

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

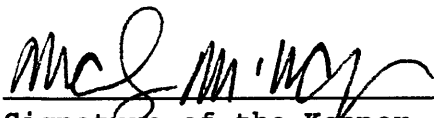
**SUPPLEMENTARY LISTING RECORD**

**NRIS Reference Number:** 97001502      **Date Listed:** 12/15/97

Wade, Dwight and Kate, House      Sevier      TENNESSEE  
**Property Name**      **County**      **State**

N/A  
**Multiple Name**

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

*for*   
**Signature of the Keeper**

12/31/97  
**Date of Action**

=====  
**Amended Items in Nomination:**

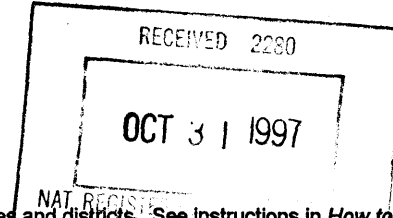
Section No. 8: "Ethnic Heritage--African-American" is deleted as an area of significance. The nomination indicates that the firm founded by Fred McMahan, J., F. & N. McMahan Construction Company, was responsible for many important buildings from the 1920s through the 1950s. We agree that the work of this black-owned firm needs to be documented. This particular house does not appear to be typical of their projects, however, most of which seem to be institutional. It might be possible to prepare a small multiple property submission for their work, or to select one of their more characteristic projects and either nominate it or amend the existing nomination to include additional information on the firm.

Fred McMahan appears to have been selected to work on the Wade house largely because of his brick-laying skills, but the existing documentation and photographs are not sufficient for establishing the significance of the house as the work of a master. The nomination can be amended in the future if additional information becomes available.

**DISTRIBUTION:**  
National Register property file  
Nominating Authority (without nomination attachment)

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



1502

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Wade, Dwight and Kate, House  
other names/site number New York World's Fair House (SV.1201)

2. Location

street & number 114 Joy Street N/A  not for publication  
city or town Sevierville N/A  vicinity  
state Tennessee code TN county Sevier code 155 zip code 37862

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 for 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  nationally  statewide  locally. (See continuation sheet for additional comments.)

Herbert L. Hays 10/21/97  
Signature of certifying official/Title Date  
Deputy State Historic Preservation Officer, Tennessee Historical Commission  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See Continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the property is:
- entered in the National Register.  
 See continuation sheet
  - determined eligible for the National Register.  
 See continuation sheet
  - determined not eligible for the National Register
  - removed from the National Register.
  - other, (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper Date of Action  
M. J. M. [Signature] 12/15/97

Wade, Dwight and Kate, House  
Name of Property

Sevier County, Tennessee  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

**Category of Property**  
(Check only one box)

**Number of Resources within Property**  
(Do not include previously listed resources in count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing  
1

Noncontributing  
2

_____	buildings
_____	sites
_____	structures
_____	objects
_____	Total
1	2

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

**Number of Contributing resources previously listed in the National Register**

N/A

0

**6. Function or Use**

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

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

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

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

**Materials**  
(Enter categories from instructions)

Other: Colonial Revival  
\_\_\_\_\_  
\_\_\_\_\_

foundation cast concrete  
walls brick  
\_\_\_\_\_  
roof slate  
other concrete  
\_\_\_\_\_

**Narrative Description**

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

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations** N/A

(Mark "x" in all boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** moved from its original location.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 year of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE  
 ETHNIC HERITAGE: African-American  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Period of Significance**

1940  
 \_\_\_\_\_  
 \_\_\_\_\_

**Significant Dates**

1940  
 \_\_\_\_\_  
 \_\_\_\_\_

**Significant Person**

(complete if Criterion B is marked)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Salomonsky, Verna Cook, Architect  
 McMahan, Fred, brickmason

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):** N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository: \_\_\_\_\_

Wade, Dwight and Kate, House  
Name of Property

Sevier County, Tennessee  
County and State

**10. Geographical Data**

**Acreage of Property** less than one acre

**UTM References**  
(place additional UTM references on a continuation sheet.)

**USGS Quad: 156 SE (Pigeon Forge, Tennessee, 1956, 1970)**

1 17 268380 3971980  
Zone Easting Northing  
2 \_\_\_\_\_

3 \_\_\_\_\_  
Zone Easting Northing  
4 \_\_\_\_\_

See continuation sheet

**Verbal Boundary Description**  
(Describe the boundaries of the property on a continuation sheet.)

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

**11. Form Prepared By**

name/title Robbie D. Jones  
organization Historic Preservation Consultant date July 14, 1997  
street & number 2000 Ashwood Avenue, Apt. A. telephone 615-297-7646  
city or town Nashville state TN zip code 37212

**Additional Documentation**

submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

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

**Photographs**

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

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

**Property Owner**

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

name Dwight and Kate Wade  
street & number 114 Joy Street telephone 423-453-3314  
city or town Sevierville state TN zip code 37862

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

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Wade, Dwight and Kate, House  
Sevier County, Tennessee

## NARRATIVE DESCRIPTION

The Dwight and Kate Wade House is located one block from the Sevier County Courthouse (NR, 1971) and historic commercial district at the Sevierville Public Square (NR, 1986), which are both listed in the National Register of Historic Places. The house is located on the north side of Joy Street (which runs east-west) near the intersection with Court Avenue (which runs north-south), and faces south. Built in 1940, the Wade's house is a two-story dwelling constructed of brick from plans drawn by Verna Cook Salomonsky--a female architect from New York City. The dwelling's original plans were designed by the nationally noted architect for a demonstration home at the Town of Tomorrow exhibit at the 1939-40 New York World's Fair. The house exhibits a combination of Colonial Revival-style architecture on the exterior and Art Moderne-style architecture on the interior. The house was slightly remodeled in 1952, and enlarged with a rear wing in 1958. The wing was designed by Hubert Bebb (1903-1984), a Chicago architect who relocated to Gatlinburg in 1950. The wing imitates the design of the original house, and does not detract from the its integrity.

Built on a concrete foundation, the house features brick exterior walls, and a gambrel roof covered with slate. The major exterior architectural features are the parapet end walls of the dwelling, which are apparently Salomonsky's re-interpretation of Colonial-era houses located along the East Coast states. The east parapet elevation features an exterior-end brick chimney, which is pierced by a window opening (another feature found in early East Coast dwellings). The grounds of the dwelling are landscaped with an assortment of native trees, hedges, shrubs, and other plantings. The house has been the home of Dwight and Kate Wade, who raised four sons here, since its completion in the fall of 1940.

