ledger as a museum of early education in the county.<sup>30</sup>

Morgan Hall (#32), completed as a rectory for the Appalachian Industrial School in 1917, was among the first buildings to introduce stylistic elements associated with the Arts and Crafts movement and Rustic Revival styles. The one-and-one-half story frame building is constructed on a rectangular plan covered by a gable roof with shed dormers and sheathed with wood shingles. The building rests on a foundation of river rock. The main interior space is dominated by a large stone fireplace, oak beam ceiling, and dark-stained walls. The interior stair rises behind an open screen of square spindles. Other shingle-sided rustic cottages in

<sup>30</sup> Alexander, n.p., and Thomas, 46.

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the district, which were built throughout the first half of the twentieth century, include the Wyatt House (#46), the Metal Shop (#30), Henry's Hotel (#20), and the Lear House (#27).

The Weaving Cabin (#44) was erected specifically to house the weaving program. This building more than any other, perhaps, represents the continuity of building traditions within the district. The log raising held on May 5, 1926, was a community effort with local men providing the labor. Materials were donated by local families and friends of the weaving program. Fate Connolly laid the stone fireplace; another neighbor hand rived wood shingles for the roof; and a friend of Bishop Horner's donated the hardwood flooring. The one-and-one-half story, saddle-notch log structure is covered by a side-gable roof. Split logs placed vertically cover the gable ends, and two projecting bays covered with board-and-batten siding flank the rock chimney located on the front wall. The windows are paired six-over-six double-hung sash and fifteen-light casements. The number of windows and interior finish were the most striking differences between the Weaving Cabin and more traditional log houses. Ample light was needed in order to execute the intricate weaving patterns.

The Edward F. Worst Craft Cabin (#45), the first building designed specifically for the Penland School, represents both the continuation of traditional building practices and the refinement of modern design philosophies. Donald R. Beeson, Sr. (1881-1983), architect of the building, opened his architectural practice in Johnson City, Tennessee, in 1912. A native of Pennsylvania, Beeson had grown up and worked in the mountains of western Pennsylvania, West Virginia, southwestern Virginia, and Tennessee. An avid hiker and outdoorsman, Beeson explored vast expanses of the southern Appalachian mountains while working on the construction of the Clinchfield Railroad from South Carolina to Kentucky and later on his own. He kept a number of hiking journals that record his trips through the Tennessee and North Carolina mountains and his encounters with the inhabitants of the mountains from reclusive farmers and moonshiners to the McRaes of Linville. Beeson's experience in the mountains would have provided him with a wide exposure to both the plain, traditional log houses of the pioneer families and the bark-covered cottages of the resorts in Linville and Blowing Rock. His firsthand knowledge clearly influenced the design of the Craft Cabin, which represents a sophisticated amalgamation of traditional log construction and the idealized concept of rusticity found in mountain resorts from the Adirondacks to western North Carolina.<sup>31</sup>

The Rustic Revival style of the Craft Cabin greatly influenced the construction of Radcliffe (#38), and Ridgeway Hall (#39). Modeled after the Craft Cabin, Radcliffe was designed as a hospital and medical clinic for the Penland community. The one-and-one-half story, saddle-notched log building features three gabled wall dormers on both front and rear of the side-gable roof. Stone is employed for the foundation, exterior end chimney, and chinking between the logs. In 1935, after the Craft Cabin was in service and the weaving program relocated to the new building, the present Ridgeway Hall was built on the foundations of the 1914 structure. The long, one-and-one-half story frame building is covered with wood shingles and draws as much influence from the popular Craftsman style as it does from Rustic Revival style buildings. Similarly

<sup>31</sup> See Norma Myers' biographical sketch of Beeson in D. R. Beeson, *In the Spirit of Adventure: a 1915 Mount Mitchell Hiking Journal, May 21-24, 1915*, Eds. Norma Myers, Ned Irwin, and Charles W. Maynard (Seymour, TN: Panther Press, 1995), 43-57.

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the simple architecture of Beacon Church (#5), constructed in 1939, derives from vernacular interpretations of the Craftsman style with its clean lines, rock foundations, and beaded board interior.

Horner Hall (#22), completed in 1930 for the Appalachian School, deviates from the normal pattern of building more than any other historic building in the district. Constructed of brick and painted white, the formal symmetry of the building and plain exterior suggest the influence of modern commercial and public buildings found in the small towns of Mitchell and surround counties. The broad two-story porch—the upper level served as an open sleeping porch—does connect the building with other structures on the Appalachian School campus including the Connolly House (#13) and the original Ridgeway Hall (1914), which both featured two-story porches.

