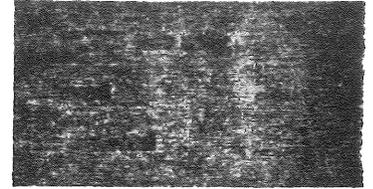


United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form



See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The Kenneth L. Howard House

and/or common Woman's Club of Dunn, Inc.

2. Location

street & number 400 South Layton Avenue ___ not for publication

city, town Dunn ___ vicinity of congressional district Third

state North Carolina code 037 county Harnett code 085

3. Classification

Category	Ownership	Status	Present Use
___ district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture ___ museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	___ commercial ___ park
___ structure	___ both	___ work in progress	___ educational ___ private residence
___ site	Public Acquisition	Accessible	___ entertainment ___ religious
___ object	___ in process	___ yes: restricted	___ government ___ scientific
	___ being considered	___ yes: unrestricted	___ industrial ___ transportation
	N/A	<input checked="" type="checkbox"/> no	___ military <input checked="" type="checkbox"/> other: Club House

4. Owner of Property

name Woman's Club of Dunn, Inc.
Mrs. Vara Lee Thornton, President

ALSO NOTIFY: Mrs. Myres Winston Tilghman
Route 1, Box 132
Coats, N.C. 27521

street & number 500 West Edgerton Street

city, town Dunn, N.C. 28334 ___ vicinity of

ALSO: Mrs. Dwight B. Rowland, Corresponding Secretary
state
Woman's Club of Dunn, Inc.
311 S. Orange Ave., Dunn, NC 28334

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Register of Deeds, Harnett County Courthouse

street & number

city, town Lillington state N.C.

6. Representation in Existing Surveys

title None has this property been determined eligible? ___ yes no

date ___ federal ___ state ___ county

depository for survey records N/A

city, town state

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Kenneth L. Howard House, constructed in 1908-1909 and based on the North Carolina Building constructed in 1907 for the Jamestown Ter-Centennial Exposition, is a grand two-story colonial revival mansion set on a quarter-block lawn. The grounds are shaded by mature oak and other trees and enclosed by an iron fence. The Howard House, built as a residence, whereas the North Carolina Building was built for the entertaining of guests and exhibition purposes, differs only in slight ways from its model. These differences are probably the result of attempts to reduce the expense of construction, the personal preference of the Howards, or the local availability of particular architectural elements seen on the exterior of the exposition building. Whatever, the chief differences in the two buildings are: (1) the absence on the Howard House of a balustrade around the perimeter of the first story porch, (2) the use of an unfluted shaft on the free Ionic columns of the two-story portico, (3) the use of a single window opening at the second story level, front elevation, replacing the bay windows on the exposition building, (4) the use again of a single window opening on the projecting side bay at the second story level instead of the prototype's two windows, (5) a reduction in the expansiveness of the porch along the side elevations, and (6) the use of the same balustrade form at the top of both the portico and mock widow's walk at the Howard House whereas the exposition building boasted the same balustrade atop the portico and one-story porch but used a simpler railing topped by carved urns on the widow's walk. However, these differences do not detract from the direct associations between the Howard House and the North Carolina Building nor do they reduce the impressive appearance of the Howard House.

The North Carolina Building was built of native North Carolina pine: and according to family tradition the Howard House was built of the finest materials available to Howard, a lumber man of over ten years experience at the time of the house's construction.

The two-story-with-attic main block, resting on a low brick foundation, is covered with weatherboards and a high hipped roof crowned by a mock widow's walk. It is pierced by a bold gabled roof dormer in the center of the front elevation (behind the portico) and smaller hipped roof dormer windows above the fenestration on the second story level. A pair of brick chimneys rise through the roof--to either side of the widow's walk--and are topped by bands of projecting brickwork. The Howard House is symmetrical in both its elevation and center hall double-pile plan. The service facilities at the rear of the house are arranged in a one-story ell (the kitchen) and shed (the original porch) which are the only deviations from a strict symmetry.

