

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: North Carolina	
COUNTY: Cumberland	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:  
The Fayetteville Woman's Club and Oval Ballroom

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:  
225 Dick Street

CITY OR TOWN:  
Fayetteville (Seventh Congressional District, The Hon. Alton Lennon)

STATE North Carolina	CODE 37	COUNTY: Cumberland	CODE 051
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) Club House and Multiple dwelling

4. OWNER OF PROPERTY

OWNER'S NAME:  
Fayetteville Woman's Club

STREET AND NUMBER:  
310 Dick Street

CITY OR TOWN: Fayetteville	STATE: North Carolina	CODE 37
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5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
Cumberland County Courthouse

STREET AND NUMBER:

CITY OR TOWN: Fayetteville	STATE: North Carolina	CODE 37
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6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY:  Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:	STATE:	CODE
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SEE INSTRUCTIONS

STATE: North Carolina	COUNTY: Cumberland	ENTRY NUMBER	DATE
FOR NPS USE ONLY			

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: North Carolina	
COUNTY: Curberland	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:  
The Fayetteville Woman's Club and Oval Ballroom

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:  
225 Dick Street

CITY OR TOWN:  
Fayetteville (Seventh Congressional District, The Hon. Alton Lennon)

STATE: North Carolina      CODE: 37      COUNTY: Curberland      CODE: 051

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) Club House and Multiple dwelling

4. OWNER OF PROPERTY

OWNER'S NAME:  
Fayetteville Woman's Club

STREET AND NUMBER:  
310 Dick Street

CITY OR TOWN: Fayetteville      STATE: North Carolina      CODE: 37

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC:  
Curberland County Courthouse

STREET AND NUMBER:

CITY OR TOWN: Fayetteville      STATE: North Carolina      CODE: 37

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY:       Federal       State       County       Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:      STATE:      CODE:

SEE INSTRUCTIONS

STATE: North Carolina  
COUNTY: Curberland and  
FOR NPS USE ONLY  
ENTRY NUMBER  
DATE

7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input checked="" type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Fayetteville Woman's Club, which stands on the wooded lot that comprises Heritage Square, is a large two-story Federal town house modified by changes in the late nineteenth century. The frame building, five bays wide and four bays deep, is covered with molded weatherboards. It has a deck-on-hip roof and rests on a high raised basement. The basement, which is lit by small windows with molded architraves and four-over-four sash, is of brick laid in one-to-four common bond above ground level and large irregular stones below.

The main (west) facade is dominated by a two-story pedimented tetrastyle superimposed entrance porch, apparently a replacement for an earlier one. The first level of the porch has fluted Doric columns supporting a handsome Doric entablature. The second level has fluted Ionic columns and a plain entablature. At both levels the porch is enclosed by a balustrade with a molded handrail supported by turned balusters. Plain paneled pilasters appear on the facade at the ends of the porch, and the elements of the Doric frieze are repeated across the facade under the porch at the first level. The tympanum of the pediment is covered with flush sheathing and features a sawwork cartouche.

The central entrance at the first level is of Victorian design. A double door is recessed within wide, splayed reveals and topped by a blind transom. Each leaf of the door has an arched glazed panel, while the lower portion has horizontal raised panels with heavy moldings and applied ornament. The reveals repeat this pattern. The soffit and transom have moldings to simulate panels, as do the upper parts of the reveals, which are at the same level as the transom.

The Palladian doorway at the upper level is unusually fine with a wealth of delicate Federal detail. (It has been suggested that the earlier entrance at the first level may have resembled this one.) Each leaf of the double door has four raised panels, the lowest one longer than the upper three. The twelve-light fanlight is separated from the door by a molded lintel that bows out slightly and is enriched by a band of cable molding. The wide molded archivolt, which is accented by shallow gouged ornament, features a molded keystone with a beaded astragal strip down the center. Beneath each of the sidelights is a rather heavy molded sill ornamented by a band of cable molding, below which is a raised panel with concave corners. Flanking the sidelights are symmetrically molded pilasters that support a full entablature. A gouged oval sunburst appears in each end block, and an elaborately worked gouged half-sunburst nearly fills the center portion of the frieze. The cornice, adorned with a cable molding, breaks above the end blocks and bows out in between.