The primary (south) facade features three symmetrical bays with a centrally located front entrance. The two windows are original multiple-pane, metal sash casement windows with triangular-shaped, projecting overhead bays--which were designed to be flower bays (described in the statement of significance). The entrance retains the original multiple-pane wood door, and features an arched and molded surround made of cast concrete. The second level exhibits two window openings in the gambrel roof with eight-over-eight, double hung, wood sash windows; each of which has a slightly arched dormer-type roof. A circular "porthole" type window is located in the center of the gambrel roof on the second level and above the front entry.

The east elevation of the main house features the aforementioned exterior-end brick chimney with double stacks. The first and second level windows on this elevation are the same type as those on the front. This elevation also exhibits an entrance on the south side of the chimney, which leads to a full-width, one-story porch. This flat-roofed porch is in the shape of a half-circle (in plan), and is supported by circular Doric-style columns on a concrete base. The original plans called for the porch to be located on the west elevation; however, the Wades chose to flip the plans, which better suited their Sevierville lot's orientation. This elevation is where the original plans featured a rear glass, bay-shape green house (called a conservatory).

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The Wades chose to build a brick terrace along the rear elevation instead of the conservatory due to the high cost of a glassed-in enclosure (estimated at \$1,500 in 1940).

The west elevation has a second level window opening with an eight-over-eight, double hung, wood sash window, and a bank of multiple-pane, metal sash casement windows on the first level (serving the kitchen). This elevation originally featured a one-story rear ell containing a one-car garage. The flat-roof garage originally exhibited two porthole type windows. This rear garage wing was altered in 1952 for use as a dining room. In addition, the original one-story garage wing with a rooftop terrace was enlarged to a two-story wing designed to house an upper-story bedroom in 1952. A one-story rear wing (housing a den) was added in 1958, which was designed by architect Hubert Bebb to blend with the original house's design, and many design features were imitated. The west elevation of the brick wing features multiple-pane, metal sash casement windows.

The rear wing is L-shaped which creates a central court on the east elevation. The north section of the L-shaped wing is the 1958 one-story wing, and is a near replica of the original section of the house. This north section of the rear L-shaped wing exhibits a gambrel roof covered with slate, and parapet-type end facades. The brick wing also displays multiple-pane, metal sash casement windows. The courtyard type space created by the L-shaped rear wing created a small exterior patio. This patio is covered with slate. The east elevation of the west section of the rear wing features a wall of glass block--a building material featured in the original architectural design.

The north elevation of the north section of the rear wing features two casement windows like those found throughout the house. The north elevation of the west section of the rear wing features a glass door leading to a small brick-paved patio. A brick paved sidewalk connects this small patio with a stoop, located at the kitchen entrance along the west facade. The north elevation of the main section of the original dwelling exhibits a glass sliding door leading to the courtyard patio (serving the living room), and a block of glass block on the second level (serving the bathroom). The rear wing nearly replicates the unique architectural design of the main house, and does not diminish the integrity of the original design. The Wades supplied Hubert Bebb with the original architectural drawings of Salomonsky, which Bebb studied in depth for influence.

The interior of the house retains the original floorplan and nearly all of the original design elements. The interior of the 1958 wing addition is also original to its construction date. The entrance hall features a semi-circular stair leading to the second level, which exhibits a plain, curvilinear metal balustrade. Like almost all of the rooms in the original section of the dwelling, this central hall features rounded corners of plaster (these Art Moderne-style elements were intended to be deterrents to dust collection). These rounded corners create oval plans for several of the rooms in the house. The south "corners" of the hall retain original Art Deco-style metal light fixtures which fit flush with the wall surface. The bathrooms retain the original fixtures, floorplan layout, and black and white tile elements.

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The hall leads to the main living room on the right (east side) and to the kitchen/lavatory section on the left (west side). The oval-shaped living room features a wood fireplace mantel with rounded corners, a semi-circular hearth, and built-in shelves along the sides. The living room features an original multiple-pane, wood door leading to the exterior porch (east elevation), a glass sliding glass door leading to the rear patio (north elevation), and an opening leading to the dining room.

The hall also leads to the kitchen/lavatory section on the left (west side of the house). The lavatory is located along the southwest corner of the house (the front facade), which was considered a very unique lavatory placement in that era. The original kitchen featured a General Electric dishwasher, which was the first of its kind in Sevierville. The kitchen cabinets were replaced with modern cabinets in the 1960s; however, the layout and integrity of the original design was not compromised. The kitchen and the living room are separated by the dining room, which is located along the rear facade of the original section of the house. The dining room exhibits two built-in china alcoves along the south wall, which are semi-circular and perpetuate the Art Moderne theme of the interior of the dwelling.

The interior of the rear wing, which was added in 1958, features a recreation room and den on the lower level and bedrooms on the upper level. The original garage was renovated into an informal breakfast room. This wing retains architectural elements from its original design, which was intended to imitate the original 1940 section of the house. The architecture of the rear wing does not compromise the integrity of the original section of the dwelling's design. The interior of the second level of the original section of the dwelling contains two bedrooms and a centrally located bathroom. The east bedroom features a window seat along the rear (north) wall.

The dwelling has two outbuildings--a single-story shed built in 1934, and a single-story garage built in 1952. The frame shed, which houses a general storage area, features a sloping roof, weatherboard siding, double frame doors, and four-over-four wood sash windows. The Wade House was built on a lot that originally featured a garden for the adjacent Davis Hotel. This shed was built by the Davis family for use as a milkhouse for the hotel (which is no longer extant). Located adjacent the shed, the two-car garage is constructed of concrete blocks. Built nearly as one unit, these outbuildings are considered non-contributing structures to the Dwight and Kate Wade House.



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Wade, Dwight and Kate, House  
Sevier County, Tennessee

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## STATEMENT OF SIGNIFICANCE

(NOTE: The following narrative was partially written by the author for *The Historic Architecture of Sevier County, Tennessee*, which was published by the Smoky Mountain Historical Society in March 1997; however, some of the information has been updated and clarified for this nomination.)

