

**NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE**  
**Office of Archives and History**  
**Department of Natural and Cultural Resources**

**NATIONAL REGISTER OF HISTORIC PLACES**

**Goldsboro Woman's Club**

Goldsboro, Wayne County, WY1460, Listed 12/7/2022

Nomination by Mary Ruffin Hanbury, Hanbury Preservation Consulting

Photographs by Mary Ruffin Hanbury, June and July 2021



Façade, View to East



Salon, View to South

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

### 1. Name of Property

Historic name: Goldsboro Woman's Club  
Other names/site number: Wayne County Museum  
Name of related multiple property listing:  
N/A

### 2. Location

Street & number: 116 North William Street  
City or town: Goldsboro State: NC County: Wayne  
Not For Publication:  N/A Vicinity:  N/A

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

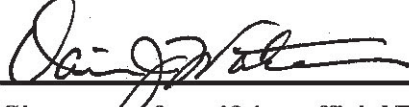
I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national  statewide  local

Applicable National Register Criteria:

A  B  C  D

 Signature of certifying official/Title: _____	<u>10/25/22</u> Date
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official: _____	Date
Title : _____ State or Federal agency/bureau or Tribal Government	

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

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

Number of contributing resources previously listed in the National Register N/A

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**6. Function or Use**

**Historic Functions**

SOCIAL: clubhouse

SOCIAL: civic

**Current Functions**

RECREATION AND CULTURE: museum

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## 7. Description

### Architectural Classification

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival

### Materials:

Foundation: BRICK

Walls: BRICK

Roof: STONE/slate

## Narrative Description

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### Summary Paragraph

The Goldsboro Woman's Club building (1927), located at the southeast corner of North William and East Mulberry Streets, is a two-story brick building with a cross-gabled slate roof, roughly H-shaped in plan. The facade features a monumental tetrastyle portico sheltering a double-leaf central entrance in a classically-inspired surround. The north elevation features a monumental, three-bay portico-in-antis flanked by cross-gable ends. Within this portico, each bay houses a double-leaf door at grade with double-leaf doors servicing balconets aligned above them on the second floor. Secondary elevations have 1988 additions to increase accessibility, namely an elevator tower on the south elevation and first-floor bathrooms on the east elevation. Though adapted for use as a museum in 1989, the interior retains much of its original plan, fixtures, and finishes, notably twin halfpace, bracketed stairs; a large first-floor salon; a second-floor auditorium with proscenium stage; original six-over-six wood sash windows and wooden doors with original hardware; wooden floors and interior trim. Overall, the Goldsboro Woman's Club retains excellent historic integrity.

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### Narrative Description

The Goldsboro Woman's Club building is located on a corner lot, southeast of the intersection of North William and East Mulberry Streets, in the downtown area. The building is just within the eastern boundary of the National Park Service-certified Goldsboro Local Historic District where the commercial area transitions to early twentieth-century residential buildings. It is serviced by a small surface parking lot southwest of the building, on a separate parcel purchased by the Wayne County Historical Association in 1987, which lies south of the nominated boundary. West of the building is a grassy front lawn that wraps around the northwest corner of the building and is rimmed by a low brick retaining wall of an indeterminate date. A brick walkway leads east from the sidewalk at North William Street to the primary entrance and is intersected by

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a subsidiary transverse path that leads south to the parking area and north to the Mulberry Street sidewalk. North of the main walkway is a flagpole centered in a brick-rimmed planting bed. A wooden sign advertising the museum stands near the northwest corner of the parcel. An additional brick path leads north to the sidewalk from a secondary entrance, roughly centered on the north elevation.

The building is a two-story running bond brick structure with a soldier course water table. The original core of the building consists of two parallel, side-gabled volumes connected by a hipped hyphen. In 1988 a two-story, cross-gabled elevator tower was added near the center of the south elevation and a frame, one-story, hipped-roof, frame bathroom wing was added to the east. The original portions of the building have slate roofs, while the additions have asphalt shingle roofs.

The five-bay facade has a central, monumental, cross-gabled, pedimented portico supported by four Doric columns and two pilasters. On both the first and second floors, four windows flank the central bay. The six-over-six, double-hung, wood sash windows have jack arches with cast stone keystones and cast stone sills. The primary entrance is by a double-leaf, six-light, one-panel wooden door below a six-light transom, all within a classical surround with paneled pilasters supporting brackets and a shelf with a dentilled molding. Above the entrance is a cast iron balconet serviced by paired six-light, one-panel wooden doors with a five-light transom above in a masonry opening with a jack arch and keystone matching that of the windows. A metal lantern, hexagonal in section, is suspended from the wooden porch ceiling. Though there is no primary source evidence that it is original, it appears to date from the period of construction. A dentil course along the cornice continues around the porch, and a raking dentil course frames the pediment. Centered in the pediment is a lunette window with four wedge-shaped lights. The pediment detailing with dentils and lunette window is repeated in each of the four gabled ends found on the north and south elevations. A cornerstone is located at the north side of the facade, inscribed: GOLDSBORO / WOMAN'S CLUB / 1927.

On the north elevation, the projecting gable ends have two six-over-six wood sash windows with jack arches and keystones on each level. Between the gable ends is a monumental three-bay portico in antis with two Doric columns and two pilasters. Each of the three recessed bays in the portico is identical. On the first floor is a double-leaf, ten-light French door topped by a five-light transom in a masonry opening with a jack arch and keystone. Paired screened doors are detailed with a large rectangular screen over two smaller, rectangular vertical screens. On the second floor above is a balcony with metal railings, supported by console brackets. Each balcony is serviced by a double-leaf, six-light, one-panel wooden door beneath a five-light transom in a masonry opening with a jack arch and keystone. A metal lantern matching that at the primary entrance is suspended from the porch ceiling. The interior walls of the portico each have a decorative brick panel framed in soldiercourse and stacked bond brickwork with square, cast stone cornerblocks.

The south elevation is somewhat similar to the north in overall form. On the west gable end, there is a single-leaf, nine-light, two-panel door in the eastern bay of the first floor in a surround and sheltered by a gabled pent supported by brackets. Between the projecting gables, toward the

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west, is an exterior end brick chimney that pierces the broad eave. To its east are wood sash windows on both floors, an eight-over-eight window upstairs and a six-over-six below. Offset to accommodate the chimney, they are not aligned over each other, one of the few departures from symmetry in the original design of the exterior. The east wall of the west gabled wing has a single sash window on the first floor. An interior brick chimney extends through the east gabled wing.

A two-story, cross-gabled, brick-veneered elevator tower with a shed-roofed extension to its south, constructed in 2003, is positioned roughly centered on the elevation. It mimics features of the original building with a dentil cornice and a lunette window in the pediment. It has a second-story single-leaf door on its east elevation with an exterior metal stair to grade, and a single-leaf door at grade on its west elevation. East of the tower in the central section of the elevation are windows on each floor, eight-over-eight above and six-over-six below, aligned with each other.

The east elevation has two small, three-over-three windows in the exterior bays with jack arches with cast stone keystones, and cast stone sills on the second floor. The first floor has four six-over-six windows with jack arches with cast stone keystones, and cast stone sills. One is near the center of the elevation; to the south are a paired set, and to the north is what appears to have been a flanking set of paired windows; however, what would have been the northern window is now enclosed within a one-story, frame, hipped roof addition. The addition, clad in vinyl siding, has a door on its south elevation, serviced by an exterior wooden ramp that descends to the east, and no other cased openings.

The interior of the building has been adapted for museum use, yet retains much of its original plan, fixtures, and finishes. Walls and ceilings appear to be plaster throughout. The primary entrance opens into an entrance hall with wood floors, a chair rail, tall molded baseboards, molded door and window framing, and narrow picture molding. Carved out of that space are twin offices at the north- and southwest corners of the room. Twin halfpace, bracketed stairs ascend from the hall to the north and south respectively. The stairs have bullnose initial steps with a columnar newel post on an octagonal base. Thin, turned balusters support a molded wooden rail with goose neck sections to intermediate newels at the landings and second floor. West of the stairs and east of the offices are narrow halls that lead to a bathroom and storage on the exterior walls. The offices have two-panel wooden doors to the entrance hall. A brass and glass cylindrical lantern with a decorated top collar housing three electrified faux candles is suspended from the ceiling by a section of brass chain. Though there is no primary source evidence that it is original, it appears to date from the period of construction.