The remaining bays at both levels of the facade and along the sides as well have windows with replacement two-over-two sash. Each is set in a surround composed of paneled reeded pilasters whose unadorned caps support a plain, rather tall entablature. The windows are fitted with louvered blinds. Terminating each facade is a cornice ornamented with small block modillions above a band of cable molding. The deck of the hip

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	
North Carolina	
COUNTY	
Cumberland	
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ENTRY NUMBER	DATE

(Number all entries)

7.  
roof is enclosed by delicate cast-iron cresting featuring foliated patterns. On each side of the roof rises an interior chimney of brick with a molded cap.

The interior of the main block of the house, which follows a slightly modified center-hall plan two rooms deep, has been more heavily overlaid by Victorian elements than has the exterior. All the mantels, half of the balustrade of the stair, and much of the woodwork appear to have been installed during various periods of ownership. In the central hall, as throughout the house, the walls are plastered above a molded baseboard. In the front hall is a heavy molded cornice over a frieze with guttae on the lower edge. The large northwest room is reached through an elaborate late nineteenth century or early twentieth century entrance, with an outsized fluted architrave with paneled corner blocks framing a large opening that features on either side an Ionic colonnette and pilaster on a tall paneled common base. The rest of the openings in this room--as throughout the house except for the northeast room on each floor--are framed by simple symmetrically molded architraves with roundel corner blocks. At the windows, they extend to the floor to enclose a raised panel at the base. Although these could be the original finish, it seems more likely that they were installed during the early or middle years of the nineteenth century. This room contains a Victorian mantel of white marble said to have been taken from another house in Fayetteville. It features freestanding colonnettes supporting a three-part frieze. The end blocks have floral ornament, while the center tablet features a pair of doves in a horizontal oval. The southwest room is finished similarly, except that it has a three-part wooden mantel with small freestanding Ionic colonnettes. The southeast room has a wooden mantel featuring brackets and turned engaged posts. The northeast room, though it has a mantel similar to that in the southeast room, has, unlike the other rooms, simple molded architraves around all openings, a chair rail, and no panels beneath the windows.

At the rear of the hall it appears that some changes in the arrangement of walls and stair may have been made, but their exact nature is not apparent. At present a wide elliptical arch frames an opening along the south wall. The arch, which has a narrow molded archivolt and a paneled soffit, springs from paneled pilasters, providing access to a narrow space (normally part of the southeast room) off which open the doors into southeast and southwest rooms. The purpose of this arch and the space it opens into is not clear; perhaps it was a result of the era when this floor was used as a bank. At the rear of the hall is a double door, apparently original, with flat paneling on the inside and flush paneling without, beneath a two-light transom. Rising along the north wall of the hall is a stair which ascends in two flights with an intervening transverse landing to the second floor, and in two more flights with a landing to the attic. It was originally a Federal stair and still retains its delicate wave-pattern bracket at each tread. The first two flights have a Victorian balustrade with massive paneled newel, turned balusters, and heavy rounded handrail. The flights to the attic, however, retain the slender square balusters and

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	North Carolina	
COUNTY	Cumberland	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE

(Number all entries)

7.

delicate, ramped hand rail, suggesting the original appearance of the entire stair.

The finish of the second floor is much like that of the first. The Palladian doorway is outlined on the inside with symmetrically molded architraves with roundel corner blocks, and the other doors and windows are treated like those on the first floor. The two front rooms have mantels like that in the southwest room below, and the rear rooms repeat the design of those in the corresponding lower rooms.

Just east of the Woman's Club is the Oval Ballroom, a small freestanding structure. It was attached originally to the Halliday house, now destroyed, which stood several blocks away. The ballroom, an elongated octagon in form, is a one-story frame building, measuring approximately twenty by thirty feet. It is covered with plain weatherboards and has an eight-sided pyramidal roof above a rather wide frieze embellished only by a narrow molded band. The building rests on a very low brick foundation. Each of the eight sides of the building is one bay wide, with the north and south sides being slightly longer than the others. The entrance, a replacement door in a simple molded frame, is located in the north side; the corresponding south side has no opening. It is said that a small fireplace once appeared there, but it was described as not having been original. The remaining sides are marked by large windows with simple frames and plain sills. These windows, which contain nine-over-nine sash and very delicate muntins, are flanked by louvered shutters. The windows with their shutters occupy most of each elevation, making the small building seem even more diminutive.