Constructed in 1940, the Dwight and Kate Wade House is significant under Criterion C as a near replica of a demonstration home at the 1939-40 New York World Fair's "Town of Tomorrow" exhibit. Called "Demonstration House #13," the modest dwelling was known at the exhibit as the "Garden Home." The uniquely designed house is also significant under Criterion C as an excellent example of the residential architecture designed by Verna Cook Salomonsky, a female architect of the twentieth century from New York City with national recognition. The house was constructed by Fred McMahan, a prominent and influential African-American brickmason in Sevierville, and is also eligible for listing in the National Register under Criterion C as a good representation of his work.

Normally an event such as the 1939-40 New York World's Fair would deserve only a footnote in Tennessee's history; however, an exhibit at that renowned fair resulted in a permanent ramification in Sevier County. Established in 1794, that rural county borders North Carolina in East Tennessee, and is best known as the headquarters for the Great Smoky Mountains National Park (GSMNP)--America's most popular national park. Sevier County was one of the most economically distressed counties in Tennessee during the early twentieth century due to the general lack of good agricultural land of the mountainous terrain but mainly to the inadequate transportation systems. Although the county seat of Sevierville is located less than thirty miles from Knoxville--the commercial hub of East Tennessee--there was only one good road connecting it to that metropolitan city until the late 1930s when the national park was created. After the GSMNP was established in 1934, the county's economy became forever tied to automobile tourism. By the late 1930s, the park headquarters town of Gatlinburg had evolved into a booming resort town, and thousands of motor tourists were passing through Sevierville on their way to the Smokies.

The "The Town of Tomorrow" exhibit at the New York World's Fair consisted of demonstration houses designed to predict and set trends for the future of America's private housing needs. The Town of Tomorrow exhibit, which was part of "The Home Building Center" exhibit, was the epitome of dazzling modern architecture. The New York World's Fair was inspired by other Depression-era fairs such as those held in Europe at Paris and Brussels, and other American world fairs including those held at Cleveland, Dallas, San Diego, and San Francisco. The New York World's Fair, however, mostly imitated the Century of Progress International Exposition held at Chicago in 1933-34. The Chicago fair featured a brilliant Art Deco theme and was an enormous financial success--qualities that New York wanted to emulate.

The New York World's Fair was held near the end of the decade-long Great Depression and its many colossal buildings and flamboyant Art Deco, Art Moderne, and International-style pavilions were heralded as

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revolutionary. The fair was the largest and most expensive ever held and was meant to validate New York's stature as America's, and even the world's, premier city. This fair and its "streamlined world of the future" was the first American fair to present Bauhaus-inspired architecture to the country, and is considered the standard by which other fairs are judged due to its "cutting edge" architecture and its timing. In fact, replicas of historical buildings and traditional structures were forbidden (as those constructed at previous American world fair sites), except in the "Government Zone." The fair's official theme, "Building the World of Tomorrow with the Tools of Today," was exemplified by two enormous, white objects located at the center of the fairgrounds--an enormous globe called a Perisphere and a seven hundred foot tall, three-sided spire called a Trylon. These pavilions became the symbols of what was to become the greatest of all World Fairs (*Plans of the Home Building Center*, 1939, 2).

Centered on futuristic and experimental houses, The Town of Tomorrow exhibit is considered one of the most notable of the numerous provocative exhibits at the New York fair. Only fifteen of the original twenty-one demonstration houses were completed in 1939, however, two more were finished in 1940--making a total of seventeen houses. Most of the houses shown represented the avant-garde architecture of the late 1930s and predicted America's suburban future. Literature given to tourists described The Town of Tomorrow exhibit as a five-acre model village of "demonstration homes, exemplifying the proper use of nationally available materials, equipment and methods for home building or home modernization." This exhibit, combined with the Home Building Center, was considered the "most extensive and practical home show ever developed in history." The price range for these houses varied from \$3,500 to around \$35,000, though most of the demonstration houses were far too expensive for the average fairgoer. Only six cost less than \$10,000, which was considered the "absolute minimum requirement of social usefulness" (*Plans of the Home Building Center*, 1939; Gelernter, 356).

The Town of Tomorrow homes were designed in 1938 by several notable American architects who were instructed to design the houses "with the conditions of the Atlantic Coast States," and they were told that the houses should "neither be traditional nor modernistic in design" but "should be modern." Lining a *cul-de-sac*, these houses were represented by a wide variety of styles and building materials including a Plywood House (designed by A. Lawrence Kocher), a House of Glass, a Celotex House, an Electric Home, a Fire-Safe Home, a Kelvin Home, a House of Vistas, and a Motor Home. This eclectic group of houses was designed in a variety of architectural trends including Colonial Revival, Art Moderne, and International styles and were meant to show the idea of a "unity of diverse designs rather than uniformity" (*Plans of the Home Building Center*, 1939; *Going To The Fair*, 1939).

Historians have noted that the exhibit embodied the realization that "the American dream lay beyond the decaying cities of the present." The Town of Tomorrow exhibit reiterated the utopian diorama of America's suburban future--a central theme of the fair--although at a much smaller scale. The *New York Times* reported in 1938 that the "homes will picture how modern materials and modern architecture can combine to create a dwelling of the greatest beauty and utility." Another article in the *New York Panorama*

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stated that the exhibit would "show the average man how he may live under 'the nearly perfect flowing of Democracy' in the American small town of the future" (Kroessler, 444, 453-55). See Figure 1.

The architects chosen for The Town of Tomorrow exhibit included Verna Cook Salomonsky, a notable female architect from Scarsdale, New York. Apparently, Salomonsky designed at least two buildings for the Fair Corporation, and she was the only female architect hired by the fair organization. She accompanied other Fairground architects such as Louis Skidmore, Robert D. Kohn, Stephen F. Voorhees, Morris Lapidus, Sven Markelius, William A. Delano, Richard H. Shreve, Oscar Niemeyer, Alvar Aalto, and Albert Kahn--distinguished international architects of that era. Many of these architects were from the German Bauhaus, and had recently immigrated to America due to Adolf Hitler's aggression in Europe. Hitler and his Nazi regime closed the famous Bauhaus school of architecture in 1933, while it was being directed by the renowned Ludwig Mies van der Rohe. Several of the Fairground's architects, such as Finnish Alvar Aalto who designed Finland's Exhibition Building, would later become internationally acclaimed designers.

