

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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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 James Buchanan Duke House (Lynnewood; White Oaks)
AND/OR COMMON

2 LOCATION

STREET & NUMBER 400 Hermitage Road
CITY, TOWN Charlotte
STATE North Carolina VICINITY OF 9th
COUNTY CODE Mecklenburg 119
CONGRESSIONAL DISTRICT

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME The Duke Endowment
STREET & NUMBER
CITY, TOWN Mr. Archie Davis, Chairman P. O. Box 10689
Winston-Salem VICINITY OF North Carolina
STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Mecklenburg County Courthouse
STREET & NUMBER
CITY, TOWN Charlotte
STATE North Carolina

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
DATE
DEPOSITORY FOR SURVEY RECORDS
CITY, TOWN
STATE
_FEDERAL _STATE _COUNTY _LOCAL

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input 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

Set in a lavishly landscaped lot of 4.148 acres in Myers Park, a residential park in Charlotte, North Carolina, the James B. Duke house--an impressive Colonial Revival mansion--is the result of two building programs executed for two clients, Zebulon Vance Taylor and James Buchanan Duke. While it is known that Charles C. Hook (1869-1938) was the architect for Duke's expansion of the house, it also is possible that he was the architect of the original house for Mr. Taylor. The landscaping of the estate's grounds owes in large measure to an extensive project undertaken by the late owners, Henry Abel Lineberger, and his wife, Clayton Sullivan Lineberger, after they purchased the property in 1957. The large white oaks from which the house derives its present name were on the site when the house was built.

The growth of Myers Park as a residential park in the first quarter of the twentieth century directly reflected the burgeoning industrial and commercial development in North Carolina during those years and especially in Charlotte which took a leading role in the state. Houses built at this time followed the architectural fashions of the nation with the Colonial Revival exerting a strong primary influence. The two story porticos identified with Southern plantation seats quickly became a part of the vocabulary of the Colonial Revival style; the James B. Duke house is a particularly good example of the Colonial Revival in North Carolina.

James B. Duke, who had earlier employed Philadelphia architect Horace Trumbauer, to design his handsome Neo-Classical townhouse in New York City doubtless sought a suitably fashionable and prestigious mode for his Charlotte house. Duke's important role in the development of energy resources for the economic resurgence of the South made the image of the porticoed Southern mansion an attractive choice. The Taylor house (built in 1914), which he bought and expanded was already a substantial, well-detailed Colonial Revival dwelling. Working in the mode already established in the house, C. C. Hook used this house as nucleus for the impressive Colonial Revival mansion he created for Duke and which Duke called Lynnewood.

The present configuration of the house in which symmetry was a primary design consideration follows an "H" shape with large two and a half story blocks connected by a hyphen of the same height. Resting on a low brick base the house is covered with wide weatherboards and a gable roof of slate shingles. Two story tetrastyle porticos featuring the Tuscan order front each leg of the "H"; the molded woodwork found on the exterior of the house is predominantly Tuscan in inspiration while somewhat eclectic in composition.

The house designed for the Taylors is the east leg of the present "H" plan. The east elevation of that earlier house was considered the front elevation and has a seven bay division on both the first and second stories; the three center bays are grouped closely together. A trio of dormers is set in the roof above the second, fourth and sixth bays from the southwest corner. The elevation is enclosed at each end by panelled pilasters supporting a plain frieze continuous around the house below its molded eaves which conceal the gutters. The free Tuscan order of the pilasters is repeated on the tetrastyle porticos which occupy the north and south gable ends of the house.

The Taylor house's front entrance, a wide twelve panel door under a four light

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NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

transom, is flanked by windows which appear as sidelights. The three elements are set in an eclectic, classically organized surround whose full entablature breaks over the door where a segmental arch surmounts the entrance. Fluted columns flank the door and support the arch while pilasters occur at the outside edges of the surround. A one-story tetrastyle porch with Tuscan columns supporting a full entablature including modillion blocks shelters the entrance; its flat roof is balustraded with a railing composed of molded panelled piers connected by open geometric pattern railings.

The fenestration of the house's elevations diminishes in proportion from the first story to the attic dormers; the windows are all casement type with varying numbers of panes per leaf. The first story windows which rise from the floor are really French doors each containing ten panes of glazing with the pair surmounted by four or five light transoms. Second story windows have four (or in two instances eight) panes per leaf. The window surrounds are of plain boards with an outer applied molding. The lintel of the second story surround is flush with the house's continuous frieze. The windows on both stories have blinds containing louvered panels below a solid panel containing urn-shaped cut outs. These blinds are repeated on the west and south elevations of the Duke house. The eight-pane casement windows of the dormers are surmounted by fanlights; flanking fluted pilasters rise to the returns of the molded eaves. This scheme recurs on the dormers on all planes of the roof of the entire house.