The interior of the ballroom exudes a feeling of elegance and spaciousness produced by the graceful Adamesque trim and the size of the windows, which in contrast to their effect on the exterior, seem to expand the room. Separating the eight bays of the room are fluted Ionic pilasters, which occur in pairs flanking the long side bays and singly elsewhere. The torus molding between the volutes features an egg-and-dart motif and the narrow abacus is ornamented with a band of delicate foliated ornament. The bases of the pilasters project from the molded baseboard.

The pilasters support an extremely handsome plaster cornice that continues uninterrupted around the room. From top to bottom, this cornice features a row of acanthus leaves, a dentil course, a band of egg-and-dart molding, and a wide convex band composed of a bundle of reeding crossed diagonally at intervals by molded feathers. The ceiling is accented by a large medallion, with alternating acanthus leaves and feather-like leaves radiating from the center. This is encircled by a foliated band, which is in turn outlined by a scalloped floral band.

The door is framed by symmetrically molded architrave with the center strip reeded. The corner blocks feature a delicate leaf motif. The lintel

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INVENTORY - NOMINATION FORM

(Continuation Sheet)

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is nearly covered by an elaborately ornamented horizontal tablet featuring crossed plumes and floral designs in low relief, flanked by semicircles with radiating curvilinear patterns.

The remaining bays contain windows set in similar architraves, but with plain corner blocks and no ornamental tablet. Each architrave extends to the floor, framing a single flat panel. The woodwork, including the molded sills, is curved to conform with the oval shape of the room, and the windows are flat; the elements are gracefully integrated, with the sills and lintels having their outer sides straight and their inner sides gently curved.

S. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- |   |                                       |  |                                       |
|---|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian; | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century   | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |                                       |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |                                      |   |  |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education   | <input type="checkbox"/> Political      | <input type="checkbox"/> Urban Planning  |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi-  | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry    | losophy                                 | _____                                    |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention   | <input type="checkbox"/> Science        | _____                                    |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape   | <input type="checkbox"/> Sculpture      | _____                                    |
| <input checked="" type="checkbox"/> Art          | Architecture                         | <input type="checkbox"/> Social/Human-  | _____                                    |
| <input checked="" type="checkbox"/> Commerce     | <input type="checkbox"/> Literature  | itarian                                 | _____                                    |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Military    | <input type="checkbox"/> Theater        | _____                                    |
| <input type="checkbox"/> Conservation            | <input type="checkbox"/> Music       | <input type="checkbox"/> Transportation | _____                                    |

STATEMENT OF SIGNIFICANCE

Deeds of 1797-1798 show that at that time Duncan McLeran acquired contiguous lots on Dick Street in Fayetteville, paying 67 pounds 10 shillings for each. He probably built the house now known as the Fayetteville Woman's Club shortly afterward. The earliest record confirming its existence is a tax list of 1815 in which the dwelling is valued at \$1,450. This list also shows that McLeran, a merchant, owned a store valued at \$2,000. In 1818 McLeran sold his house to Sarah Adam, the wife of John Adam. Adam then deeded the property to two men who in 1820 sold it to the Bank of the United States, an arm of the federal government. The building then functioned as the central office of this bank in North Carolina. Fayetteville was at this time a major commercial center handling a great portion of the trade plying the Cape Fear River. The bank's vault was located in the basement, offices were on the first floor, and living space for the bank's cashier took up the second story. In 1830 the bank received \$38,863.00 in gold bars from the state's mines. In the same year North Carolina supplied the gold for \$204,000.00 worth of the \$714,270.00 in United States money coined from gold, and there began a movement for the establishment of a mint in the state. This monument culminated in the establishment of the branch mint in Charlotte in the 1830s. The period in which the building served importantly as a bank was brought to a close, however, when President Andrew Jackson vetoed the reissuing of United States bank charters due to expire in 1836.