Paired cased openings lead from the entrance hall to a large salon that is the width of the building. Extant hardware suggests that the openings housed double doors at one point. The salon is now used as exhibition space. Molding applied on the walls, which appears to be original, suggests panels. The room has a continuous picture rail and a heavy crown molding. Three exposed beams, running east to west, are similarly treated with crown molding. The north wall has two exterior double-leaf, ten-light French doors each topped by a five-light transom. The south wall has a fireplace. To its west is a window set above a radiator enclosed in

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casework. To its east is a cased opening to the elevator tower. The fireplace is within a slightly projecting breast. It has a marble surround and a wooden mantel with paneled pilasters supporting an entablature, above which are a dentil course and a molded shelf. Track lighting along the ceiling beams and pendant lighting are contemporary fixtures. The east wall has three cased openings. At the south are paired cased openings that lead to a butler's pantry, storage, kitchen, and rear stair. At the north is a large cased opening with paneled tri-fold doors that lead to an exhibition room.

The exhibition room has wooden floors. Display cases and panels installed when the building was adapted for use as a museum cover most of the walls, and block French doors on its north wall and a window on its east wall. The ceiling has been painted black, and contemporary track lighting and pendant fixtures added. Two small exhibition areas at the northeast are accessed through cased openings within the volume of the cross-gabled end. East of this room is a restroom addition, with bathrooms along its east wall and an exterior door to the south.

The butler's pantry, accessed from the salon on the south side of its east wall, is currently used for storage. It has sheet vinyl flooring. Its north wall has a low cabinet along it, constructed to serve as a bar when the building housed the USO. Its east wall has two doors, one to a closet and one to the kitchen. South of the doors is a built-in cabinet with a pass-through window to the kitchen. The kitchen also has sheet vinyl floors. Along its north wall are a double sink and cabinets with glass doors. South of the door from the butler's pantry is a built-in cabinet with a pass-through window. The east wall has paired windows. Its south wall has a door at the east end to a rear hall with a rear stair, enclosed basement stair, and exterior door.

The second floor has a large central auditorium space with a proscenium stage at the east end of the building. The twin stairs ascend from the first floor to small halls with double-leaf wooden doors to the main auditorium space. Each hall also has a two-panel wooden door at its west, leading to either storage (northwest corner) or a sitting area and restroom (southwest corner). The storage room and sitting area have modest trim, including a chair rail. The powder room has been renovated with modern fixtures and finishes, and houses a single commode opposite a sink within a base cabinet.

The main auditorium has wooden floors, a coved ceiling, and a chair rail that is interrupted only by cased openings. It lacks fixed seating. For performances, folding chairs are used, allowing for flexible use of the space. The room is lit by pendant fixtures and wall sconces. Historic photos suggest that while the pendant fixtures are recent, the sconces are historic if not original.<sup>1</sup> Suspended from the ceiling and masked at the west by a blackout hanging is a front-of-the-house pipe for hanging theatrical lanterns, powered by exposed wiring to a multi-socket extension. Additional theatrical lighting can be hung from pipes above the stage. Three doors on the north side of the room lead to balconets that have metal railings, nicely detailed at the corners. The

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<sup>1</sup> Goldsboro Business and Professional Women's Club, photos, ca. 1950, Business and Professional Women's Club Collection, Wayne County Public Library.



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south wall has a cased opening to the elevator tower with framing that matches other interior doors.

The stage is within a broad, paneled, cased opening that serves as a proscenium and the stage, approximately two feet above the second floor level, has an apron that projects into the auditorium. On the south side of the apron are steps that descend to the south to the auditorium floor level. The stage has tracked bi-part main curtains. The wing space is accessed from the auditorium by doors flanking the proscenium, accessed by wooden steps, and from the stage by doors upstage left and right. The backstage area has exposed storage shelving on the north, south, and east sides of the stage. A passage runs the perimeter of the backstage. On the north side of the stage are two dressing rooms, north of the passage. The east passage is narrow and ends at a cased opening at its south, leading to a room that extends west to the door flanking the proscenium. At its southwest corner is a closet, and west of the closet is a door to a landing from which a steep stair at the north leads to the attic and a southern stair descends to the first floor.

#### Statement of Integrity

The Goldsboro Woman's Club Building remains on its original location, thus has a high degree of integrity of location. Although an elevator tower and an ADA-compliant restroom wing have been added, they are on secondary elevations and potentially removable. The plan is largely unchanged, as are principal spaces, and the scale and proportion of interior and exterior elements, including materials and ornament, are largely unchanged, giving the building a high degree of integrity of design. The building remains at the edge of the downtown area, with small-scale commercial and institutional buildings to the west and single family residential buildings to the east. Modern buildings are sympathetic in scale, massing, and design. Surface parking in the vicinity suggests some demolition, but the Woman's Club retains a high degree of integrity of setting. Exterior brick and slate, and original wooden trim, windows, and exterior doors remain, as do metal railings on the balconets. Interior flooring, walls, and many doors, fixtures, and hardware also remain, giving the building a particularly high integrity of materials. Again, given the presence of a large amount of original fabric, the integrity of workmanship is high. The high integrity of location, setting, design, materials, and workmanship create a high integrity of feeling. Though no longer a woman's club headquarters, the building continues to serve the public. The building served as a USO building during World War II and was also available for community events such as concerts and lectures. While museum displays encroach slightly on interior spaces, none are irreversibly fixed, and the integrity of association remains as a building dedicated to public improvement.

#### Statement of Archaeological Potential

**to be provided by osa**

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## 8. Statement of Significance

### Applicable National Register Criteria

- 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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

### Areas of Significance

ARCHITECTURE  
SOCIAL HISTORY: Women's History

### Period of Significance

1927-1972

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**Significant Dates**

N/A

**Significant Person**

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Jones, Thomas P.

Taylor, Ed. F.

**Statement of Significance Summary Paragraph**

The Goldsboro Woman's Club building is significant at the local level under Criterion A in the area of Social History/Women's History and under Criterion C in the area of architecture. The building was constructed in 1927 as the headquarters for the Goldsboro Woman's Club, established in 1899. The club was one of dozens of such clubs across North Carolina and thousands across the nation created in the late nineteenth and early twentieth centuries, providing women with an outlet for charitable outreach and companionship, and a vehicle to organize campaigns for social betterment.<sup>2</sup> Architecturally the building, designed by local architect Thomas Jones, is a good example of the Colonial Revival style, as well as an example of a purpose-built clubhouse constructed during a pre-Depression boom in woman's club clubhouse construction in North Carolina. The period of significance stretches from 1927, the date of the beginning of the construction, to 1972, which includes all of its ownership by the Woman's Club organization up to the 50-year National Register limit.

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**Narrative Statement of Significance**

The Goldsboro Woman's Club and their Building

In March 1899, sixty-two women assembled in Goldsboro's Old Opera House building for a meeting organized by Mina Weil to hear lecturer and writer Charlotte Perkins Stetson (aka Charlotte Perkins Gilman, author of *The Yellow Wallpaper*) and Sallie Southall Cotten (of nearby Pitt County) speak on the topic of women's clubs. At that meeting, the women decided to organize a local woman's club, reportedly much to the concern of the men who gathered on the street below. "To say that this group of . . . women, charter members of the club, was looked

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<sup>2</sup> For more information on the early Woman's Clubs movement nationally, see Jennie June Croly's *The History of the Woman's Club Movement in America* (New York: H. G. Allen and Company, 1898).