Dominating the front three-bay elevation of the Howard House is a grand two-story free Ionic portico supporting a full entablature which is in turn crowned by a bold balustrade. The metal balustrade features pairs of paneled molded piers in positions above the columns which are themselves connected by radiating members while the balustrade itself is formed of a square handrail and square-in-shape balusters. The Ionic columns are used in pairs at the front of the portico, however, a single Ionic pilaster supports the portico at its junction with the front elevation of the house. A one-story porch carries across the full elevation behind the portico, and, wrapping the corners of the house, continues along the side elevations to the projecting gabled roof two-story ells. Here again, free Ionic columns are grouped in pairs and trios to support the porch roof. They are connected by a shaped molded handrail and base rail carrying a range of turned balusters. The porch breaks forward, behind the portico, to support a second-story balcony. A handsome balustrade, enclosing the balcony, is composed of paneled and molded piers (above the columns) connected by a

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shaped handrail and base rail carrying the same balusters which appear below on the porch. The handrail dips gracefully from the pier and carries at a lower level until it rises as it approaches the opposite pier.

The main entrance on the first story, behind the portico, is contained in a handsome three-part frontispiece featuring paneled pilasters rising to support a molded entablature. A pair of doors occupy the center of the arrangement each containing large glazed lights. They are surmounted by a single pane transom. The side lights at either side have a molded panel at the bottom and are also surrounded by a transom. The doors open into a shallow tiled vestibule which opens into the main hall. On the second story the form of the frontispiece is repeated except that here the central opening contains a single wide glazed door. The three-part arrangement is again repeated at the attic level except that here the door and its sidelights are set in a Venetian window arrangement with the transom contained in the center arch. The front of the gabled roof dormer is covered with a smooth stucco in which small stones are randomly imbedded.

The window openings of the side bays on the first story front elevation contain large plate glass panes below fixed transoms whereas the window openings on the second story level directly over contain one-over-one sash. The dormer above completing this trio of windows has a fixed leaded pane.

The side elevations of the house are divided in half by the projection of the rear half under the gabled roof ell. The front half (bay) of these elevations features a window at the first story, second story and attic levels repeating the arrangement seen on the front elevation excepting that the first and second story openings contain one-over-one sash and a molded panel occurs below the dormer window. On the first story of the projecting bay of the dining room on the left side of the house a pair of one-over-one windows flank a fixed stained glass window situated at the top of the first story level.

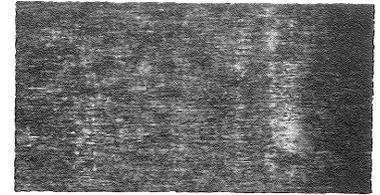
The lintel of the single window on the second story levels supports a molded panel which in turn serves as the base of the semi-circular attic window. The gabled ends of the ells are weatherboarded. On the opposite ell a single window occurs in the center of each level, and here again the second story and attic windows are connected by the molded panel which in elevation is in line with the plain frieze carrying around the top of the house's elevations.

As noted earlier, a one-story kitchen ell projects from the rear of the house behind the dining room. A lattice enclosed porch carries along its elevation facing West Pearsall Street. The partially engaged common bond brick chimney at its gable end is flanked by two-over-two sash windows. The remainder of the first story elevation is occupied by two diminishing parallel sheds with the taller one attached to the back of the house (it contained the nursery) and the outside one constructed as a porch but now enclosed. The entry into the rear of the house is almost in the center of the rear elevation.

The elevations of the interior of the house, like the exterior, are ornamented with the application of various free classical and colonial moldings typical of the finest houses of that period in North Carolina. The interior walls are plastered and the flooring is oak or pine. As noted earlier the main entrance opens into a shallow vestibule which in turn gives into the grand center stair hall of the house. The double-pile plan of the

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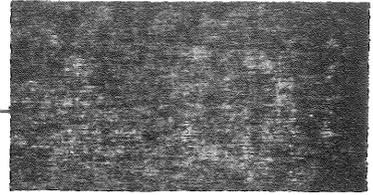
rooms on either side of the hall is reflected in the position of a screen of Ionic columns which separates the front of the hall from the back where the free standing stair is located. The hall has a high wainscoting featuring a double row of recessed molded panels above a high baseboard. This wainscoting continues onto the piers which support the Ionic screen. Large double doors containing eight horizontal panels per door and set in wide openings give into the parlor on the right and the sitting room to the left. The oak woodwork in the hall, and the sitting room retains its original natural finish. The mantel on the parlor's south wall is unusual in appearance and consists of single Tuscan columns on high bases supporting a broken entablature which curves freely over the overmirror. The fire opening is surmounted by a bracketed shelf and the overmirror. A door to its right (west) connects to the dining room. The mantel and other woodwork in the parlor has been painted white. The mantel in the sitting room is a Georgian styled replacement of the original. A door to the left of that mantel connects to the Howard's bedroom behind the sitting room. It and the dining room can also be reached through doors from the stair portion of the hall. The walls between the Howard's bedroom, the nursery, and the original rear porch have been taken out to provide a large assembly room for the Woman's Club. The mantel in this room has also been removed.