The tetrastyle porticos on both the south and north gable ends feature porches on both the first and second stories. The first-story porch under the north portico is permanently enclosed while its pendant under the south portico is screened for use as an outdoor dining area. The second story porches are balustraded and screened for use as sleeping rooms. The balustrade repeats the railing of the front porch. The two-story columns support a frieze which breaks forward over each column. A thermal window is set in each weatherboarded pediment. The uncovered bays of the west elevation repeat the pattern established on the front elevation.

In 1919, James B. Duke purchased the house and grounds from the Taylors and engaged Hook to expand the house for use as his seat in North Carolina. Architect Hook nearly tripled the house in size converting the very substantial suburban house into an impressive mansion of dignity and great presence. In Hook's extant drawings for the enlargement which are dated in 1919 a block reproducing the Taylor house in size, proportion and detail was to be constructed parallel to, and west of, the Taylor house; these two elements were then connected by a hyphen whose north elevation became the front of the new house for Duke. Except for minor changes in the detailing of woodwork and the replacement of the proposed sash windows in the dormers by casements, the house was built according to these plans.

The great porticos at the gable ends of the Taylor house and their pendants on the ends of the new block were emphasized as dominant elements on the new front and south (garden) elevations. Between these porticos (whose brick paving continues as a terrace

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

across the front elevation) the north elevation of the hyphen has a three-bay division marked by panelled Tuscan pilasters which are paired on each side of the central entrance. The pilasters rise to the frieze which is continuous around the house and breaks forward over the pilasters and columns. A balustrade with panelled piers and an open geometric railing carries across the elevation at the edge of the roof. At the first story are French doors, each surmounted by a fanlight enframed in a three-part molded surround with cornerblocks and a keystone. The central entrance is further enframed by a richly molded arch order with pilasters rising to the broken pediment. Three windows in crossetted frames occur at the second story. There are no blinds on any of the windows of this elevation.

The south elevation of the hyphen is deeply recessed behind its flanking porticos. The first story has a three-bay division with the central entrance flanked by side lights and a transom enframed by a surround repeating that found on the original east front of the Taylor house. At the second story are three pairs of windows. The west, and more simply treated, elevation of the house has a three-bay division on the first story and a seven-bay division on the second.

The interior plan of the Taylor house was lost to the expansion of the house by Hook for Duke. The new plan was obviously designed for the entertainment and accomodation of large parties as were many of the grander houses of its era. The interior of the house is essentially symmetrical in plan while the layout of the rooms is asymmetrical. As can be seen on the exterior, the first-story reception rooms are taller than the private quarters on the second story. The Colonial Revival motives of the exterior woodwork are repeated on the interior elevations which are surprisingly restrained for a house of such noble proportions. The walls are plastered and have applied moldings in varying widths and arrangements to simulate wood panelling. The doors and windows have simply molded surrounds of colonial inspiration. The doors are mostly three panel in design.

The first story includes a vestibule, hall, a cloak room, a drawing room, a solarium, a dining room and a library. The service facilities on this floor include a servants' hall, a kitchen, a serving room, servants' dining room and an enclosed porch for servants' use and a service stair which rose from the basement to the attic. The basement includes a furnace room, a laundry room, a large freezer, a silver vault and a large open garage space.

The second story includes nine bedrooms with complementing dressing rooms and bathrooms arranged along a long corridor which stretches east-west. An alcove off the south side of the hall serves as an upstairs sitting room. The attic was rebuilt to the present arrangement after a fire in 1966 which destroyed the original arrangement of servants' and storage rooms.

Through the main (north) entrance one enters the vestibule and through a pair of

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

glazed French doors into the hall which is "T"-shaped and like the vestibule is paved with squares of black and white marble within a white border. The vestibule and the hall have a veined marble baseboard which supports fluted Tuscan pilasters which occur on the elevations of both. In the hall to the immediate left (east) is the entrance into the library (the housekeeper's room on Hook's plans for Duke) while a door on the opposite wall gives into the cloak room. The hall's elevations are divided into panels above an applied chair rail. The long top of the "T" has three windows along its south elevation and pedimented surrounds containing pairs of three panel doors at both its east and west ends. The entrance on the west end gives into the large drawing room, transverse to the hall, two bays wide and three deep, with walls panelled above a chair rail. A marble Louis XVI style mantel is centered on the room's south wall. It was installed by Mrs. Lineberger as were the mantels in the solarium and the dining room. The floors here and in the dining room are hardwood laid in a herringbone pattern. The marble floored solarium occupies the first story space below the portico on the south end of the drawing room; its Louis XVI mantel is an eighteenth century antique.