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upon with suspicion and grave doubt as to their lunacy, perhaps, mildly states the case," later observed Annie Kizer Bost (Mrs. W. T. Bost), then executive secretary of the North Carolina Federation of Women's Clubs.<sup>3</sup>

The club met in various locales including the courthouse, the armory, and rooms above retail establishments before settling into rental space above Mrs. E. B Dewey's garage. The club was originally organized around five programmatic committees: home science, child study, music, mental and physical culture, and village improvement. The Goldsboro Club was the seventh such club in North Carolina, predating the North Carolina Federation of Women's Clubs that formed in 1902 with several clubs, including the Goldsboro Club.<sup>4</sup> In 1903 the Goldsboro Club joined the national General Federation of Women's Clubs.<sup>5</sup>

In 1912, the Goldsboro clubwomen decided that they wanted a building of their own and they organized twelve circles (committees) for raising the requisite funds. These groups were slow to start, but gained momentum after World War I. Among the more creative and entrepreneurial of the women's fundraising efforts were the creation and operation of a cafeteria and of a gas station. "It was in 1920 that the club entered the business world, a \$15,000 lot being purchased . . . The building of a gasoline filling station on the new lot and its lease to other parties was the next step."<sup>6</sup> The purchase of the lot at the northwest corner of James and Mulberry Streets was facilitated by donations for a \$5,500 down payment made by several men in the community. In 1924 the club sold the filling station and half of the lot to Standard Oil Company, and in March 1926 sold the second half of the lot. The cafeteria, operating out of a building on Center Street, began operations in March 1919 and sold to a new operator in February 1926. Proceeds from these sales were used to buy a less expensive lot at William and Mulberry Streets and partially finance the clubhouse construction.<sup>7</sup>

The club worked to arrange improvements for the lot. "At the request of the Woman's Club and the local Masons, who owned the adjoining property, the Board of Alderman agreed to extend Mulberry Street from William to Kornegay, thus allowing a corner exposure. The residence standing on this property was moved to the rear of the lot and sold . . ."<sup>8</sup> The women were

<sup>3</sup> Mrs. W. T. Bost, "Goldsboro Woman's Club Opens their \$70,000 Home Under Brightest Auspices," *The Charlotte Observer*, February 5, 1928, 39.

<sup>4</sup> The founding clubs were: Winston-Salem's Sorosis, Round Table, and Embroidery Clubs; Wilmington's Sorosis Club; Goldsboro's Woman's Club; Salisbury's Circulating Book Club; and Statesville's Alphen Club. For more on early club movement in North Carolina, see Jennifer R. Lang, *Self-Improvement, Community Improvement: North Carolina Sorosis And The Women's Club Movement In Wilmington, North Carolina, 1895-1950* (Master's Thesis Department of History, University of North Carolina Wilmington, 2005). Though the Goldsboro Club was a founding member of the North Carolina Federation, it operated fairly independently. In order to meet other financial obligations, it withdrew from the Federation from 1932 to 1942.

<sup>5</sup> Ovelia D. Rockwell, *A History of the Goldsboro Woman's Club* (undated), 5.

<sup>6</sup> Bost, "Goldsboro Woman's Club," 39.

<sup>7</sup> Bost, "Goldsboro Woman's Club," 39; "Appropriate Exercises at Laying of Corner Stone Of New Woman's Club Here," *The Goldsboro News*, June 29, 1927.

<sup>8</sup> "Appropriate Exercises at Laying of Corner Stone Of New Woman's Club Here," *The Goldsboro News*, June 29, 1927.

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thoughtful in considering their new endeavor. "Early in 1926 the building committee inspected club houses in neighboring cities, and after determining the needs of the local club, selected Mr. Thomas P. Jones . . . as architect to design and supervise the construction of the building."<sup>9</sup>

Originally the building was to be two stories, with public spaces on the first floor and apartments on the second. Plans were drawn and bid on in the summer of 1926. The bids were prohibitively expensive, and the women sent Jones back to the drawing board. In that they could not get financing on a phased construction project, they considered several options, including the purchase and rehabilitation of the Walter Borden House on Ash Street.<sup>10</sup>

In December 1926, new plans were prepared and with input from the building committee, revised and then presented to the membership in January 1927. The women asked the firm of Atwood and Nash and architect Frederick Koch, all of Chapel Hill, to review the drawings in part for technical assistance for the auditorium specifications.<sup>11</sup> In April 1927 the club executed a contract with the builder Ed F. Taylor, using an American Institute of Architects standard document provided by Thomas P. Jones. While the drawings cannot be located, the contract references 11 sheets of drawings and 24 pages of specifications.<sup>12</sup>

The cornerstone was filled with various documents, sealed, and laid with great ceremony in June 1927. Chair of the building committee Mary DeVane made remarks and said of the building, "It is the concrete symbol of all the aspirations, the dreams the purposes of the individual or the group. These walls that we see rising before us represent our civic thought and our high purpose to serve this community."<sup>13</sup>

The building was completed and opened the public for a housewarming on February 2, 1928. *The Charlotte Observer* described it thus: "The new clubhouse is the pride of Goldsboro . . . The clubhouse which has entrances facing both William and Mulberry streets is of south colonial architectural style. All material was bought from local firms as far as it was possible, a Goldsboro architect designed it and a local contractor built it."<sup>14</sup> Annie Kizer Bost noted of the opening, "The history of a movement for a clubhouse . . . would reveal countless sacrifices, hard work, disappointments and discouragements at times, but an unbounded perseverance and a determination to win out (sic). The handsome new building which is situated at the corner of William and Mulberry streets represents the fruition of their efforts."<sup>15</sup>

The clubhouse did bring with it financial pressures to the organization. They withdrew from the state federation in 1932 in order to divert dues money to their loan payments, despite their

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<sup>9</sup> "Appropriate Exercises."

<sup>10</sup> "Appropriate Exercises."

<sup>11</sup> "Appropriate Exercises."

<sup>12</sup> American Institute of Architects, standard construction contract between Ed F. Taylor and Woman's Club of Goldsboro, executed April 1927.

<sup>13</sup> "Appropriate Exercises."

<sup>14</sup> Bost, "Goldsboro Woman's Club," 39.

<sup>15</sup> Bost, "Goldsboro Woman's Club," 39.

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receiving a payment moratorium during the worst of the Great Depression.<sup>16</sup> In December 1941, the women gave the building over to the war effort, first as an initial site for Red Cross and rationing activities. In August 1942 the club turned over the building to the United Service Organization (USO), which supported service members and their families stationed at nearby Seymour Johnson Field (now Seymour Johnson Air Force base) until January 1947. During the war, the club met only quarterly in borrowed spaces.<sup>17</sup> Many Woman's Club members served as hostesses for the USO. The building had a lounge, and hosted dances and activities. It also provided a place for wives of service members to meet or just relax. When the USO closed down operations at the site, the Woman's Club purchased some of the USO's furniture, and in turn the USO made a large donation to the club, which may have enabled them to burn their mortgage that year.<sup>18</sup>

The women continued to use the building and rented it out for events and recitals to provide revenue. From the spring of 1948 to the spring of 1949, it temporarily housed Weil's department store, which had suffered a fire. The rent from Weil's was used to address some deferred maintenance. From 1957 to 1973 the club rented the first floor to the USO, which served a re-activated Seymour Johnson (the installation was deactivated and closed from 1946 to 1956). In 1973 the Woman's Club regained use of the entire building and continued to use it for club activities and rentals until 1986, when the club donated the building to the Wayne County Historical Society and museum. The Club as an organization continued into the 1990s, but became inactive.

### The Woman's Club and their Accomplishments

Historian Anne Firor Scott, in an article about Woman's Club member Gertrude Weil, describes the early days of the Goldsboro Woman's Club:

[T]here was a mix of self-education and civic improvement. A department of household economics endeavored to teach women how to keep accounts, make investments, figure costs—and how to apply 'order and system' to household labor. A literary department offered what was virtually a college course in American literature. A civics and health committee was busy trying to institute meat and milk inspection in the town. The education committee announced two goals: to strengthen relations between school and parents, and to make sure that every child was in school.<sup>19</sup>

In the early years, the club worked to establish a local kindergarten serving children of mill workers. The club's village improvement league worked to keep livestock and their droppings out of public right of ways, to require food establishments to have windows and door screens, and to outlaw expectoration in public buildings.<sup>20</sup> They had waste receptacles installed in public

<sup>16</sup> Ovelia D.A. Rockwell, *History of the Goldsboro Woman's Club* (undated), 13.

<sup>17</sup> Ovelia D.A. Rockwell, *History of the Goldsboro Woman's Club* (undated), 14.

<sup>18</sup> Ovelia D.A. Rockwell, *History of the Goldsboro Woman's Club* (undated), 15.

<sup>19</sup> Anne Firor Scott, "Gertrude Weil and her Times," *Southern Cultures* 13, no.1 (Spring 2007): 95.

<sup>20</sup> Ovelia D.A. Rockwell, *History of the Goldsboro Woman's Club* (undated), 3.