The dining room, directly across the hall, has a high wainscoting containing a double tier of molded recessed panels below a molded chairrail. The door from the hall has six horizontal panels (as do the other doors) and is surmounted by a glazed transom. The mantel here on the north wall is similar in organization to its neighbor in the parlor and is composed of single Tuscan columns on low bases which rise on either side of the fire opening, the bracketed shelf, and overmirror to a plain box cornice which carries across the top of the mirror. A backband carries across the top of the cornice. A group of cabinets are built into the wall to the right (east) of the mantel with drawers and paneled doors at the bottom; the cupboard above has a quartet of leaded glazed doors. A door to the left (west) of the fireplace connects to the parlor and a second door to its left opens onto the first story porch. On the (south) wall opposite a door opens into the butler's pantry passage which in turn connects to the kitchen. A large pantry is off the kitchen and occupies the space in the house plan to the left (east) of the butler's pantry between the dining room and the kitchen. Between the east wall of the kitchen and the west wall of the assembly room is a somewhat irregular hall which contains the house's back door, a door into the assembly room, a door into the main stair hall (below the landing of the stair) and a servant's stair to the second floor. A servant's bathroom is fitted into the space below the secondary stair. A ladies bathroom has been built into the west end of the space below the intermediate landing of the main stair.

The house's main stair rises to the south in a single free run to the intermediate landing featuring a window seat fitted into the tall bay window lighting the stairway. The molded handrail of the stair curves in a sweep to either side and continues as the handrail of the two flights of stairs which rise to the north along the walls to the large second floor landing. The second-story hall is divided by a screen and is also ornamented with a high wainscot composed of a double tier of recessed molded panels between the molded chairrail and baseboard. The stair to the attic rises in a single independent flight north to south along the west side of the hall. The single bedrooms at the front of the house on either side of the hall can be reached directly from the hall; however, the rear portion of the hall expands into shallow passages from which doors open into the rear bedrooms and into their adjoining bathrooms which in plan flank the main landing.

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Each of these bedrooms is outfitted with a fireplace whose mantels vary somewhat in composition and are typical of the colonial/classical revival type seen on the first story. Each bedroom has a closet. All doors have six horizontal panels. The stair rising to the attic opens into a simply sheathed space behind the great gabled roof dormer and has access into the unfinished attic space under the door of the house.

As can be seen the house has been well-maintained by the Woman's Club of Dunn, Inc.

The form and densing of this house featuring a large centerhall double-pile main block with a one-story porch and grand two-story portico is to be seen in many cities, towns and villages throughout North Carolina. While their "Colonial" architectural form and style surely owes to the renewed interest in classical architecture spurred to greater public appreciation by the Columbian Exposition in Chicago in 1893 these grand houses were mostly built in North Carolina after the turn of the century and prior to World War I. In some parts of the state they are associated with the profits of lumbering and farming interests and have often been called "cotton boom houses."

It is interesting to note also that while the North Carolina committee responsible for the state's exhibition at the Columbian Exposition had wanted to build a replica of Tryon's Palace the state committee for the Jamestown Exposition chose instead this pillared image of the old south reborn.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates	1908-1909	Builder/Architect	Zimmerman and Lester
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Statement of Significance (in one paragraph)