An article published in the July 1939 issue of the *Architectural Forum*, an American architectural magazine featuring modern designs, surveyed the public opinion of the Town of Tomorrow homes. Entitled "Modern Houses Top N.Y. Fair, run off with 41 per cent of the votes in *Architectural Forum* poll," this "house-by-house presentation of the Town of Tomorrow," gives a detailed evaluation of each of the demonstration houses. The article stated that the houses were a "shining example of new building materials" and that they constituted "the Nation's No. 1 show." The anonymous author of the article stated that the fifteen houses at the 1939 fair contained only four "modern" designs, and that the remaining eleven were "traditional" and "nearly all Colonial." The author claimed that:

Here for the first time the public can see modern and traditional houses side by side. Thus, by far the most interesting and significant question which the Town asks and answers is the public's reaction to modern architecture.

The results of the survey of the *Architectural Forum* were that over 41 per cent of the public favored modern houses, and that the exhibit's most popular house was one of the "four true moderns." Considered a traditional design, the author of the article stated that Salomonsky's Garden Home was "impressed by a great many women visitors." The article went on to state that the house, which was "designed by a woman," had a "pretty" exterior and that the public liked the "room arrangement" (*Architectural Form*, July 1939, 63-72). (This article also features the only two original interior photographs of the Garden Home that the author has been able to locate--the living room and the upstairs bathroom--which are near identical to the Wade House.)

Born in 1890, Verna Cook was one of America's first female architects with national stature. An American Jew, the talented drafter married Edgar Salomonsky, also an architect, and together they were the partners in their own architectural firm between 1920 and 1929. They designed two residences at Norfolk, Virginia, in 1922; however, the majority of their commissions were apparently located in and around

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Scarsdale--a tony suburb of New York City. The couple also published measured drawings of historic buildings in a magazine called *Architecture* between 1919 and 1921. (Examples include a doorway of Garvel Hall, Annapolis, Maryland; a stairway at the State Capitol Building, Annapolis, Maryland; and a doorway of the Federal style Old Inn at Beaufort, South Carolina.) Verna Salomonsky wrote prolifically in national architectural magazines and published her first book, *An Exemplar of Antique furniture Design*, in 1923. Her second book, *Masterpieces of Furniture Design* (1931), was a collection of photographs and measured drawings--both books were published by the Grand Rapids Periodical Publishing Company (Wells, 399).

Beginning in 1922, Salomonsky became a regular feature writer for *House Beautiful*, a nationally circulated magazine based in Boston, and published a potpourri of articles concerning domestic architectural design including: an article about kitchen design (February, 1922); "Decorative Wrought-Iron Hardware of Early American Design" (May, 1923); "Furnishing the Small House; Practical Suggestions for the Hall" (June, 1923); and "Adapting the Radio Cabinet to the Room" (April, 1926). Beginning in 1926, the *House Beautiful* magazine sponsored an annual competition for the design of a "Small-House." In 1929, Salomonsky and her husband, Edgar Salomonsky, entered a Tudor Revival style house they had designed for Howard L. Wilson at Scarsdale, New York. The magazine published the winning designs of "Three Competition Houses" in July 1930, including the Salomonsky's entry.

In the August 1930 issue of *House Beautiful*, Salomonsky published an extensive article concerning the remodeling of older houses in the popular Colonial Revival architectural style. This article, entitled "The House Beautiful, Yesterday and To-day," showed three houses that the magazine had featured in 1905 which had actually been built, and their proposed appearance after a Colonial Revival style renovation by Salomonsky. The Colonial Revival style was the architectural style for domestic houses in vogue throughout America in the 1910s, 1920s and later. Salomonsky proposed the remodeling of "golden-oak period" houses which were built when "fussy ornament was much esteemed" into simple Colonial Revival style dwellings indicative of "present-day architectural standards." Her designs included a "nondescript" American Foursquare converted to a stuccoed "Georgian"; a Prairie-style house converted to a sidehall "Colonial suggestive of Connecticut"; and a Bungalow-style summer cottage that was "given the character of Dutch Colonial" through the addition of a gambrel roof.

In the 1930s, the role of female architects was the subject of several articles in the national media. When the *New York Sun*, published an article entitled "Women Architects Are Proving to Be Successful Home Builders," on November 19, 1935, the author, Jean Lyon, interviewed "New York's leading women architects" including Salomonsky. Lyon stated that women architects had to be "seething with original ideas" and be "awfully good" in order to be successful in the male-dominated field. In Lyon's interview, Salomonsky, who lived on Madison Avenue, admitted to "having once been somewhat of a social butterfly" but, stated that if "you do your work well, and attack it with confidence, I don't think you ever have any trouble making people feel that you are just as good as a man architect would be." Salomonsky advised Lyon that "you must forget that you are a woman" and "you mustn't look for discriminations against you because

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you are a woman.” Like the other women architects, Salomonsky instigated trendy ideas to gain recognition. Salomonsky’s trademark design was the first house in Scarsdale, New York, to feature a front door painted bright red. This house was “known for miles around” and “since she built it, red doors have broken out like measles.” Concluding the article, Salomonsky stated that she had “grown sick of these cute little informal houses” and that her “motivating idea” was to “build small houses that have as much dignity as large mansions.”

Salomonsky published an article in the October 1935 issue of *The American Home*, entitled “Dignity and the small house.” In this article, she states that American architects “are now beginning...upon a new program of home building” which was stressed around “livableness and beauty.” By 1937, Salomonsky had her own architect’s office in Scarsdale, New York, and had designed more than one hundred of those modest “country houses.” At that time, she was a member of the American Institute of Architects and the only female member of the New York’s Architectural League. Salomonsky was interviewed by the *Architect & Engineer* in 1937, for a column entitled “Women Architects.” She stated that the reason few female architects were “top-notchers” was because being an architect is “fearfully hard work” and that “only women with super-visibility can stand it.” When the New York World’s Fair was being planned in 1936, the “pioneer woman architect” was the only female architect to be invited to submit architectural proposals and designs.