When the Conley farmhouse known as “Pines” burned in 1944, it was replaced by a markedly different building, notable for its stone construction. The stonework of new Pines (#36) represented not only a form of handcraft itself but also fireproof construction. The Pines is two-and-one-half story, five-bay building of randomly-coursed stone construction, which was overseen by local stonemason Bascom Hoyle. Capped by a side-gable roof with central shed dormer, the building incorporates elements of the Rustic Revival and Colonial Revival styles. The five bays across the front (south) façade opened directly onto a stone terrace through French doors on the lower level. A wraparound porch covering the terrace was added in the 1960s and later enclosed with floor-to-ceiling glazing. With other additions across the rear, the building has taken on a different character although the additions read clearly as later alterations. Both from a distance and from within the building and the enclosed porch, the original core of the building remains intact and the distinction between old and new is readily apparent.

Construction of the new Pines also influenced the style of the Lily Loom House (#28), which occupies the same hillside site just west of the Craft Cabin. Designed by the architectural firm of Van Wageningen & Cothran of Shelby, North Carolina, the Lily Loom House also incorporates elements of both the Rustic Revival and Colonial Revival styles. The building is a two-and-one-half story, side-gable stone structure. The weaving rooms on the second and third floors are brightly lit by numerous windows in the projecting second-floor bays and shed-roof dormers on the north and south sides. The projecting bays and gable ends are covered with board-and-batten siding. A segmental arch entryway on the south side opens onto a stone terrace overlooking the meadow to the south. Begun in 1947 and completed in 1951, the Loom House was later enlarged with the construction of the Fortner Metal Shop in 1964, which was built between the Loom House and the freestanding Clay Studio, built in 1948. The Metal Shop, like the Clay Studio, echoed the stone construction with board-and-batten siding of the Loom House. The material theme continued when the Clay Studio was enlarged in 1967.

Many of the private residences built in the 1940s and 50s were constructed for people with some connection to the school—whether they were employed, taught, or took classes. Though these houses often reflected the Minimal Traditional styles popular at mid-century, they typically incorporated materials and design elements that made them more compatible with the mountain landscape and architectural character of the school buildings. Noting the number of new residences being built in the community, Toni Ford

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addressed the concept of architectural character in the 1946 issue of the Penland School newsletter, "Mountain Milestones":

It is our hope that every building that is constructed in the community will fit appropriately into the surroundings and the plans we have seen so far seem to indicate they will. We have quantities of native stone and other mountain material and it is possible with just a little imagination to construct buildings that are comfortable and modern and convenient, but "mountain" in flavor.<sup>32</sup>

Indeed most of the houses built did make some effort to fit into the general character of the campus. The Lear House (#27) is a small, shingle-sided, Rustic Revival style cottage built for John and Dana Lear in 1947. Jeanette "Kissie" Kiskaddon built a one-story, two-bay, side-gable house in 1953 that is covered with asbestos shingle siding. Despite the modern siding material the Kiskaddon House (#26) stands on a tall stone foundation and the hillside site is bordered by a stone retaining wall with stone steps leading from the road to the house.

The architecture of the school's major buildings also represents an extension of the crafts program. Log building and stonework were recognized as a type of handwork similar to that being taught and promoted at Penland and elsewhere. In *Handicrafts of the Southern Highlands* (1937) author Allen Eaton states that log structures, which were often used for craft operations, were the oldest and one of the most important "of all the handicraft expressions in the Southern Highlands." Log houses provided economical shelter and a harmonious relationship between the natural and built environments. The same intrinsic character that applied to weaving and other handicrafts could be found in the log home of a settler who had carved out a homestead from the dense forest of the mountains. The iconography of the log house, either intentional or unintentional, also offered authenticity to the revival movement by providing associations with pioneer life and early settlers. Craft revivalists were quick to adopt the log structure for craft centers throughout the Appalachian region.<sup>33</sup>

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<sup>32</sup> Toni Ford, ed., "Mountain Milestones" Spring number (1946), 15.

<sup>33</sup> Eaton, 47. So important was the log cabin to the craft revival movement that Eaton dedicated a whole chapter his book, *Handicrafts of the Southern Highlands*, to log buildings and their furnishings, 47-56. Also see Becker, 205-208.