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places. They advocated for beautification efforts including the planting of trees along city streets and in public areas, promoting aspects of the City Beautiful movement.<sup>21</sup>

By 1899 they had created a travelling library not unlike today's bookmobiles, and by 1902 had created and staffed a circulating library. By 1907 they had convinced the community and city leaders of the merits of a library, and the city relocated the library and took over its operation. Members of the Goldsboro club are credited with successful advocacy to pass the State Library Commission bill in 1909.<sup>22</sup>

At the inaugural 1902 statewide convention of woman's clubs, the Goldsboro club influenced the statewide agenda, focusing on the issue of child labor. During the early years of the 20th century, members of the Goldsboro club proselytized and helped to organize clubs in other cities, including Raleigh. The Woman's Club lobbied for the establishment of a public health department in Goldsboro and funded the first public health nurse position in 1911.<sup>23</sup>

In addition to spawning new woman's clubs in other cities, the Goldsboro Club and its members began new organizations at home. Consensus in the club was split over the issue of women's suffrage, so some of the members started a new organization, the Goldsboro Equal Suffrage League, in 1914. The Woman's Club, however, continued to advance women's issues and women's leadership under the aegis of a social organization, the Goldsboro Garden Club, which was started by the Woman's Club in 1923.<sup>24</sup>

Throughout its history the club raised money for charitable causes, both independently and in partnership with other organizations. One successful program run with the help of the Elks Club and *The Daily Argus* was the Empty Stocking Fund, which provided toys for children at the holidays. In the later twentieth century the club sponsored lectures, raised scholarship funds, hosted workshops, and supported programs through the public school system.<sup>25</sup>

### Social History: Women's History, The Woman's Club Organization

The rise of Women's Clubs across the country can be seen as part of the progressive movement, a late nineteenth and early twentieth century response to the excesses of political corruption and abuses of big business. It can also be seen in the context of a nascent women's movement for an expanded role in society. In her early but epic history of the Women's Club movement, Jennie June Croly understands the movement as an outgrowth of traditions of women in religious orders and later missionary and charity societies. She cites a moral awakening in the nineteenth century that included the abolitionist movement and the beginning of a modern woman's movement.

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<sup>21</sup> Kay Haire Huggins, "City Planning in North Carolina 1900-1929." *The North Carolina Historical Review* 46, no. 4 (October 1969): 377-397.

<sup>22</sup> Sarah Wilkerson-Freeman, "From Clubs to Parties: North Carolina Women in the Advancement of the New Deal," *The North Carolina Historical Review* 68, no. 3 (July 1991): 326.

<sup>23</sup> Ovelia D.A Rockwell, *History of the Goldsboro Woman's Club* (undated), 4.

<sup>24</sup> Ovelia D.A Rockwell, *History of the Goldsboro Woman's Club* (undated), 23.

<sup>25</sup> Ovelia D.A Rockwell, *History of the Goldsboro Woman's Club* (undated), 28.

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Croly's description of the club movement may be biased, but it provides great insight into the ideals of the early days of woman's clubs: "It was not the mere banding together for a social and economic purpose, like the clubs of men. It became at once . . . a light-giving and seed-sowing centre of purely altruistic and democratic activity."<sup>26</sup>

The concerns of the Goldsboro men gathered on the street below the club's first meeting in 1899 reflected Anne Firor Scott's characterization that "women's clubs were then a bold, even radical departure. Few southern women had access to anything that might reasonably be described as higher education, and there were not many accepted channels—such as organizations or political offices—through which women could work on any problem beyond the domestic walls."<sup>27</sup> The formation of a woman's club provided an avenue for education, outreach, and service.

The participation in that first meeting by Sallie Southall Cotten is notable. After serving at the Chicago exposition in 1893 as one of North Carolina's managers, "She came back to North Carolina convinced that (woman's clubs) were the most hopeful vehicle for progress to be found in the country and she spent the next twenty years of her life encouraging women to organize . . . (her) influence on younger women was one of the formative forces in North Carolina social history in the first decades of the twentieth century."<sup>28</sup> Sallie Southall Cotten summarized the impact of women's clubs thus: "They have gained respect for their own opinions, toleration for the opinions of others, and the necessity of cooperation for the successful accomplishment of all aims. They have discovered the needs and weaknesses of themselves and their homes and have learned how to improve both."<sup>29</sup>

An exhibit on Woman's Clubs organized by University of North Carolina Library puts the club movement firmly into a progressive context.

Before they had the right to vote, North Carolina women found other means of effecting change for the betterment of themselves and their communities. Women's clubs afforded women the opportunity to organize and be heard. Many of these groups supported causes traditionally seen as being a part of the "woman's sphere," and within the bounds of what was socially acceptable for women to be involved in. Through groups such as parent-teacher associations, garden clubs, and women's federations, women tackled causes including education, women's and children's health, mental health, environmentalism, and so much more. They built hospitals and schoolhouses, led health campaigns, created botanical gardens for research, and influenced legislation through lobbying and other efforts. Women were

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<sup>26</sup> Jennie June Croly, *The History of the Woman's Club Movement in America* (New York: H. G. Allen and Company, 1898), 33.

<sup>27</sup> Anne Firor Scott, *The Southern Lady, From Pedestal to Politics 1830-1930* (Chicago: The University of Chicago Press, 1970), 154.

<sup>28</sup> Scott, *The Southern Lady*, 158.

<sup>29</sup> Cotten as quoted by Anne Firor Scott, *The Southern Lady*, 151.



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traditionally homemakers, but they extended their work far past the home, becoming involved in issues concerning their communities and governments.<sup>30</sup>

Historian Sarah Wilkerson-Freeman notes the connection between the clubs and political movements, and also the phenomenon of segregation despite the progressive nature of the organizations. "Decades before the passage of woman suffrage, thousands of North Carolina white women participated in single-sex organizations that nourished an awareness of issues affecting women and children and attempted to implement reforms through legislation. Efforts to influence legislation directly through club activities and lobbying were carried out primarily by middle- and upper-class white women."<sup>31</sup> Though Goldsboro's Woman's Club welcomed both gentile and Jew, African American women in Wayne County formed their own association. "The relatively exclusive and racially segregated women's clubs reflected the New South social, economic, and political structure of the state."<sup>32</sup>

Advocacy for social good brought women into the political sphere. "Clubwomen . . . negotiated appointments on commissions they had lobbied to establish, edging closer to state power and political involvement."<sup>33</sup> Anne Firor Scott outlines the path from club meetings to activism: "one social concern led to another and the social concerns inevitably led to politics. Women who once had barely been able to chair a meeting made up of close friends found themselves at work in the halls of the legislature."<sup>34</sup>

Several powerful women whose influence stretched beyond Wayne County received support and training through the club. Clubwoman Gertrude Weil, whose mother Mina was a founder of the club, was a founder of the Goldsboro Equal Suffrage Association, and later of the North Carolina League of Women Voters. She was active in the Legislative Council of North Carolina Women, served as president of the Goldsboro Bureau of Social Service, was a vocal supporter of labor, and was a member of the Association of Southern Women for the Prevention of Lynching. Annie Land O'Berry, another member, was appointed the North Carolina state director of the Federal Emergency Relief Administration, which dispensed \$40 million in federal aid, and later also directed federal Civil Works Administration projects.<sup>35</sup>

The Goldsboro Woman's Club's formation and activities were a local response to larger issues including the progressive movement generally, while creating outlets for women's leadership and talents in an era where their roles and opportunities were limited but rapidly evolving.

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<sup>30</sup> "Women's Club Movement," UNC Libraries, accessed September 2, 2021, <https://exhibits.lib.unc.edu/exhibits/show/organized-womanhood/clubs>.

<sup>31</sup> Sarah Wilkerson-Freeman, "From Clubs to Parties: North Carolina Women in the Advancement of the New Deal," *The North Carolina Historical Review* 68, no. 3 (July 1991): 321.

<sup>32</sup> Wilkerson-Freeman, "From Clubs to Parties," 322.

<sup>33</sup> Wilkerson-Freeman, "From Clubs to Parties," 324.

<sup>34</sup> Scott, *The Southern Lady*, 160.

<sup>35</sup> Wilkerson-Freeman, "From Clubs to Parties," 331.

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### Architecture Context

The Woman's Club Building was designed by Thomas P. Jones (1886-1948). Little is known about Jones. He was a native of Reynoldsville, Pennsylvania and according to census records, was still living there in his family home in 1910 and working as an architect.<sup>36</sup> By 1921 he was working in West Virginia with Alphonso Wysong in their firm, Wysong and Jones. In his 1922 application to the American Institute of Architects (AIA), he notes he had at that point received 10 years of on-the-job training and coursework at Cornell. In 1924 he is corresponding to the AIA from Charleston, West Virginia,<sup>37</sup> but it is reported later that year that L. T. Bengston had joined the firm and that Jones had retired.