The Kenneth Lewis Howard House, an unusually handsome Colonial Revival mansion set in a fenced landscaped park in Dunn, possesses statewide architectural and historical significance both for its own individual qualities and its association with the state of North Carolina's participation in the Jamestown Ter-Centennial Exposition of 1907. Erected as a residence for Kenneth Lewis and Florence Howard in 1908-1909, the house is a free copy of the North Carolina Building at the Jamestown Exposition which was designed by (Joseph S.) Zimmerman and (Charles) Lester, Winston-Salem, and built by J. E. Elliott and Brother, Hickory. Construction on the North Carolina Building began in January 1907; it was completed and turned over to the North Carolina Commission on 6 June. From that date until the closing of the Exposition 30 November 1907 the North Carolina Building received visitors from all points and hosted a series of official events including a reception for Governor Robert Brodnax Glenn on North Carolina Day, 15 August 1907. The North Carolina Building has been moved, and suffered the effects of fire and a massive remodeling to the point that it no longer bears any resemblance to its original appearance. The Howard House, however, remains today largely as built except for modest changes to two rooms of the interior. It served as the residence for Howard (1861-1934) and his wife Florence Cornelia (Felton) Howard (1869-1943) until their deaths and afterwards as the residence of their daughter Lucille (Howard) Hooper and her husband until 1953 when it was acquired as the headquarters of the Woman's Club. The house's sophistication reflects not only its origin but also the ambition and position of Howard, a pioneer lumberman and farmer in Harnett County, and his family. Although grand houses of this form were built in many towns in North Carolina between 1900 and World War I this house alone is a copy of the North Carolina Building which in turn reflects the accomplishment and ambition of the state during the prosperous years of the early twentieth century.

Criteria Assessment:

- A. The Kenneth L. Howard House, being a free copy of the North Carolina Building at the Jamestown Ter-Centennial Exposition of 1907, is (indirectly) associated with North Carolina's involvement in the exposition and events held in Hampton Roads, Virginia between 13 May and 30 November 1907 to commemorate the landing of the colonists at Jamestown on 13 May 1607.
- B. The house is associated with the lives of the builder Kenneth Lewis Howard (1861-1934) and his wife Florence Cornelia (Felton) Howard (1869-1943), both natives of Wilson County and prominent in the business and social life of their adopted home in Dunn, Harnett County, during the early decades of the twentieth century.
- C. The Howard House embodies the distinctive characteristics of Colonial Revival residential design in the pre-World War I period and is an unusually handsome example of the large two-story house with a dominant full-scale portico. Although a number of these houses are to be found in the towns and cities of North Carolina and are mainly associated with the profits of the cotton and lumber industries, this house can be seen as representative of their number and popularity in that its form was chosen to officially represent the state at the Jamestown Ter-Centennial Exposition of 1907.

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The greater history and associational significance of the Kenneth L. Howard House in Dunn, Harnett County, has its origins in 1900 in the preliminary formulation of plans to commemorate the landing of the English colonists at Jamestown on 13 May 1607 with a festival. The Jamestown Exposition, which opened in 1907 was one of that grand series of national and international expositions beginning with the Crystal Palace Exposition of 1851 and including among others the Centennial Exposition of 1876, the Columbian Exposition of 1893, and including, for our purposes, the Jamestown Exposition of 1907.

The fair, which opened with great ceremony on 13 May 1907, an event presided over by President Theodore Roosevelt, was a great attraction and featured various and numerous ceremonies honoring those states which erected buildings at the exposition grounds at Hampton Roads, Virginia.¹ North Carolina Day was held on 15 August with Governor Robert B. Glenn in attendance. It was at some point during the run of the exposition from 13 May through 30 November that Mr. and Mrs. Kenneth L. Howard attended the fair and became enamoured of the North Carolina Building. Whether it was at that point or somewhat later, the Howards decided to seek the plans for the North Carolina Building for use in the construction of their house in Dunn.²

Although the Howard House cannot be said to be an exact replica of the North Carolina Building, it is nevertheless an obvious free copy of the building and thus is associated with the state of North Carolina's participation in the Jamestown Exposition.

Kenneth Lewis Howard was born to Starkey and Emma Howard on 18 August 1861. The future Mrs. Howard, Florence Cornelia Felton, was born 15 November 1869; she was the daughter of Elbert and Annie L. Felton. The couple, both natives of Wilson County, were married at Cross Creek, Cumberland County, on 13 March 1895.³ According to the recollections of the Howards's daughter, Mrs. Lucille (Howard) Hooper, her parents came to Dunn in 1895 after marriage. A son, Kenneth Felton Howard, was born to the couple on 28 November of that year.

The first record of Howard's business activities in the county is in winter, 1896; however, the year 1900 is more pivotal. In the 1900 Census Howard, his wife and son are listed as residents of Springhill Township, Wilson County, but in May 1900 they had removed permanently to Dunn where they began a long series of real estate transactions with the purchase of four lots in Dunn.⁴ Shortly thereafter he built a house on North Wilson Avenue which served as the family home until this house was built. That home was later pulled down.