Salomonsky’s contribution to The Town of Tomorrow exhibit was the “Garden Home” (House Design #13), which was located at the end of the *cul-de-sac* (See Figure 2). Dwight and Kate Wade are lifelong residents of Sevierville, a small town in East Tennessee, and on June 25, 1939, they were married at Bristol, Tennessee. The operator of the town’s only department store since the late 1920s, Dwight Wade took his new bride to New York City on their honeymoon. While visiting the nation’s largest city, the newlyweds toured the newly opened New York World’s Fair (opening day was April 30, 1939 with a formal dedication by FDR), and were fascinated with the modern architecture found there. Dwight Wade’s bride, Kate, was especially impressed with the Town of Tomorrow exhibit, which featured many modern demonstration homes (see Figure 3).

Kate Wade, the operator of a Sevierville beauty parlor, brought the exhibit’s 64-page brochure home to Sevierville with her after their honeymoon and ordered the plans for the couple’s new home from it. She decided that Demonstration Home # 13, the “Garden Home,” was her favorite, and sent off for the inexpensive plans from the New York City architect Verna Cook Salomonsky (see Figure 4). After receiving the plans later in 1939, the couple hired local carpenters, J. Bob Atchley and Buford Brown, to construct the dwelling on Joy Street in Sevierville, and Fred McMahan, a noted local African-American brick mason, to complete the intricate brickwork. Construction of the unusual house was instigated in March 1940, and completed in September of that year--just before the New York World’s Fair officially closed.

The Wade’s demonstration house was fully described in both the 1939 and the 1940 fair brochures. The first brochure stated that the Garden Home was designed for “hypothetical owners...devoted to

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gardening.” The brochure stated that upon “entering the house graciousness of living and hospitality are characterized by the circular stairway and an open vista into the living room displaying the mantel treatments.” The floorplan of the Garden Home was described as a “graceful one without dark corners to clean and unnecessary halls to keep in order.” The original Garden Home featured a conservatory “where plants can be started at any time during the year.”

The 1940 brochure, slightly different from the 1939 brochure, emphatically stated that the Garden Home was a “dream house that is functional!” and that every “important feature of this house...evidences love of flowers and greenery.” The house was “meant for a family of modest income who live simply enough to do without a servant yet like to entertain at home,” and that this model family “likes to garden and to work with flowers.” The brochure described the house as exhibiting “parapets and curved gables,” and “quaint bays above wide windows,” which was “transitional rather than traditional.” The style of the Garden House was stated as “obviously owing much to Dutch Colonial architecture and a little more to those intimate, gay little houses of the French provinces.” Salomonsky was quoted as having “no particular architectural period for her creation.” The brochure went on to remark that the interior of the house was “modern in beauty of design, durability and convenience,” and that “gracious living and hospitality are expressed in the circular staircase in the center hallway of the house.”

In February 1939, Salomonsky wrote a letter to the director of the fair’s Department of Feature Publicity, Hazel B. Reavis, in which she gave a description of the Garden Home--parts of which were later incorporated into the brochures. Salomonsky stated that “in designing House #13 in ‘Tomorrow Town’, I was given by your board of Design the following program.”

A family having an income of from \$5,000 to \$6,000 a year. College graduate, fairly successful in work, although not receiving a large salary. Entertain at home and have good home life. Have car. Family of English antecedents devoted to gardening and plants. The conservatory for plants adjoining either the hall, dining room or living room is a requirement, as are good vistas of the gardens outside. It was also understood that there would be no servants quarters.

Salomonsky remarked that “upon the above I evolved my house” and “since the imaginary owners were devoted to gardening, I tried to introduce a garden note in the house itself by incorporating hedges in boxes...over the two large front windows, and also by covering the walls between the flanking gable ends with trellis.” Salomonsky’s original color scheme for the exterior was “brick pink and white.” Salomonsky expressed her practical (or feminine) influence in designing the floorplan of the house when she explained that the Garden Home “is a responsive house to manage from a house-keeping view point, which (being a woman myself) is of major importance in home planning.” Apparently, Salomonsky was referring to perceived inferior floorplan designs of her male architect counterparts, when she described the “well lighted...disposition of its windows and the conveniences” that were “conveniently located (which isn’t always the case, as you know).”

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The Wade House is a near replica of the *Garden Home* at The Town of Tomorrow exhibit of the 1939-40 New York World's Fair. The Wades kept nearly all of Salomonsky's original architectural elements though they flipped the plan and refrained from applying stucco to the exterior brick walls. The Wades also did not construct the facade trellis or rear conservatory. Salomonsky designed the house with a unique combination of a Colonial Revival-style exterior and Art-Moderne-style interior--architectural trends popular in that era. The small, two-story dwelling features parapeted end facades; a gambrel roof covered with slate; twin chimneys on each end facade (each pierced by a central window); a crowned front entrance with fluted pilasters; and a symmetrical facade--elements common with Colonial Revival style buildings. Salomonsky, however, also incorporated a side porch, supported by Doric columns, in the shape of a half-circle, a round window on the second level and other curvilinear features that are typical of both the Colonial Revival and the Art Moderne styles. The most unusual aspects of the exterior are the triangular facade protrusions located above each front window that were meant to be "quaint flower filled bays."

The interior also features a combination of Colonial Revival and Art Moderne elements. The house has a central hall featuring a circular and open central staircase with a metal balustrade. The dining room and parlor are embellished with circular, built-in cabinets and display cases described as "classic niches with broken pediments." Perhaps the most unique architectural elements of the entire dwelling are the rounded corners in almost every room. This modernistic dwelling also incorporated modern details such as a built-in dishwasher, glass block windows, and a garden patio, which accentuated Salomonsky's "Garden Home" theme for this house design. These modern design elements perpetuated the ideas and proposals that Salomonsky had published in *House Beautiful* articles nearly a decade prior and, more importantly, the Wade's *Garden Home* is a perfect example of the architect's desire to "build small houses that have as much dignity as large mansions."

Sometime during the Great Depression, Salomonsky's husband died (he is thought to have committed suicide), and she later remarried Warren P. Shipway, who was also an architect. Together, they wrote several popular books which were published by the Architectural Book Publication Company of New York including: *Mexican House, Old & New* (1960); *Mexican Interiors* (1962, 3rd printing 1965); *Mexican Homes of Today* (1964); *Decorative Design in Mexican Homes* (1966); and *Houses of Mexico: Origins and Traditions* (1970, 4th printing, 1988). Several of Salomonsky's books were popular and several volumes went through multiple editions, including her early work, *Masterpieces of Furniture Design* (1931), which was reprinted as *Masterpieces of Furniture, in Photographs and Measured Drawings by Verna Cook Salomonsky* (New York: Dover Publications, 1953); this book also featured a new bibliography by Adolph K. Placzek. Salomonsky's life history after 1970 has not been documented, although a family member, Louis Salomonsky, living in Richmond, Virginia, stated that she was thought to have been living in Washington, DC when she died several years ago. (The American Institute of Architects carries an extensive file of her publications, but the AIA Archivist, Tony Wrenn, has not been able to document the latter phase of Salomonsky's career at this time.)