The pedimented entrance at the east end of the hall presumably the entrance to the dining room is blind. The dining room's entrance is set at the extreme end of the hall's south elevation. The dining room while smaller than the drawing room has faux panelled walls and an antique Louis XVI mantel in the center of its south elevation. The house's main staircase is located in an alcove off the northwest end of the hall. It has a richly wrought iron railing below a brass handrail.

The hall and bedrooms on the second floor retain, for the most part, their simple finish with Colonial Revival woodwork. Each of the rooms is finished in a similar manner; there is no identifiable master bedroom suite although the late owners occupied the bedrooms over the south end of the drawing room and the solarium. The bathrooms retain their original tile floors and many of the original fittings and fixtures.

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 checked="" 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 checked="" type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES

1914, 1919

BUILDER/ARCHITECT

Charles C. Hook

STATEMENT OF SIGNIFICANCE

The James Buchanan Duke House is a handsome Colonial Revival mansion, important in the state's history for the economic and cultural contributions of its builder and later owners. Under Duke's guidance, architect Charles C. Hook enlarged the Z. V. Taylor house which Duke purchased into this elegant suburban mansion. This was Duke's residence during the last five years of his life during which he established the Duke Endowment--the philanthropic resource of Duke University and other North Carolina colleges which has also made important contributions to this state's health care facilities and the programs of the Methodist Church in North Carolina. After Duke's death the mansion was the residence of members of two of the most important textile families in North Carolina. For just over ten years it was the residence of M. L. Cannon whose family formed Cannon Mills. In 1957 the house became the residence of Mr. and Mrs. Henry Abel Lineberger; the Linebergers were also important in the North Carolina textile industry owning and operating a large number of companies throughout the Piedmont. Lineberger bequeathed the mansion to the Duke Endowment in which James B. Duke had concentrated much of his energy and fortune to the benefit of the people of North Carolina.

In March, 1919, James Buchanan Duke, tobacco magnate, industrialist, and philanthropist, purchased from Mr. and Mrs. Z. V. Taylor, a lot in the prestigious suburb of Myers Park located in southeast Charlotte. The Taylors had acquired the tract in 1911 and three years later built a house there. They enlarged the lot by purchasing additional property in 1915 and again in 1917. When James B. Duke bought the land which included the Taylor house he also assembled twelve other parcels in the area to form an estate of over fifteen acres.

Between 1919 and 1922 Duke converted the already-substantial Taylor house into a mansion of 45 rooms and 12 baths. He named the estate Lynnewood, and it became the only home he owned in North Carolina during the years of his greatest power. Local architect C. C. Hook, planned the expansion; his drawings and renderings for the project survive. Hook also designed the Municipal Building, Belks Store, and Mercy Hospital in Charlotte. Besides Lynnewood, Duke owned a house, Dough Point, in Newport, Rhode Island, a townhouse on 5th Avenue in New York City, and a legal residence on a 2600-acre estate in Somerset County, New Jersey.

James B. Duke was the youngest child of Confederate veteran Washington Duke, who, aided by his sons James and Benjamin after the Civil War, began a substantial business in what was then Orange County by making and selling the smoking tobacco labeled "Pro Bono Publico." His efforts marked the beginning of the multi-million dollar tobacco industry controlled by the Duke dynasty.

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NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 1

In 1881 the Dukes began manufacturing cigarettes composed of "bright" tobacco. With this innovation in tobacco consumption their tobacco empire grew tremendously, absorbing lesser manufacturers and eliminating competitors. In 1890 James B. Duke became president of the newly-formed American Tobacco Company with \$25,000,000 capital. In the late nineteenth and early twentieth centuries, Duke's company continued to dominate the tobacco industry, merging and consolidating other tobacco companies. By the turn of the century Duke's combinations controlled 150 factories with a capitalization of \$502,000,000. But in 1911, after almost five years of litigation, the Supreme Court ordered the American Tobacco Company dissolved as a combination in restraint of trade.³ By this time Duke was one of the world's best known and wealthiest industrialists.