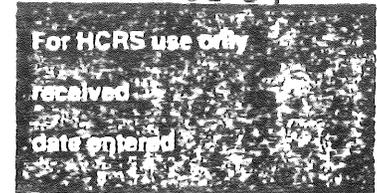
A year was to lapse, however, between the closing of the Jamestown Ter-Centennial Exposition on 30 November 1907 and the construction of the Howard House. The property on which the Howards would build their house was acquired by Mrs. Howard in three transactions in December, 1908. The tract consisted of four lots making up Block FO bound by South Layton Street on the north, West Pope Street on the east, South McKay Street on the south, and West Pearsall Street on the west.⁵ Presumably it was shortly after the acquisition of the complete block that this grand colonial revival house was built as their residence. Although the house bears Mr. Howard's name, it was always the legal property of Mrs. Howard.

Howard, a lumberman and farmer, lived with his family in the house for nearly 35 years until his death on the 25th of October, 1934. His obituary, which appeared in the Dunn Dispatch carried the subtitled, "Prominent Dunn Citizen Passes following Relapse Tuesday Night,

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FUNERAL FRIDAY P.M., Was One Dunn's Most Prominent Citizens, Prosperous Retired Lumber Man, and Farmer; His Death Casts Pall of Sadness Over Entire City; Was Widely Known throughout Section."

Following an account of the nature of Howard's relapse the obituary continued, "Mr. Howard was one of the pioneer lumber men of this section. During the later period of his life he had turned to farming, and was known as one of the most prominent and successful farmers of this entire section. He was a loyal member of the (Dunn) Presbyterian Church, and a member of the local Masonic lodge." A list of his survivors concluded the obituary.⁶ The funeral was held from the family home on Friday afternoon. Howard was interred in the Greenwood Cemetery in Dunn.

In his will Howard left his son the "Chicken Farm" southwest of town--probably the best of his agricultural holdings--and a stone building and lot on East Broad Street. Mrs. Hooper received a tract to the northeast of Dunn, a brick building, a stone building, and lots on West Broad Street, and a house and lot on East Edgerton Street. The remainder of the estate--mostly real estate--excepting gifts of \$1,000.00 each to his son and daughter, was bequeathed to Mrs. Howard.⁷

Mrs. Howard continued to live in the house until her own death in 1943. In October 1935, her daughter Lucille, and her husband, Glenn Lee Hooper had moved into the house with her. They were married in 1924. By the terms of Mrs. Howard's will dated March 28, 1929, and probated 17 June 1943, Mrs. Lucille Howard Hooper inherited the house and its grounds from her mother, a lot measuring 150 feet across its front on South Layton Street and its rear border along South McKay Avenue and 300' along its side border, West Pearsall Street. Kenneth F. Howard inherited the second half of the block.⁸

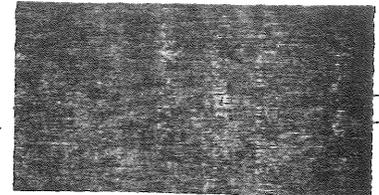
After Mrs. Howard's death in June, 1943, the barn which stood on the rear portion of the lot Mrs. Hooper inherited was pulled down. In 1952 she and her husband began the construction of a one-story brick veneer house fronting on West Pearsall Street. Their intention was to sell the larger Howard House when their new house was completed. By coincidence the Woman's Club was in the process of planning the construction of a new club house. The chairman of the building committee, Mrs. Alice Hart Purdie, talked with Mrs. Hooper. The outcome of their discussion, and subsequent discussion among members of the Woman's Club, was that the Woman's Club purchased the Howard House as their club house instead of building a new facility.⁹

In that sale the size of the lot which constituted the house tract measured 150 feet across its front on South Layton Street and 178 feet along the side of the lot on West Pearsall Street. Mrs. Hooper retained ownership of the rear portion of the lot on which she had built her smaller second house.