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When the New York World's Fair closed on October 27, 1940, the nation was preparing for the possibility of entering the world war raging in Europe. The official theme of the fair had changed to "Peace and Freedom" after reopening for the 1940 season and its attendance suffered due to the nation's unease over World War II. America's most expensive world's fair closed in bankruptcy; falling over \$20 million short of breaking even (it cost approximately \$155 million to construct and host the fair). Most of the fairgrounds were taken over by New York City for the use as a city park called Flushing Meadows Park. Most of the landmark buildings were salvaged, including the New York City Building which housed the United Nations temporarily after World War II. The fairgrounds were reused in the 1964-65 New York World's Fair, but nearly all of the original fair buildings were replaced with new ones. No buildings in the 1939-40 New York World Fair's Town of Tomorrow exhibit have survived--making the Wade's house in Sevierville the nation's only documented replica of the demonstration homes from that exhibit.

The New York SHPO confirms that no other state SHPOs have contacted their office with documented examples of Town of Tomorrow demonstration homes being found in their respective states. While the Wade House in Tennessee is the first documented example, the 1939-40 New York World's Fair was visited by more than 57 million fairgoers from around the world, so surely, there were other demonstration homes from the Town of Tomorrow exhibit constructed in the nation (maybe even in other countries). Beth Savage of the National Register's Washington office confirmed that no other examples of the demonstration homes have been nominated for listing in the National Register--making the Wade House the first in America to fulfill this honor. (Since research is still ongoing and not enough is known about this subject, the author can not do a wider level of significance yet for the state or national level.)

The Wade's house is also being nominated for ethnic significance due to the affiliation with Fred McMahan (1895-1980), a noted African-American brickmason and builder from Sevierville who operated the J, F & N McMahan Construction Company during the early to mid-twentieth century. Fred McMahan learned the trade from his grandfather, Isaac Dockery (1832-1910), who was the county's first professional black brickmason. Dockery established his construction business just after the Civil War, and taught several generations of his family the skill--all of whom went on to construct the vast majority of Sevier County's public and much of its private buildings. McMahan attended Knoxville College where he met his future wife, Mary Bond (1896-1983), in the late 1910s. McMahan earned a master's degree in architectural engineering from the University of Illinois at Champagne-Urbana. Around 1920, he returned to Sevierville and established the J, F & N McMahan Construction Company along with his brothers, James and Newt McMahan.

One of the company's first projects was the construction of the Pleasant View School on a section of McMahan's farm outside Sevierville. Completed in 1922 with financial assistance from the Rosenwald Fund, this elementary school is the county's only Rosenwald School and one of the few brick extant Rosenwald Schools in Tennessee. This firm constructed several buildings in and around Sevierville including: the Pigeon Forge Methodist Church (1921); the Murphy Collegiate Institute's Administration Building (1923) and Female Dormitory (1925); the First Baptist Church of Sevierville (1926); the Watson Motor Company (1928);



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the Townsend Motor Company & John Sevier Service Station (1930); the Rawlings Funeral Home (1937); and the Sevierville Post Office, which was built with Work Progress Administration (WPA) funds in 1940. Completed at nearly the same time as the Wade's house, the Sevierville Post Office was listed in the National Register on March 14, 1997. Other buildings constructed by Fred McMahan's company include the Cash Hardware Store at Sevierville (1941); the Beech Springs School at Kodak (1952); and buildings at the Junior Community College for African Americans at Morristown, Hamblen County (NR, 1983), and at the Knoxville College--a private college established for African Americans in 1875 at Knoxville, Knox County (NR, 1980). Fred McMahan's own house still stands outside Sevierville.

The Wades chose Fred McMahan to complete the intricate brickwork specifically due to his outstanding reputation as a brickmason in the region. Kate Wade recalls that McMahan was concerned that he could not complete the unusual brick overhead window bays on the front facade according to Salomonsky's plans. The triangular-shaped bays protrude over the front windows and form a unique curvilinear shape. Kate Wade encouraged McMahan to attempt the bays anyhow, and he was finally able to successfully incorporate the design following Salomonsky's original design. McMahan's ability to complete the relatively difficult brickwork is testimony to his skill and experience as a brickmason.

The Wades hired Hubert Bebb to design the rear wing to the house in 1958. Hubert Bebb (1903-1984) was an architect practicing in Gatlinburg, Sevier County, who relocated from his native Chicago suburb of Hinsdale in 1950. Born in Wyanet, Illinois, Bebb attended the University of Wisconsin in 1921-22; the University of Colorado in 1922-24, where he earned a degree in Civil Engineering; and Cornell University, New York, in 1928, where he received degrees in Civil Engineering and a Bachelor of Architecture. Bebb worked for Armstrong, Furst & Tilton, an architectural firm in Chicago, in 1928-30, and then architect Philip Maher at Chicago in 1930-32. (Maher was a talented architect who designed several notable examples of Art Deco-style buildings at Chicago in the 1920s.) Bebb was an exhibit designer for the Chicago World's Fair in 1932-34, and was the chief designer and architect for the Decor Company in 1934-35. In 1936, Bebb worked for the Suburban Resettlement Administration (SRA) in designing the planned town of Greendale, Wisconsin. The SRA, an experimental program established by Congress in 1935 as an outgrowth of the Division of Subsistence Homesteads, which had been formed in 1933, built other "model" towns at Greenhills, Ohio, and Greenbelt, Maryland. Bebb designed the Hinsdale Federal Savings & Loan Association Building at Hinsdale, Illinois, in 1939-42. During World War II, Bebb worked extensively with the Federal government and designed the Defense Housing Project, SW at Chicago in 1941, as well as warehouses, docks, roads, airdromes, and staging areas in New Guinea in 1944-45. He was also a Major with the Corps of Engineers between 1942 and 1946, and was in charge of the reconstruction of Camp Claiborne, Louisiana, in 1942-44 (Koyl [1955], 32).