Jones took his oral licensing exams in Charlotte, North Carolina in 1925.<sup>38</sup> He is listed in the Goldsboro City Directory in 1925 and 1928.<sup>39</sup> However, by 1940 he is living with his sister and brother-in-law in his hometown.<sup>40</sup> His obituary in 1948 suggests he had been ailing for the previous three years, but that he had recently finished plans for a municipal building and firehouse in DuBois.<sup>41</sup>

Attribution of any specific Wysong and Jones designs to Thomas P. Jones are problematic, and most surveyed and documented buildings seem to give design credits to Wysong. The Goldsboro architectural survey publication, which erroneously calls him Thomas W. Jones, credits him with the design of the John W. Thompson House (ca. 1930) at 1200 East Evergreen Street in Goldsboro.<sup>42</sup>

### Woman's Club Buildings

The North Carolina State Historic Preservation Office has survey records for thirty-seven woman's club buildings, of which at least five are no longer standing.<sup>43</sup> Some clubs purchased and adapted homes, such as the J. Cicero Tise House at 952 W. Fourth Street in Winston-Salem and the Agnus Leach House on North Main Street in Star, which houses the Halcyon Woman's Club. The Clayton Woman's Club re-purposed a school at 109 S Church Street designed by Douglas Ellington.<sup>44</sup> Some clubs were housed in shared buildings that served other civic organizations. And other buildings were constructed by the Works Progress Administration, such as the former Waco Women's Club Building at 200 S. Main Street, the Kernersville Community

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<sup>36</sup> American Institute of Architects, membership file for Thomas P. Jones.

<sup>37</sup> American Institute of Architects, membership file for Thomas P. Jones.

<sup>38</sup> "Charlotte Host to Architects," *The Charlotte Observer*, January 14, 1925, 6.

<sup>39</sup> Hill Directory Companies, Goldsboro, N.C. City Directory, 1925, 1928.

<sup>40</sup> United States Census of Population, 1940.

<sup>41</sup> "District Deaths," *Pittsburgh Post-Gazette*, March 8, 1948, 20.

<sup>42</sup> Barbara Hammond, *An Architectural Inventory Goldsboro, North Carolina* (Goldsboro: Hilburn Printing Company, 1987).

<sup>43</sup> North Carolina Historic Preservation Office, Survey Database and Files.

<sup>44</sup> "The Woman's Club of Clayton—History," <https://twccnc.org/twcc-history/>.

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House at 405 Salisbury Street, and "The Hut," a rustic building at 64 Church Street in Robbinsville associated with the Graham County Woman's Club.

At least ten surveyed buildings are identified as purpose-built by and for a woman's club: Wilson Women's Club (1922) at 402 Broad Street W; Charlotte Woman's Club (1924) at 1001 E. Morehead Street; Asheville Woman's Club (1926) at 295 Charlotte Street; Statesville Women's Club (1927) at 515 West End Avenue; Goldsboro Woman's Club (1927); Wallace Woman's Club House (ca. 1930) at 216 NE Railroad Street; Providence Women's Club Community House (1937) at 9735 Community House Road in Charlotte; Fuquay-Varina Woman's Club (1937) at 602 North Ennis Street; Thomasville Woman's Club (1938) at 15 Elliott Drive; and the Woman's Club of Raleigh (1971) at 3300 Womans Club Drive.

The Wilson Woman's Club is attributed to architect Solon B. Moore. The Craftsman-inspired building was designed with a sun parlor, reception and committee rooms on the first floor, and two apartments on the second. It was reported to be built with tapestry brick and a green tile roof at a cost of \$30,000.<sup>45</sup> The Charlotte Woman's Club by Charles Hook, built by Blythe & Isenhour Construction Company, is a one-story Regency Revival building with a parlor, auditorium, kitchen, and office on the first floor and storage, board room, and dining room in the basement.<sup>46</sup> The architect for the Asheville Woman's Club's 1926 two-story brick neoclassical building, later adapted to an arts school, is yet unknown.

The Statesville Woman's Club had purchased a home to adapt to a clubhouse. The building burned soon after it was purchased in 1927, and the club decided to build new on-site. State survey records noted Moore and Mare Contractors as the builders, but the architect for the half-timbered, Tudor Revival building is yet unknown. Ironically the president at the time of the fire was Mrs. Edward Land, who had recently moved from Goldsboro, where she had run the Goldsboro Woman's Club cafeteria committee. The building was designed, as the Goldsboro Club had originally been envisioned, with second-story apartments to provide revenue for operations and building maintenance.<sup>47</sup>

The Wallace Woman's Club building (ca.1930) is a one-story, frame, Craftsman-style building attributed to local architect Leslie Boney.<sup>48</sup> The Providence Women's Club Community House in Mecklenburg County, which was built in 1937 to house a home demonstration club, is a rustic log building. Fuquay-Varina Woman's Club, also built in 1937, is a one-story, frame Craftsman style building somewhat similar to the Wallace Clubhouse and Carthage Clubhouse.<sup>49</sup> The Thomasville Woman's Club (1938) was designed by Charles Hartman is a one-and-a-half story

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<sup>45</sup> "New Club Opened for Use," *News and Observer*, April 16, 1925, 7.

<sup>46</sup> Dan L Morrill, "Clubhouse of the Charlotte Woman's Club," local landmark report, <http://landmarkscommission.org/2016/11/01/clubhouse-of-the-charlotte-womans-club/>.

<sup>47</sup> "Woman's Club to Build Clubhouse," *The Charlotte News and Evening Chronicle*, June 3, 1928, 8.

<sup>48</sup> "Wallace Community Center at the Historic Woman's Club Building," <https://www.wallacenc.gov/wallace-community-center-at-the-historic-womans-club-building/>

<sup>49</sup> Shirley D. Simmons, National Register nomination Fuquay-Varina Woman's Club Clubhouse, 2006.

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building with a broad porch. The Woman's Club of Raleigh (1971), designed by Leif Valand, replaced an earlier clubhouse, sold in 1967.<sup>50</sup>

The Goldsboro clubhouse was part of a pre-Depression boom in clubhouse construction. An article in *The Charlotte Observer* from 1927 noted the boom and the creativity of woman's club members in financing their buildings, including the use of apartments as done in Wilson and Statesville and initially planned in Goldsboro.

It is said that both the women's clubs and the buildings that house them are monuments to women's thrift, for with tiny dues as a rule, club after club has had the courage to undertake the financing of a clubhouse and the patience and determination to see it through successfully. Methods of financing these club homes range all the way from cake, candy and apron sales, bazaars, home talent performances, rentals from upper story apartments, to the most approved ways and means of modern financing. In North Carolina the past year there were as many as 25 clubs, perhaps, that ventured into the big new business of buying club homes, and this approximate number does not include the clubs that have been enjoying the comforts of club house life for many years and are now making final payments on their property . . . Conspicuous in the reports of the district presidents at the last convention was one almost universal desire of clubs to own their own homes. No section of the state was too remote, some of the most isolated sections converting their club homes into general community centers.<sup>51</sup>

The Woman's Club movement across the state of North Carolina spawned a pre-Depression building boom of clubhouses, both adaptations of existing buildings and new construction. The Goldsboro Woman's Club Building exemplifies this phenomenon as clubs began to impact their local community not only through policy, but through their buildings.

### Colonial Revival Style

The Goldsboro Woman's Club is rendered in the Colonial Revival style. Architectural historian Richard Guy Wilson considers Colonial Revival "our national architectural idiom."<sup>52</sup> Its period of greatest popularity was between 1890 and 1950. The Centennial Exposition of 1876; published works by national architectural firms such as McKim, Meade, and White; and the restoration of Colonial Williamsburg all fueled an interest in the Colonial Revival. In his introduction to the collection of essays *The Colonial Revival in America*, Kenneth Ames notes, "Visions or versions of the colonial past can be found on a remarkable range of structures, including supermarkets, gas stations, shopping centers, post offices, governmental structures of

<sup>50</sup> Mary Ruffin Hanbury, "Context for the Work of Leif Valand," report for the City of Raleigh, 2019.

<sup>51</sup> "Club Ownership Indicates Permanence of Woman's Club Organizations in State," *The Charlotte Observer*, September 25, 1927, 2:12.