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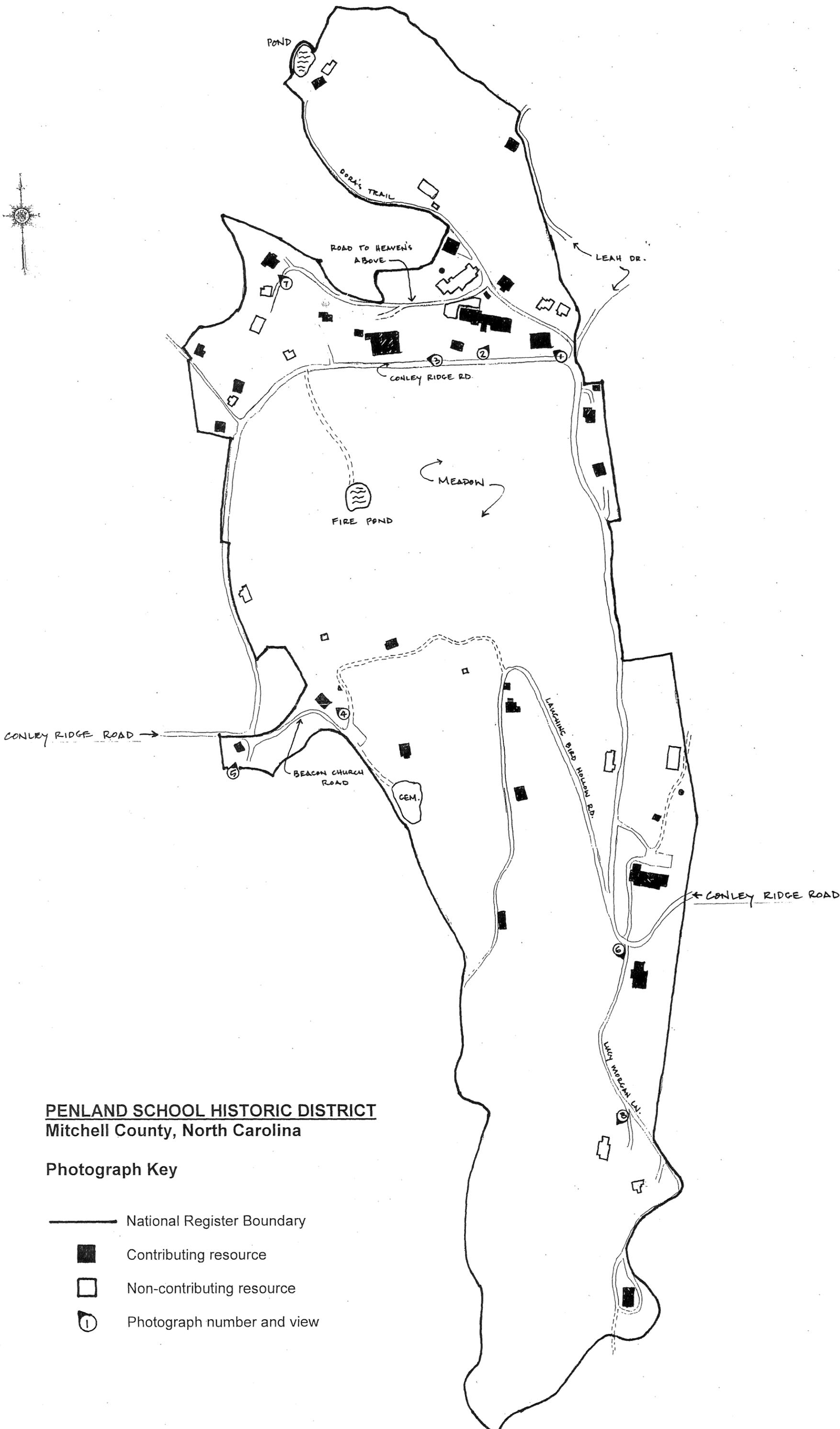
Section 10. Geographical Data

**Verbal Boundary Description**

The boundary of the Penland School Historic District is shown as the heavy line on the accompanying map at the one inch to 200 feet scale entitled "Aerial Topographic Survey of the Penland School of Crafts, Mitchell County, N.C." prepared by Webb A. Morgan & Associates, P.A., and dated June 23, 1999.

**Boundary Justification**

The boundary of the Penland School Historic District encompasses the core campus of the Penland School of Crafts, as well as buildings, fields, and forests once belonging to the Appalachian School. The boundaries are delineated to incorporate the greatest number of contributing resources and attempt to follow roads, ridge lines, tree lines, or other natural features as much as possible. Topographic contours and property lines are utilized where no other clear natural boundary could be determined. Private individuals, as well as the Trustees of Conley Ridge Cemetery, a non-profit entity, own several parcels within the boundaries of the Penland School Historic District and represent either descendents of old families from the Penland community or friends of the school. The undeveloped acreage contained within the boundaries of the district embodies the rural character of the Penland community that provided a setting for Lucy Morgan's crafts revival work.



**PENLAND SCHOOL HISTORIC DISTRICT**  
Mitchell County, North Carolina

**Photograph Key**

- National Register Boundary
- Contributing resource
- Non-contributing resource
- ① Photograph number and view