Bebb's brother, Douglas Bebb (1907-1984), established the Buckhorn Inn on a scenic mountaintop near Gatlinburg in 1937, which was designed by Hubert Bebb as his first architectural commission in East Tennessee. Bebb's parents eventually relocated to Sevier County to operate the Buckhorn Inn, which led to

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Hubert Bebb's eventual relocation from Hinsdale as well. Hubert Bebb established an architectural firm at Gatlinburg in 1950, although he operated his Illinois practice simultaneously, and designed the Grant Square Shopping Center at Hinsdale in 1952, as well as a renovation of the Hinsdale bank in 1947-52. Around 1950, he designed the Paine House, a rambling Usonian-style dwelling, near Sevierville (Koyl [1955], 32; Trotter).

Bebb's work in East Tennessee was prolific in the mid- to late-twentieth century. Between 1955 and 1962, Bebb was a partner with Bebb & Olson, and a partner with Bebb & Fleming between 1962 and 1965, before establishing his own firm, called Community Tectonics, in 1966 with offices in Gatlinburg, Morristown, and Knoxville, Tennessee. One of Bebb's most noted designs was the "Skymart" of Morristown, Hamblen County, in rural East Tennessee. The Skymart consisted of a unique system of overhead concrete walkways built during the Urban Renewal era, and was completed between 1964 and 1968. Other notable buildings and structures designed by Bebb include the Clingman's Dome Lookout Tower, built with "Mission 66" funding in the Great Smoky Mountains National Park (1958); the Mills Auditorium at Gatlinburg (ca.1955); the Morristown-Hamblen County Library (1969); the Sevier County Public Library at Sevierville (1969); the Pi Beta Phi School's Arrowmont School for Arts & Crafts' Studio at Gatlinburg (1970); and the Jake Butcher Mansion in Anderson County (ca.1975). Bebb's most notable commission, however, may be East Tennessee's famous "Sunsphere," the towering centerpiece of the 1982 Knoxville World's Fair, which he designed in 1979. Late in his life, Bebb suffered from Parkinson's Disease, and committed suicide at Knoxville in 1984 (Koyl [1970], 55; Trotter).

Bebb was an architect and civil engineer with innovative capabilities, and his addition to the Wade's house at Sevierville is considered a good representation of his work in East Tennessee in the 1950s. Kate Wade stated that she and her husband perused designs of the best architects in the region before being won over by Bebb's schematics for the addition. They were highly concerned about the wing's compatibility with the original house's unique architecture, and Bebb is said to have "whipped up the present design on a sketchpad in only a few minutes." In addition, Kate Wade recalls that Bebb was an acquaintance of Verna Cook Salomonsky, and may have consulted with her in the design of the wing.

The Dwight and Kate Wade House is a highly unique dwelling in Tennessee's architectural history, and as the only documented replica of a demonstration home from the Town of Tomorrow exhibit at the 1939-40 New York World's Fair, the house may be unique in America. The house is a Sevierville landmark, and was featured in a newspaper article by the *Knoxville News-Sentinel* when Knoxville hosted its own World's Fair in 1982. As a surviving example of Verna Cook Salomonsky's unique architectural designs, the house is also important for documenting her significant role as an early leader in the field of American female architects. Salomonsky was a national figure in the architectural design of modest residential homes, and a prolific writer in many nationally distributed magazines on home design. Finally, the house is also a good example of the high-quality craftsmanship of Fred McMahan, a local African-American brickmason, who built many of Sevierville's landmark twentieth-century buildings.

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(Special recognition is due the following individuals who contributed articles and pertinent information included in this nomination's Statement of Significance including: Tony P. Wrenn, the Archivist at the American Institute of Architects Library and Archives in Washington, DC, who provided information on Verna Cook Salomonsky from the AIA's Archive of Women in Architecture; John D. Stinson, the Manuscripts Specialist at The New York Public Library's Rare Books and Manuscripts Division; Jeffrey A. Kroessler, a historian with the Queens Borough Preservation League, New York, who provided a wealth of information about the world's fair including excerpts from his dissertation; Kate Chipman, with the Avery Index to Architectural Periodicals at the Avery Architectural and Fine Arts Library, Columbia University, New York; Peter D. Shaver, the Historic Preservation Program Assistant with the New York SHPO; Robert C. Friedrich, the Senior Librarian with the Long Island Collection at the Queens Borough Public Library, New York; Steve Rogers, a Historic Preservation Specialist with the Tennessee SHPO; Claudette Stager, a National Register Specialist with the Tennessee SHPO, who edited this nomination; Tommy Trotter, a Gatlinburg architect who worked for Hubert Bebb in the 1970s; John E. Wells, an architectural historian at Richmond, Virginia; Louis Salomonsky, a distant relative of the Verna Cook Salomonsky living in Richmond, Virginia; Dwight R. Wade, Jr., the Wade's son now living at Knoxville, who grew up in the nominated house; and, especially, Kate Wade, who chose the house design from the souvenir brochure, spent hours of her time answering questions, and continues to maintain her unique home with much pride in its original condition at Sevierville, Tennessee.)