<sup>52</sup> Richard Guy Wilson, *The Colonial Revival House* (New York: Harry N. Abrams, 2004), 6.

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many kinds, ice-cream parlors, churches, and a surprising number of other forms wherever building has taken place in the last century."<sup>53</sup>

The Woman's Club building is a prime example of many of the features and elements that define the style. Like many Colonial Revival-style buildings, it is built in red brick laid in running bond with white trim and a slate roof. Balance and symmetry can be seen on the primary, street-facing elevations and in many aspects of the plan, notably the twin interior stairs, and the counterbalanced front offices. The entrance is a key focal point, as is typical in Colonial Revival buildings. It is sheltered by a monumental pedimented portico with a lunette window, typical of the style. The entrance itself is housed in a masonry opening with a generous reveal with space for paneled interiors and the entrance itself flanked by paneled pilasters. The jack arches at the multi-paned, double-hung, sash windows and the dentil course at the cornice are typical Colonial Revival elements, used in a typically understated manner. The monumental portico-in-antis on the north elevation uses a classical vocabulary with restraint.

The Woman's Club Building may be the best example of the Colonial Revival style in Goldsboro. It is certainly the best example in a public building. Other good examples tend to be domestic and to straddle the line between the Colonial Revival and Georgian Revival, including the John W. Thompson House (designed by Thomas P. Jones, 1930, 1200 East Evergreen Street); the Murray Borden House (1927, 201 North George Street); and the F. K. Borden, Jr. House (designed by Allen J. Maxwell, Jr., 1937, 710 Park Avenue); or retain strong Queen Anne style influences, such as in the Oettinger-Spicer House (619 Park Avenue).

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<sup>53</sup> Kenneth Ames, Introduction to *The Colonial Revival in America*, edited by Alan Axelrod (New York: W. W. Norton and Company, 1985), 2.

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<https://www.wallacenc.gov/wallace-community-center-at-the-historic-womans-club-building/>

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** WY1460



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## 10. Geographical Data

**Acreage of Property** Less than one acre

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

1. Latitude: 35.383236 N      Longitude: 77.992739 W

### Verbal Boundary Description

The boundary of the nominated property is all that parcel know as PIN# 3509052912 in the Wayne County records and shown on the map entitled National Register Boundary Map - Goldsboro Woman's Club.

### Boundary Justification

The nominated property includes the entire parcel historically associated with the Goldsboro Woman's Club Building

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## 11. Form Prepared By

name/title: Mary Ruffin Hanbury  
organization: Hanbury Preservation Consulting  
street & number: PO Box 6049  
city or town: Raleigh state: NC zip code: 27628  
e-mail: maryruffin@hanburypreservation.com  
telephone: 919 828 1905  
date: 9/3/2021

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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**Photo Log**

Name of Property: Goldsboro Woman's Club  
City or Vicinity: Goldsboro  
County: Wayne State: North Carolina  
Photographer: Mary Ruffin Hanbury

Date Photographed: June 2021  
Exterior, Facade, View to East  
1 of 15

Date Photographed: June 2021  
Exterior, Southwest Corner, View to Northeast  
2 of 15

Date Photographed: June 2021  
Exterior, South Elevation, View to North  
3 of 15

Date Photographed: June 2021  
Exterior, Southeast Corner, View to Northwest  
4 of 15

Date Photographed: June 2021  
Exterior, North Elevation, View to South  
5 of 15

Date Photographed: June 2021  
Exterior, Facade, Cornerstone, View to East  
6 of 15

Date Photographed: June 2021  
Exterior, Northwest Corner, View to Southeast  
7 of 15

Date Photographed: July 2021  
Interior, Entrance Hall, View to South  
8 of 15

Date Photographed: July 2021  
Interior, Salon, View to West  
9 of 15

Date Photographed: July 2021  
Interior, Salon, View to East

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Date Photographed: July 2021

Interior, Salon, View to South

11 of 15

Date Photographed: July 2021

Interior, Entrance Hall, Stair Detail, View To West

12 of 15

Date Photographed: July 2021

Interior, Entrance Hall, Stair, View To South

13 of 15

Date Photographed: June 2021

Interior, Auditorium, View To East

14 of 15

Date Photographed: June 2021

Interior, Auditorium, View To West from Stage

15 of 15

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours

Tier 2 – 120 hours

Tier 3 – 230 hours


Tier 4 – 280 hours

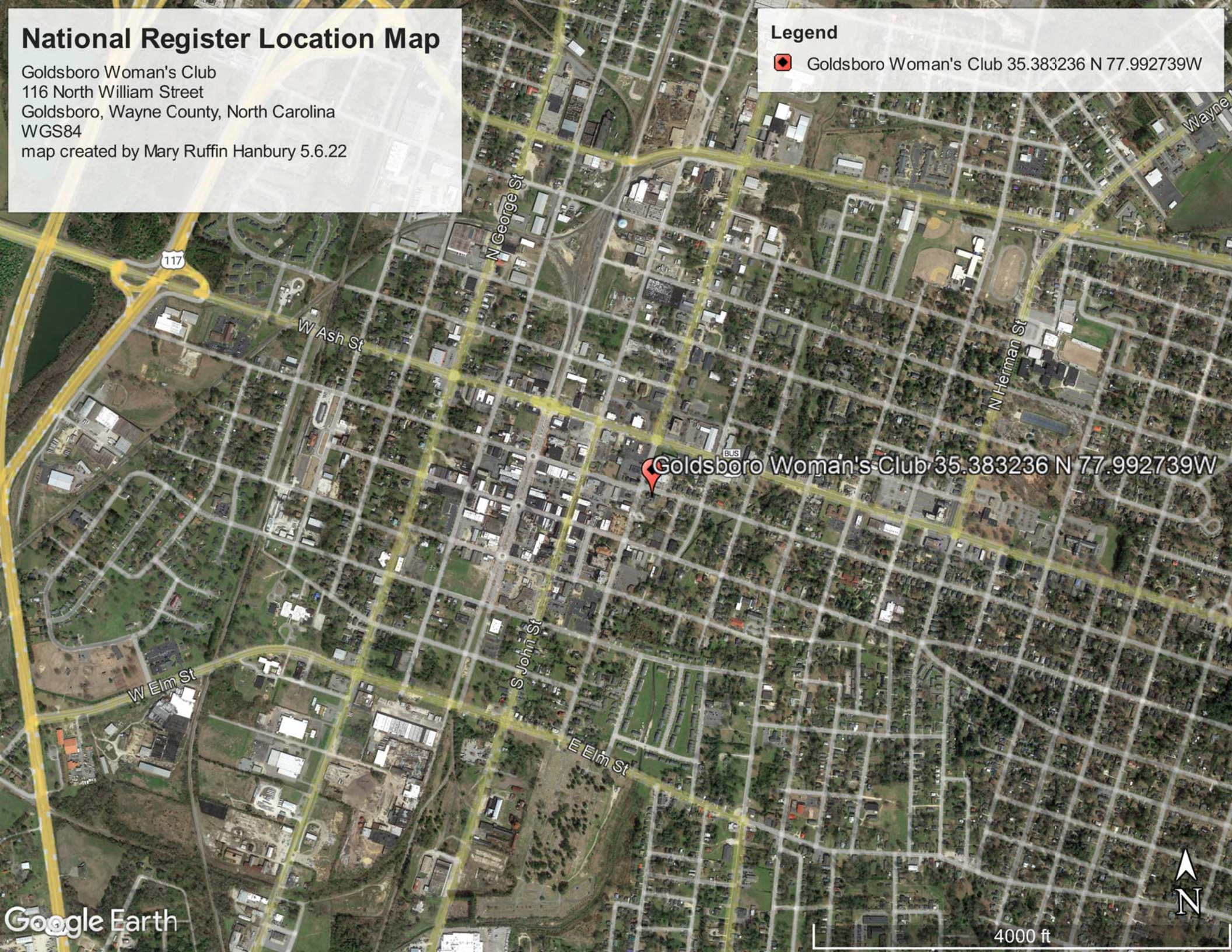
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.