The Woman's Club, a charitable and public service organization, was organized in 1920 by an association of women who had apparently met on a more informal basis for some time. At that meeting Mrs. Joel G. Layton, Sr., was elected the first president of the group. The group was incorporated in January, 1961, as The Woman's Club of Dunn, Inc. The club, which has sponsored a wide range of projects to benefit the city and citizenry of Dunn continues to maintain the Howard House as their headquarters.¹⁰

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The first concrete effort leading to the Jamestown Ter-Centennial Exposition of 1907 was a resolution passed by the Association for the Preservation of Virginia Antiquities on 12 June 1900 to encourage the celebration of the landing of the English Colony at Jamestown 13 May 1607.¹¹ Efforts were furthered by the passage of a bill in the Virginia General Assembly authorizing the celebration on 2 February 1902.¹²

The charter for the Jamestown Exposition Company was passed by the Virginia Senate and House and approved by Governor A.J. Montague on 10 March 1902. A long list of incorporators were named in the charter, its organization defined, and its powers and responsibilities described. The charter provided,

"The said company shall have exclusive power to hold, conduct, operate and maintain an exposition or fair at some place adjacent to the waters of Hampton Roads at such time and during such period in the year nineteen hundred and seven as it may determine."

The company was allowed to issue stock in a sum not less than one million dollars and not more than ten million.¹³

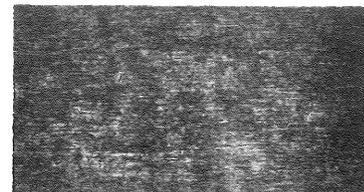
On 30 April 1903 the State of Virginia appropriated \$200,000 to the Jamestown Exposition Company.¹⁴ Attempts to secure Federal funding in the Spring of 1904 failed in the 58th Congress in large part because no plan had yet been prepared for the exposition.¹⁴ Following the example of the Chicago World's Fair the officers of the exposition company interviewed a number of architects and reviewed their proposals. They eventually accepted the proposal made by the Norfolk architect John Kevan Peebles who had entered into an association with (J.H.) Parker and (Douglas H.) Thomas of Boston and Baltimore and (Warren H.) Manning and Brother, landscape engineers of Boston.

The directors of the Jamestown Exposition Company insisted, however, that before they could enter into contract with the above group they must include as an associate an architect of national reputation to be approved by the directors. Robert S. Peabody, a Boston architect who had been a member of the Board of Architecture at the Chicago Exposition, became a consulting architect for the project. The contract between the Jamestown Exposition Company and the associated architects and engineers was signed on 5 July 1904. Shortly thereafter the group set to work laying out the exposition on a tract of some 350 acres having a frontage of nearly 5000 feet on Hampton Roads.¹⁶ In November, 1904, the plans submitted by the above group were accepted in general and work on the landscaping for the exposition began shortly thereafter.¹⁷

Almost from the beginning the exposition was uncapitalized and efforts to secure private and public financing fell far short of the very ambitious program endorsed by the directors of the exposition. The rhetoric surrounding the exposition greatly exceeded the amount of money raised and thus the company found itself constantly short of funds. On the day of its opening, 13 May 1907, the complex of buildings had not been completed and on its closing 30 November 1907 the company was greatly in debt.

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While a second attempt was made to secure Federal Funding in 1905 invitations were extended to various states of the Union seeking their participation in the festival North Carolina was perhaps the first to respond favorably.¹⁸ A bill requesting an appropriation of \$50,000.00 was introduced into the legislature early in February, 1905; however, the lack of action on the request for funds from Congress had a negative impact on the state legislators. Finally on the day of adjournment an appropriation of \$30,000.00 was made. The following session of the legislature appropriated an additional \$20,000.00 to support North Carolina's participation on the festival plus \$5,000.00 for the Negro exhibition.¹⁹

Acting on a provision of the 1905 bill, Governor Robert B. Glenn appointed ten commissioners, one from each Congressional district in the state. They were: George S. Powell (Asheville), G.W. Hinshaw (Winston-Salem), D.C. Barnes (Murfreesboro), E.L. Daughtridge (Rocky Mount), Colonel Joseph E. Pogue (Raleigh), J.W. Atkinson (Wilmington), H.C. Dockery (Rockingham), U.B. Blalock (Wadesboro), D.J. Carpenter (Newton), and Dr. John Faison (Faison). Shortly after their appointment the group met in Raleigh and later, on 11 September, met in Norfolk where they elected officers, chose the site for the North Carolina Building, and reserved space for the state in the various exhibit buildings.²⁰