In 1838 the bank deeded its property to some of its former officers who in 1839 sold the house to the cashier who had been living in it, John W. Sandford. Sandford lived in the house for many years and after his death "all that lot . . . on which stands the old Banking House" was sold in 1873 to Archibald B. Daingerfield for \$2,525.00. A. B. Daingerfield had been granted power of attorney by J. E. P. Daingerfield in 1870 and probably acted as the latter's agent in this purchase. J. E. P. Daingerfield was an army officer who came to live in the house when he was ordered to Fayetteville in connection with duties at the United States Arsenal there. His son, Elliott Daingerfield, considered by many the best painter the state has produced, was fourteen when the house was purchased; he lived in the house during his adolescence. J. E. P. Daingerfield sold the property to Lillie E. Slocumb in 1885. It was during the Slocumb's tenancy that several alterations and additions were made in the late Victorian style. The property was sold by the Slocumb estate to W. H. Powell in 1920. In 1941 the Fayetteville Woman's Club obtained an option to purchase the house from Powell and executed

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES  
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(Continuation Sheet)

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ENTRY NUMBER		DATE

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8.

this option in 1945. The Woman's Club maintains the house in excellent repair. The basement is used for its meetings, while the upper floors are rented to young working women.

Located next to the Woman's Club is the Oval Ballroom, which, according to local tradition, was built in 1830 on the occasion of the marriage of John W. Sandford and Margaret Halliday. (Fittingly Sandford later was one of the principal owners of the now adjacent Woman's Club house.) Margaret Halliday was the oldest daughter of the deceased Robert Halliday, a prominent man whose residence was located on Gillespie Street, next to which the ballroom was built. When in recent years the old Halliday house was torn down, the elegant little ballroom was moved to its present site in the group of three buildings called "Heritage Square". Its moving and preservation were carried out by the Woman's Club of Fayetteville and the Colonial Dames.

The Woman's Club, a fine Federal house overlaid with Victorian elements, is a handsome part of Fayetteville's Heritage Square. Its Federal exterior woodwork is especially interesting. The early use of the house as a branch of the United States Bank and the period when it was the home of noted painter, Elliott Daingerfield, give the Woman's Club considerable historical significance.

The Oval Ballroom is one of the finest embodiments of the Adam style in North Carolina, containing a wealth of superb plaster ornament skillfully employed to create an elegant room with an illusion of spaciousness. It is, as Thomas Waterman described it, "an outstanding example of a Regency room of fine detail worthy of New York or Philadelphia craftsmen". The two buildings, together with the earlier Nimcocks House to the south, make Heritage Square an area of unique importance, representing the quality and variety of fine Federal architecture produced in nineteenth century Fayetteville.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Alexander, Eric. "Building Challenges Historians", Fayetteville Observer, July 14, 1968.  
 Cumberland County Records, Cumberland County Courthouse, Fayetteville, North Carolina, Office of the Register of Deeds. (Subgroups: Deeds, Wills.)  
 Cumberland County Records, State Department of Archives and History, Raleigh, North Carolina. (Subgroups: Deeds, Wills.)  
 Hobbs, Robert. Elliott Daingerfield. Charlotte, North Carolina: The Mint Museum of Art, 1971.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		35° 02' 49"	78° 52' 48"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY:

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE:  
Survey and Planning Unit Staff

ORGANIZATION: State Department of Archives and History      DATE: 30 March 1972

STREET AND NUMBER:  
109 East Jones Street

CITY OR TOWN: Raleigh      STATE: North Carolina      CODE: 37

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison 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 National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name H. G. Jones

Title Director, State Department of Archives and History

Date 30 March 1972

I hereby certify that this property is included in the National Register.