# National Register Location Map

Goldsboro Woman's Club  
116 North William Street  
Goldsboro, Wayne County, North Carolina  
WGS84  
map created by Mary Ruffin Hanbury 5.6.22

## Legend

 Goldsboro Woman's Club 35.383236 N 77.992739W




 Goldsboro Woman's Club 35.383236 N 77.992739W

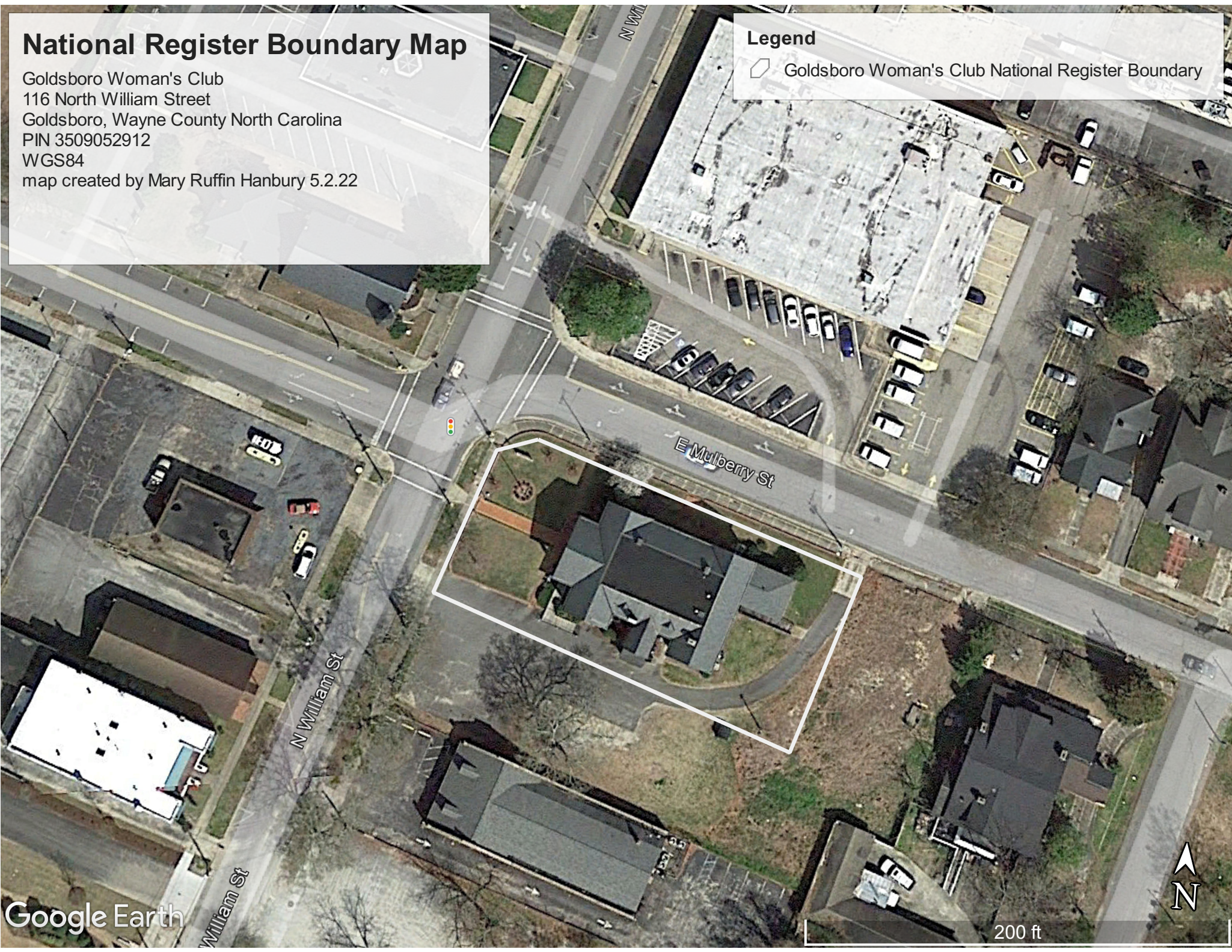


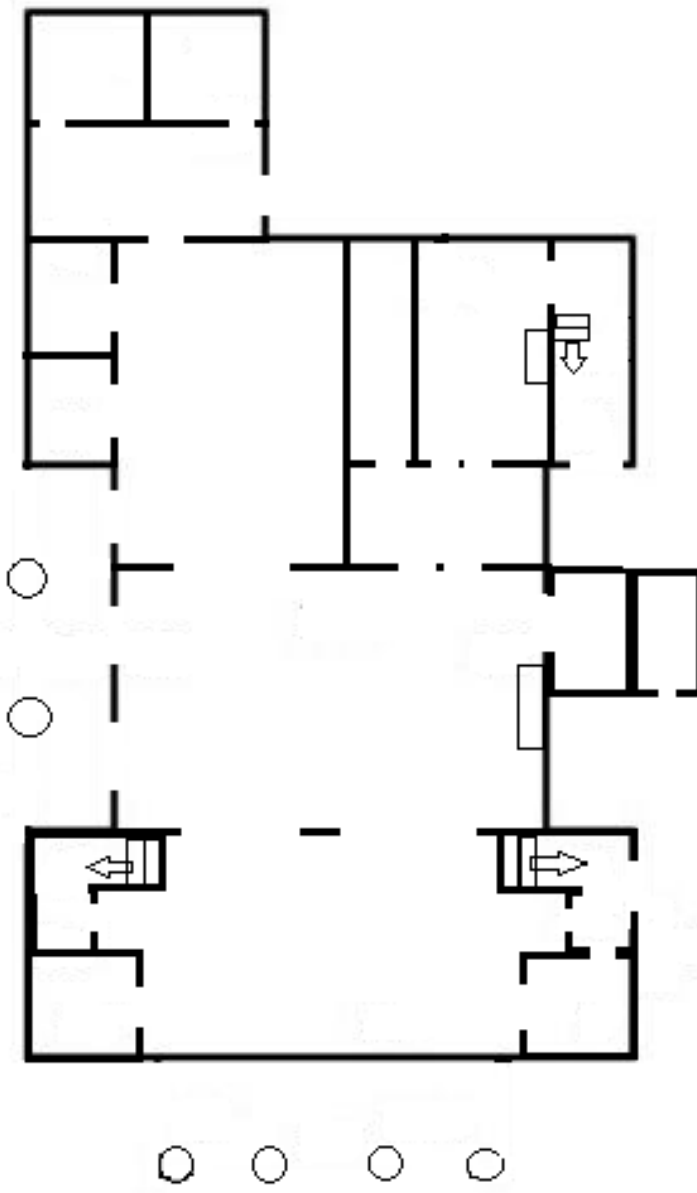
# National Register Boundary Map

Goldsboro Woman's Club  
116 North William Street  
Goldsboro, Wayne County North Carolina  
PIN 3509052912  
WGS84  
map created by Mary Ruffin Hanbury 5.2.22

## Legend

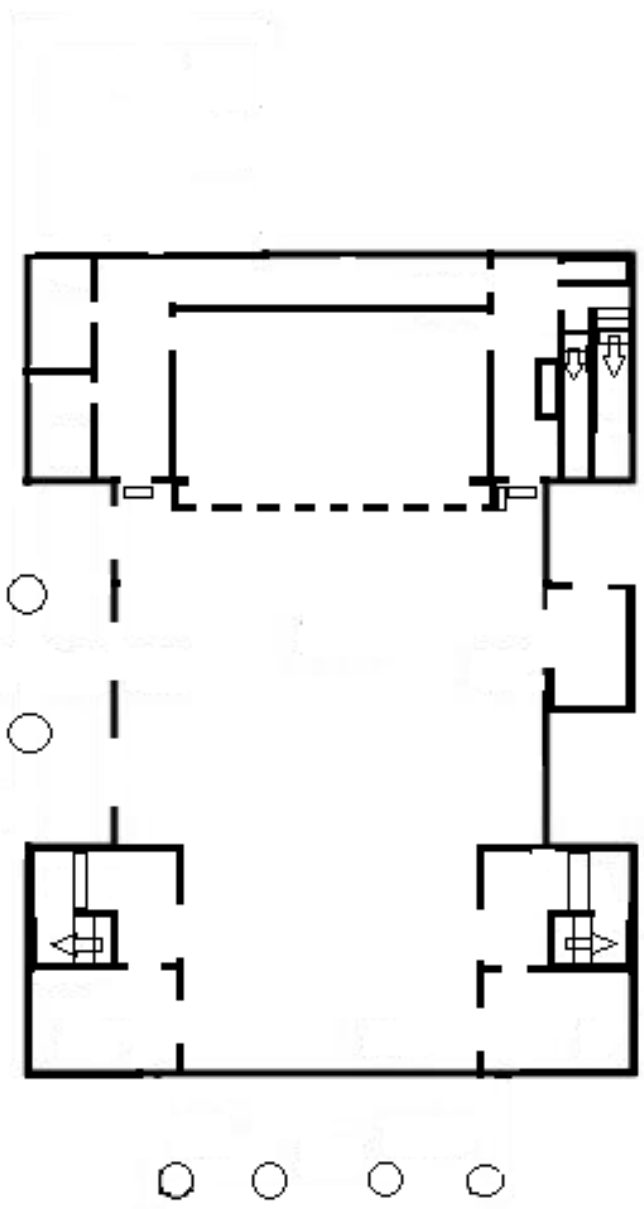
 Goldsboro Woman's Club National Register Boundary