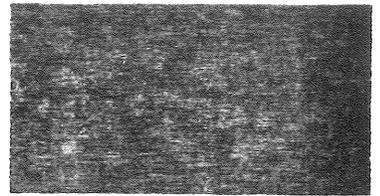
The architects for the North Carolina Building were Zimmerman and Lester of Winston-Salem. The contractor was J.E. Elliot and Brother of Hickory.²¹ Joseph S. Zimmerman of the above association (there is no record of a legal partnership) had an architectural office in Winston-Salem from 1906 until about 1911-1912 when he removed to Salisbury.²² Zimmerman is listed in the Salisbury City Directory only in the 1913-1914 edition having an office in the Grubb Building.²³

After that date there is nothing known of him and the extent of his practice is not presently known. Mr. Lester is thought to be Charles Lester of Catawba County. Buildings known to have been designed by him still stand in both Catawba County and Iredell County.²⁴

Quoting from The Official Blue Book of the Jamestown Ter-Centennial Exposition

Ground was not broken for the State Building until the middle of January, 1907...Few States had more imposing headquarters, and no building on the ground was superior in construction. It was a fine permanent colonial home, built and finished throughout with North Carolina Pine. It was completed and turned over to the Commission on the sixth of June, all construction work having been delayed by reason of the extremely unfavorable weather conditions which obtained during the late winter and the early spring...²⁵

North Carolina Day was celebrated on 15 August with a ceremony attended by Governor Robert Glenn and the festivities continued through the week.²⁶

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The Jamestown Exposition closed on 30 November 1907. Although there was some interest in re-opening the festival in 1908 nothing came of the idea largely because the festival at the time of its closing was much in debt.

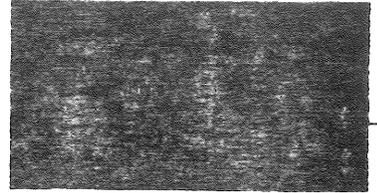
After the exhibition closed in 1907 the house eventually became the residence of Theodore J. Wool, General Counsel to the Jamestown Exposition Company. The Navy acquired the house from Wool and in 1934 moved it from its original location to its present site where it was joined with the Rhode Island Building. After the move there was some fire damage to the attic of the house. In 1978 the Navy published a small pamphlet which discussed the history of the Exposition buildings which became a part of the Norfolk Naval Station. Concluding the paragraph on the North Carolina Building is the following sentence,

"Although unrecognizable, the North Carolina Building is that part of the Naval Base's Senior Bachelor Officers' Quarters which is nearest the corner of Farragut Avenue and Dillingham Boulevard." 28

Thus the Kenneth Lewis Howard House in Dunn, a free copy of the North Carolina Building, is a poignant architectural survivor recalling North Carolina's participation in the Jamestown Ter-Centennial Exposition.

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¹ Charles Russell Keiley, ed., The Official Blue Book of The Jamestown Ter-Centennial Exposition (Norfolk, Virginia: Colonial Publishing Company, Inc., 1909), pp. 152-171, hereinafter cited as Keiley, Jamestown Exposition.

² Interview of Davyd Foard Hood with Mrs. Lucille Howard Hooper, Dunn, 14 October 1981, hereinafter cited as Hooper interview.

³ Hooper interview; see also, Cumberland County Marriage Register (White) (1868-1918). Division of Archives and History, Raleigh, North Carolina, p.62.

⁴ Twelfth Census of the United States, 1900: Wilson County, Population Schedule, Harnett County Deed Books, Harnett County Courthouse, Lillington, North Carolina, Deed Book Y-2, pp. 30-31, Deed Book U-2, pp.217-218, hereinafter cited as Deed Book with appropriate number.

⁵ Deed Book 170, pp. 342, 345, 346.

⁶ The Dunn Dispatch, 25 October 1934.

⁷ Harnett County Will Books, Harnett County Courthouse, Lillington, North Carolina, Will Book 4, pp. 189-190.

⁸ Hooper Interview; see also, Harnett County Will Books, Harnett County Courthouse, Lillington, North Carolina, Will Book, 7, p. 125.

⁹ Hooper interview; Deed Book 338, p. 573.

¹⁰ Miscellaneous undated newspaper articles supplied by Mrs. Meyers Winston Tilghman, October 1981. Kenneth Lewis Howard House File, Survey and Planning Branch, Division of Archives and History.

¹¹ Keiley, Jamestown Exposition, pp. 26-27.