At the same time Duke was faced with the task of dissolving his tobacco monopoly he was devoting efforts to another of his financial interest--electric power. In 1904 he became interested in developing the water power of the Southern Piedmont and he formed the Southern Power Company (now known as Duke Power Company). By 1927 the company had developed into a \$200,000,000 corporation possessing at least ten hydroelectric plants on the Catawba River with a capacity of 850,000 horsepower. The company became the largest utility producing and distributing electric power in North Carolina. It was probably this interest in the electric power industry that led Duke to settle in Charlotte; for that town was close to the Catawba River where the Duke power plants were constructed, and it was also a center for the Piedmont region where most of the factories dependent on electricity were located.

In 1924 Duke created a trust fund, subsequently known as the Duke Endowment, composed principally of his holdings in the Southern Power Company. The endowment consisted of \$40 million, and it provided funds to establish Duke University at what had formerly been Trinity College in Durham and aid to several other North Carolina colleges. It also provided for aid to hospitals in the two Carolinas (which by 1970 had amounted to \$55,669,181 for North Carolina hospitals) as well as the relief of Methodist churches and ministers and the care of orphans.⁴ Between 1924 and 1970 the Duke Endowment reached an approximate value of \$503,437,506.⁵

Not long after creating the endowment, James B. Duke became seriously ill at Newport, only shortly after returning from Charlotte where he had conferred with his associates on power plants there. His condition worsened and he was transported by train to New York City where doctors diagnosed his illness as pernicious anemia. A short time later he died in his residence on Fifth Avenue at the age of sixty-eight.⁵

Following the industrialist's death his wife, Nanaline Inman Duke, inherited the Lynnewood estate. On July 13, 1926, she sold the property (except for a small portion of the land which was sold separately) to Mr. C. C. Coddington who operated an

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 8

PAGE 2

automobile dealership in Charlotte. In 1929 the property passed from the Coddington estate to Mr. and Mrs. M. L. Cannon who in 1949 gave one-half interest in the house and four acres of land (present boundaries of the property) to Myers Park Presbyterian Church. A year later the Cannons gave the other half of the estate to the same church which sold the estate to Henry A. Lineberger and his wife, Clayton, in 1957. The Linebergers were prominent textile magnates whose fortune permitted them lavish accommodations. They acquired many notable furnishings for the house and restored three of Mrs. Duke's garden fountains. Although fire damaged the house in 1967, it was restored by the Linebergers to excellent condition.⁶ Mr. Lineberger left the house to the Duke Endowment, the present owner.

FOOTNOTES

¹Mecklenburg County Deed Books, Office of the Register of Deeds, Charlotte, Deed Book 402:85, hereinafter cited as Mecklenburg Deed Books.

²Charlotte Observer, October 24, 1925; Blanche Marsh and Kenneth Frederick Marsh, Charlotte: Carolina's Queen City (Columbia: R. L. Bryan Company, 1967), p. 96.

³Allen Johnson and Dumas Malone and others, eds., Dictionary of American Biography (New York: Charles Scribner's Sons, 1943), V, p. 497-498.

⁴Hugh Talmage Lefler and Albert Ray Newsome, North Carolina: The History of a Southern State (Chapel Hill: University of North Carolina Press, 1973), pp. 581, 601, 679.

⁵Robert F. Durden, The Dukes of Durham: 1865-1929 (Durham: Duke University Press, 1975), p. 244.

⁶Mecklenburg Deed Books 628:220, 230; 731:468; 1413:339; 1415:97; 1905:109; 1918:545; Charlotte Observer, June 26, 1976.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 1

Marsh, Blanche and Marsh, Kenneth Frederick. Charlotte: Carolina's Queen City.
Columbia: R. L. Bryan Company, 1967.
Mecklenburg County Records. Mecklenburg County Courthouse. Charlotte, North Carolina.
(Subgroup: Deeds).

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Charlotte Observer, 1925, 1976.
 Durden, Robert F. The Dukes of Durham: 1865-1929. Durham: Duke University Press, 1975
 Johnson, Allen and Malone, Dumas and others, eds. Dictionary of American Biography. 20 volumes. New York: Charles Scribner's Sons, 1943.
 Lefler, Hugh Talmage and Newsome, Albert Ray. North Carolina: The History of a Southern State. Chapel Hill: University of North Carolina Press, 1973.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 4.148 acres

UTM REFERENCES

A | 1,7 | 51,57,0,0 | 3,8,9,5,1,8,0 |
 ZONE EASTING NORTHING
 C | | | | | | | | |

B | | | | | | | | |
 ZONE EASTING NORTHING
 D | | | | | | | | |

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Description prepared by Davyd F. Hood, Survey Specialist
 Significance prepared by Joe Mobley, Researcher