National Register of Historic  
Places  
Goldsboro Woman's Club  
116 North William Street  
Goldsboro, Wayne Co., North Carolina  
First Floor

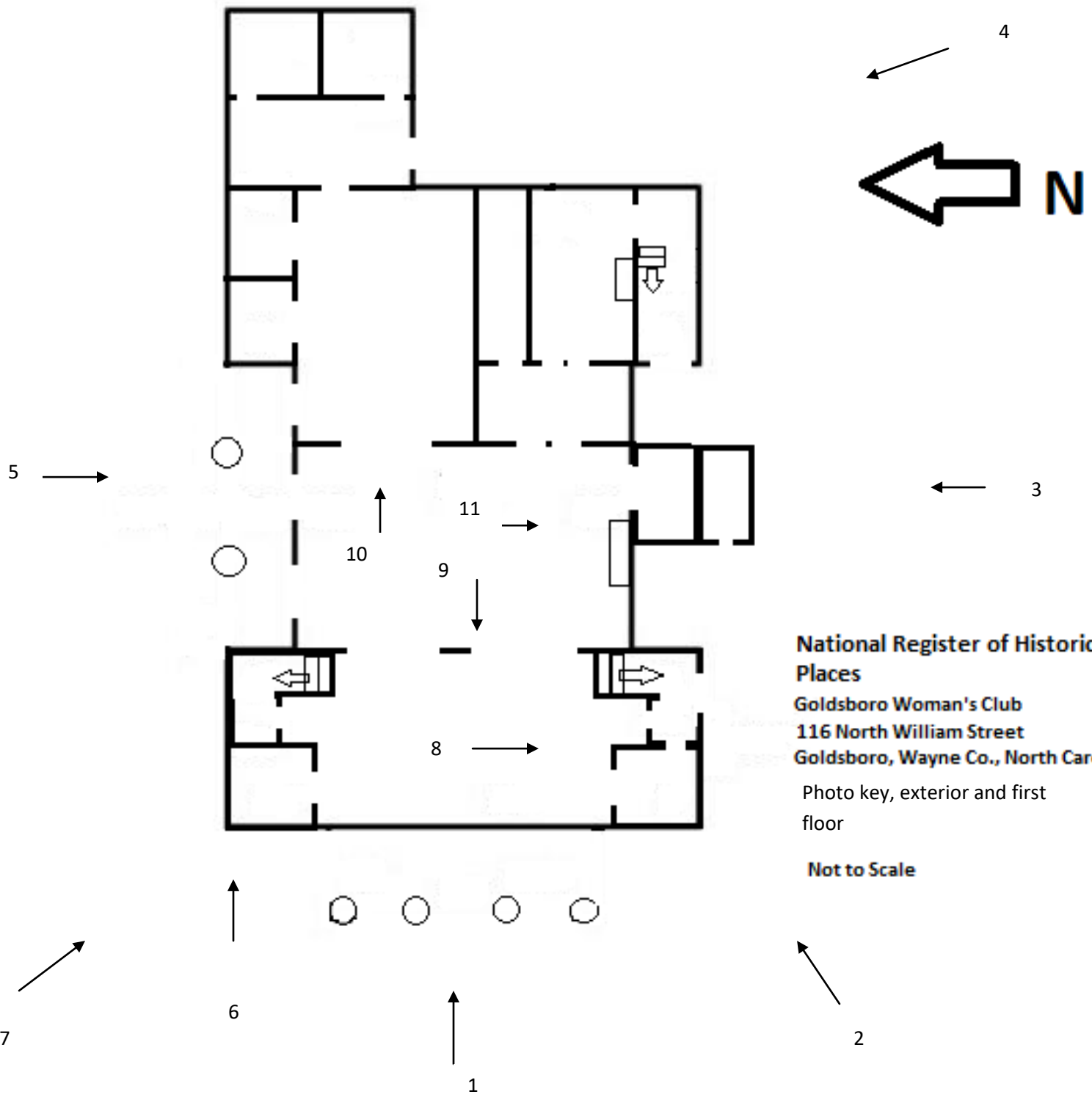
Not to Scale



**National Register of Historic Places**  
Goldsboro Woman's Club  
116 North William Street  
Goldsboro, Wayne Co., North Carolina

Second Floor

Not to Scale

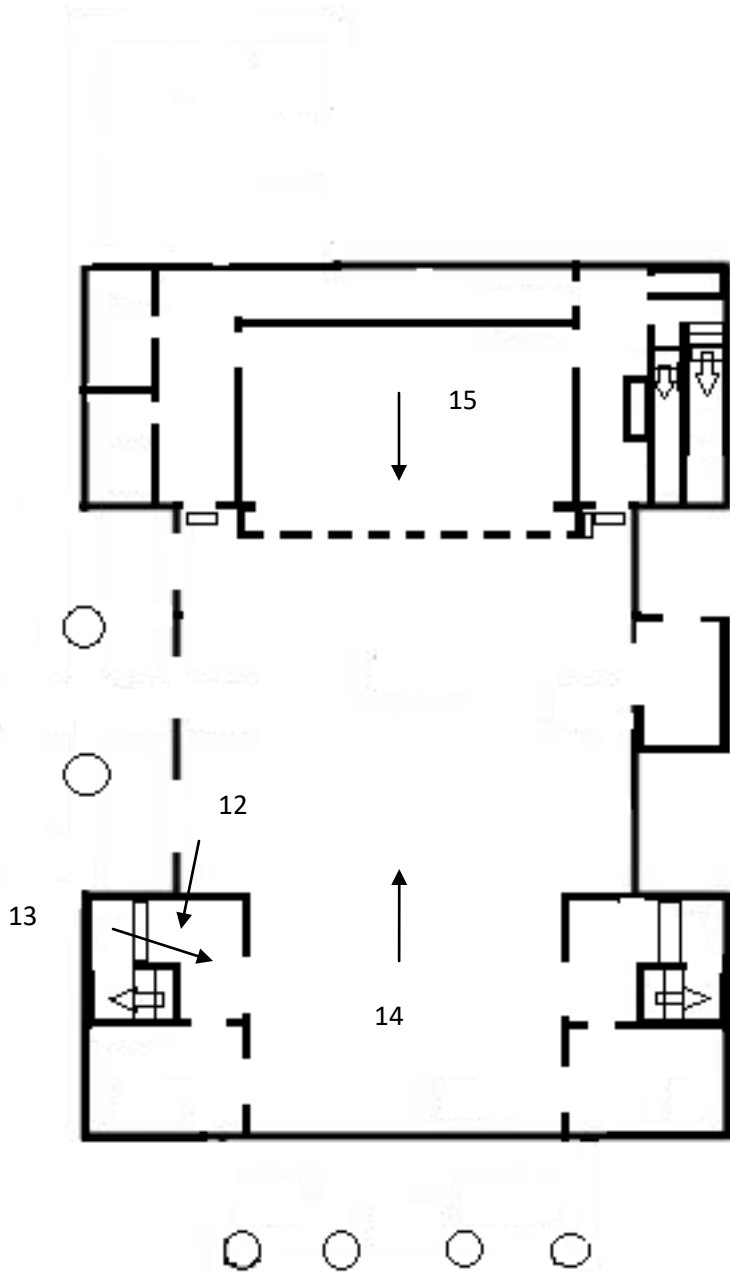


**National Register of Historic Places**  
**Goldsboro Woman's Club**  
**116 North William Street**  
**Goldsboro, Wayne Co., North Carolina**

Photo key, exterior and first floor

**Not to Scale**





**National Register of Historic Places**  
Goldsboro Woman's Club  
116 North William Street  
Goldsboro, Wayne Co., North Carolina

Photo key, second floor

Not to Scale