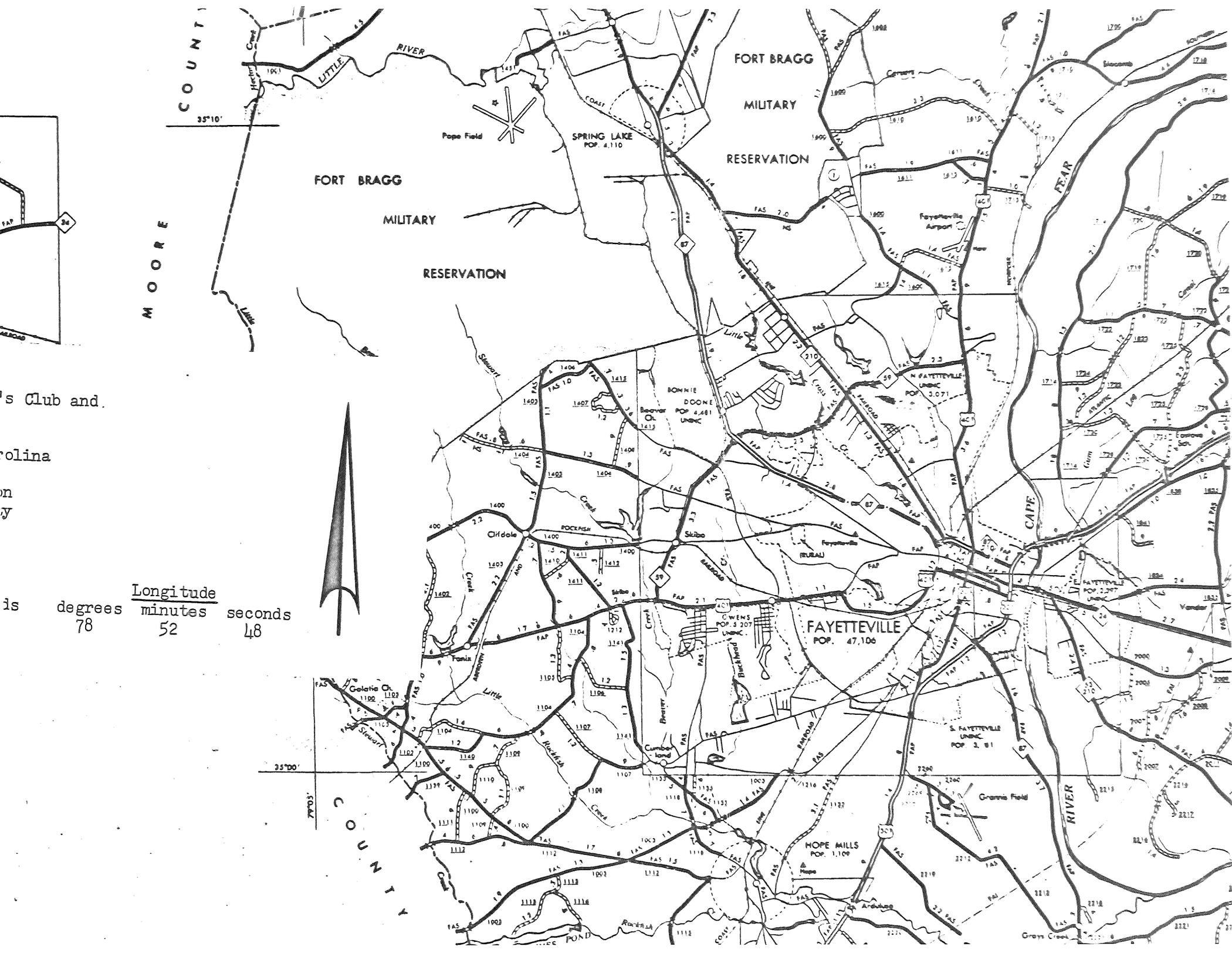
Chief, Office of Archeology and Historic Preservation

Date \_\_\_\_\_

ATTEST:

Keeper of The National Register

Date \_\_\_\_\_



MOORE COUNTY

WAYNE COUNTY

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35°00'

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RESERVATION

FORT BRAGG  
MILITARY  
RESERVATION

FAYETTEVILLE  
POP. 47,106

SPRING LAKE  
POP. 4,110

BONNIE  
DOONE  
POP. 4,481  
UNINC.

N. FAYETTEVILLE  
UNINC.  
POP. 3,071

HOPE MILLS  
POP. 1,100

S. FAYETTEVILLE  
UNINC.  
POP. 2,811

CAPE FEAR RIVER

LITTLE RIVER

LITTLE RIVER

Pope Field

Grannis Field

Spring Lake

Fayetteville

Hope Mills

S. Fayetteville

Chickadee

Bonnie Doone

Hope Mills

S. Fayetteville

Little River

Cape Fear River

Pope Field

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S. Fayetteville

Little River

Cape Fear River

Pope Field

Grannis Field

Spring Lake

Fayetteville

Hope Mills

S. Fayetteville

Chickadee

Bonnie Doone

Hope Mills