ORGANIZATION	DATE
Division of Archives and History	
STREET & NUMBER	TELEPHONE
109 East Jones Street	733-4763
CITY OR TOWN	STATE
Raleigh	North Carolina 27611

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

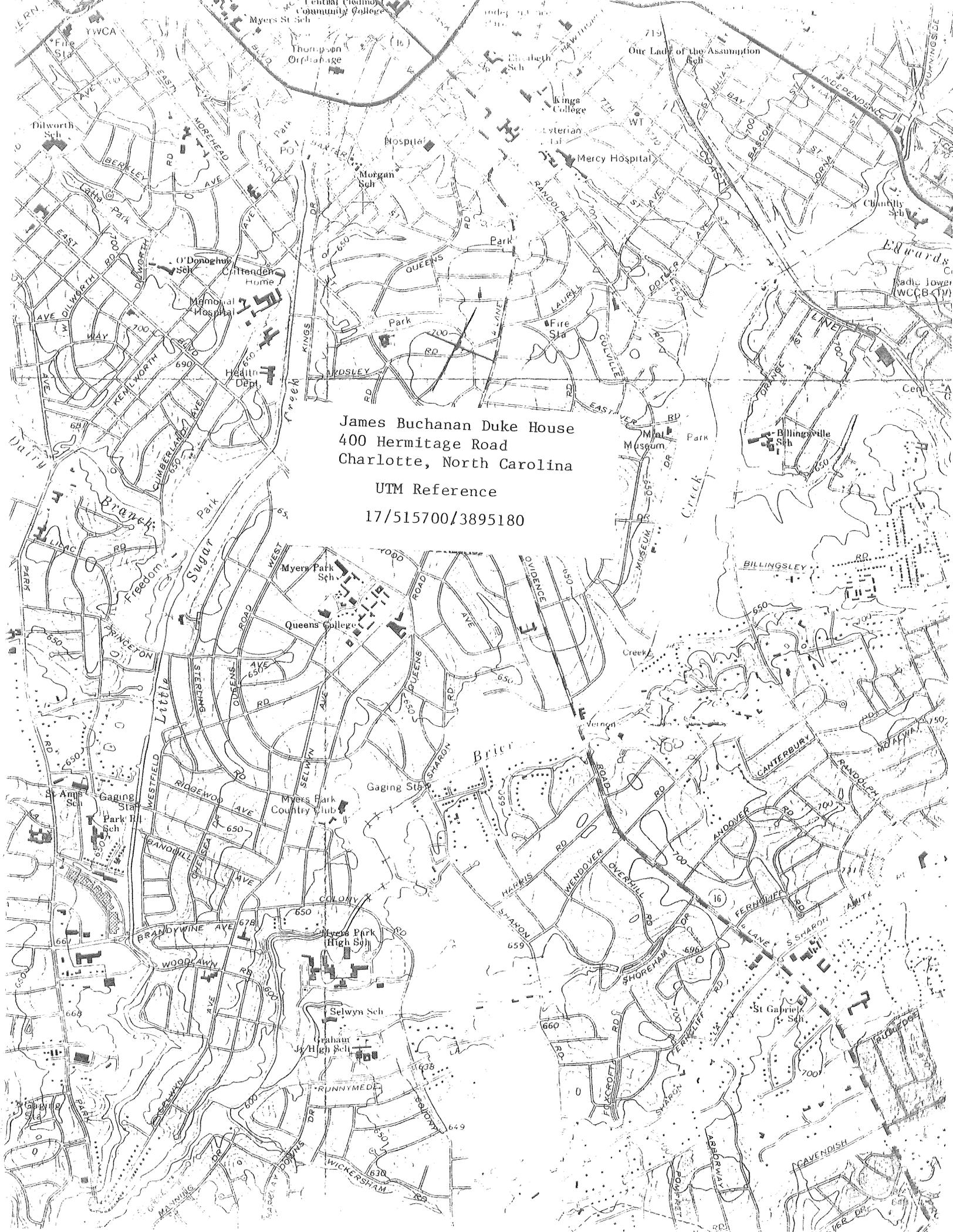
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Sam E. Jim

TITLE State Historic Preservation Officer DATE November 17, 1977

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER	
	DATE
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION	DATE
ATTEST:	DATE
KEEPER OF THE NATIONAL REGISTER	



James Buchanan Duke House
400 Hermitage Road
Charlotte, North Carolina

UTM Reference
17/515700/3895180