¹² Ibid., pp. 27-28.

¹³ Ibid., p. 33.

¹⁴ Ibid., p. 39.

¹⁵ Ibid. pp. 48-62.

¹⁶ Ibid., p. 67.

¹⁷ Ibid., p. 70.

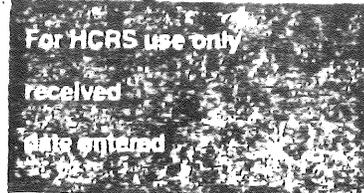
¹⁸ Ibid., p. 76.

¹⁹ Ibid., pp. 76-77, 367.

²⁰ Ibid., pp. 367-368.

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²¹Ibid., p. 367.

²²Walsh's Winston Salem North Carolina City Directory (Charleston, South Carolina: Walsh Directory Company, 1906, 1908, 1909); Winston-Salem, North Carolina City and Suburban City Directory (Asheville, N.C.: Piedmont Directory Company, 1910, 1911, 1912), see entries for Zimmerman, Joseph S.

²³Salisbury City Directory (Asheville; Commercial Service Company, Inc., 1913-1914) see entry for Zimmerman, Joseph S.

²⁴See the collections of the Catawba County Historical Museum, Post Office Box 73 Newton, North Carolina 28658 and the unpublished survey of architectural and historical resources in Catawba County, Survey and Planning Branch of Archives and History, Raleigh, North Carolina.

²⁵Keiley, Jamestown Exposition, p. 368.

²⁶Ibid., pp. 248-249.

²⁷Ibid., pp. 150-151.

²⁸Letter to Davyd Foard Hood, from Betsy Fahlman, 9 February 1982; see also Postscripts Jamestown Exposition 1907 (Norfolk, Virginia: Commandant Fifth Naval District, 1978), N.P. Kenneth Lewis Howard House File, Survey and Planning Branch, Division of Archives and History.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Dunn, N. C.

Quadrangle scale 1:24 000

UMT References

A

1	7	7	1	6	7	4	0	3	9	0	9	5	4	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

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Verbal boundary description and justification

The property included in this nomination is the house tract which measures 150 feet across its front on South Layton Avenue and 178 feet along its side on West Pearsall Street.

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	N/A	code
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state	code	county	code
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11. Form Prepared By

name/title Davyd Foard Hood, Architectural Historian
Survey and Planning Branch

organization Division of Archives and History date April 8, 1982

street & number 109 East Jones Street telephone _____

city or town Raleigh state North Carolina 27611

12. State Historic Preservation Officer Certification

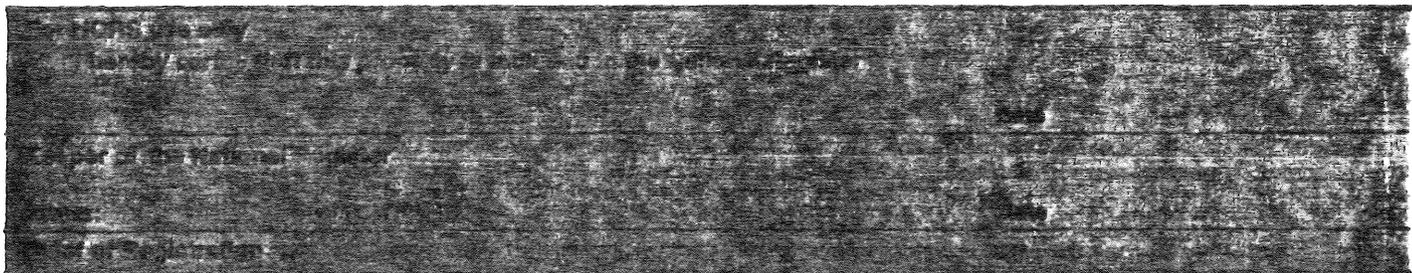
The evaluated significance of this property within the state is:

national state local

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

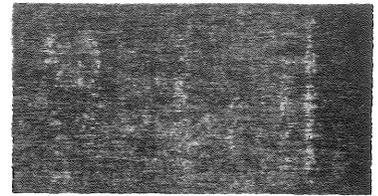
State Historic Preservation Officer signature William S. Price, Jr.

title State Historic Preservation Officer date April 8, 1982



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Continuation sheet BIBLIOGRAPHY

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