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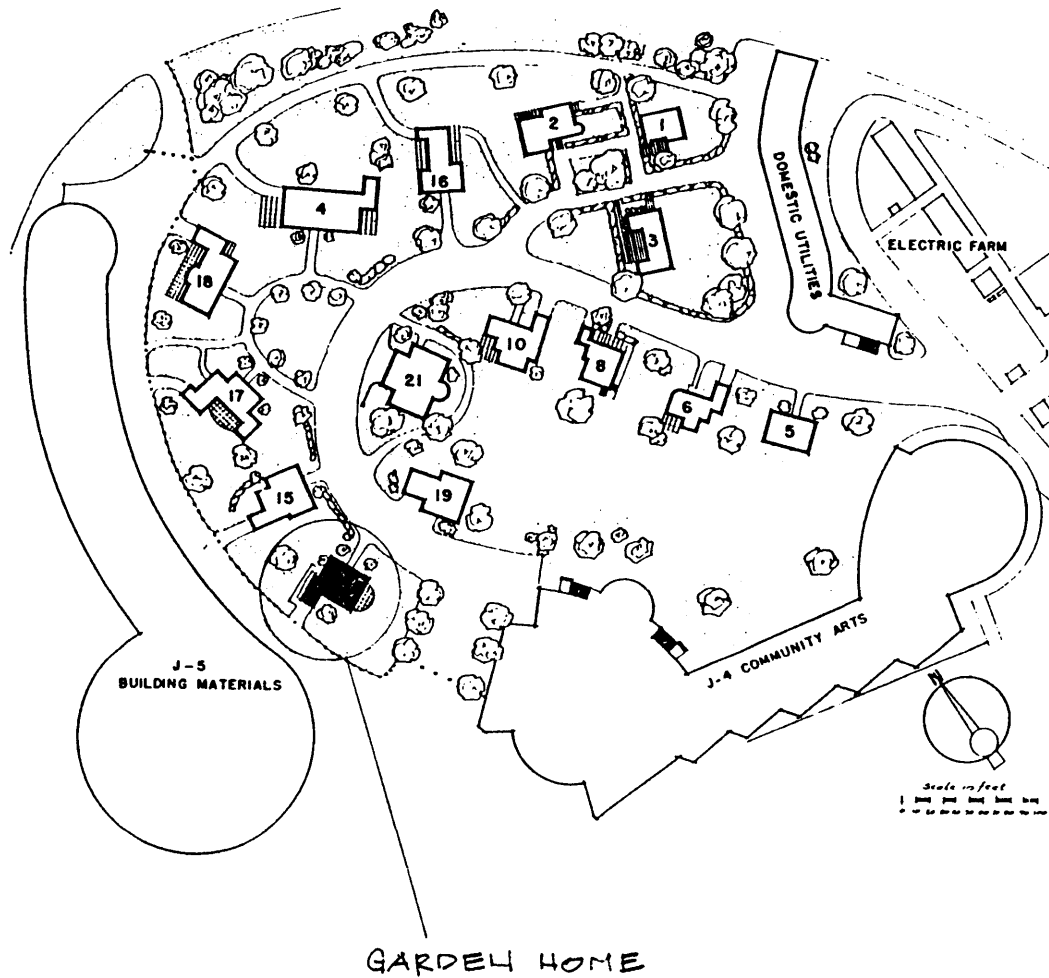


Figure 1. Town of Tomorrow Exhibit at the 1939-40 New York World's Fair.

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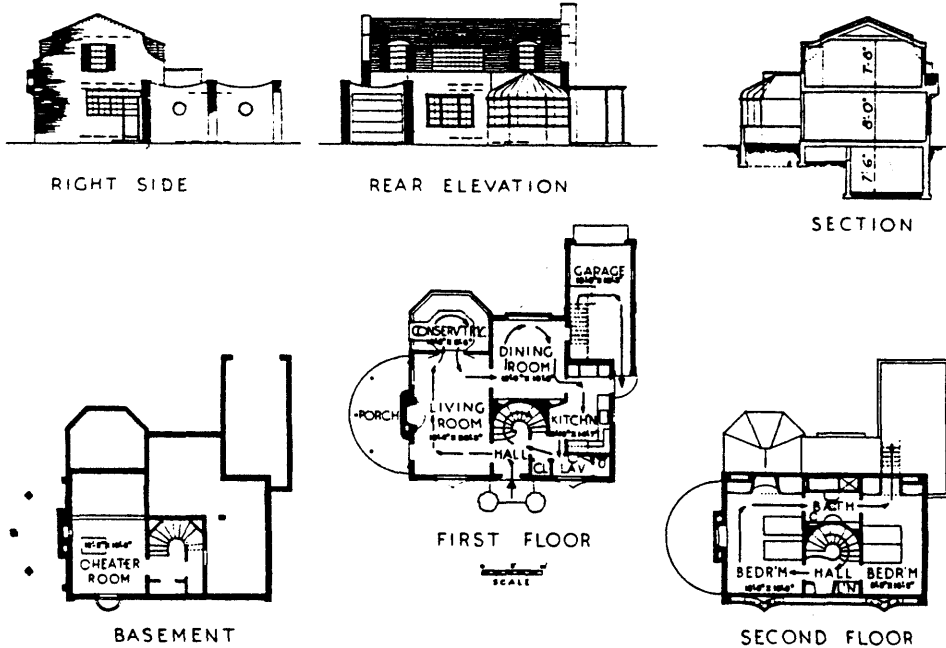


Figure 2. "Garden Home" proposed design by Verna Cook Salomonsky, a New York architect.

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Figure 3. A photograph of the "World's Fair, House No. 13," taken May 18, 1939, by renowned photographer Samuel H. Gottscho (located in Library of Congress's Gottscho-Schleisner Collection).

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Figure 4. The Garden Home as seen in the Town of Tomorrow exhibit's brochure.

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THE TOWN OF TOMORROW  
WITH PLUMBING BY CRANE

IN the shadow of the Tylon and Perisphere at the New York World's Fair, the Town of Tomorrow has been built to stimulate Mr. and Mrs. America with new ideas in housing—to demonstrate the important part the Architect plays in solving today's housing problems.

Here is a village of fifteen model homes ranging in size from the small bungalow priced at \$2500 to the larger house costing \$35,000. The millions of visitors to the Fair will be inspired by the homes they will see—an inspiration that is bound to be reflected in new home construction.

Crane Plumbing, specified and installed in all the houses in the Town of Tomorrow harmonize with the modern thinking of the public whose opinion will be molded by this village. For in keeping with the think-

ing of today, Crane-Equipment is not only beautiful in appearance and sturdy in construction, but functional in design—simple in operation—built to today's tastes.

In homes you design for "Towns of Tomorrow" the country over, you will find your clients' thinking affected by what they have seen in New York. Their association of Crane Plumbing and Heating with modern charm and efficiency will mean a ready acceptance of your specifications when Crane is mentioned. You will find in the Crane line so extensive a selection that it invariably contains just the equipment you need for the house you are planning. Make it a point to benefit from the Town of Tomorrow—specify Crane on the Plumbing and Heating in the houses you design.



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Figure 5. An advertisement in the June 1939 issue of *Architectural Forum*--a special issue dedicated to the world fairs being held in New York and San Francisco that year; the Garden Home is in the upper left corner.



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## Verbal Boundary Description

The boundary is shown as the shaded property on the accompanying tax map of Sevierville, Tennessee.

## Boundary Justification

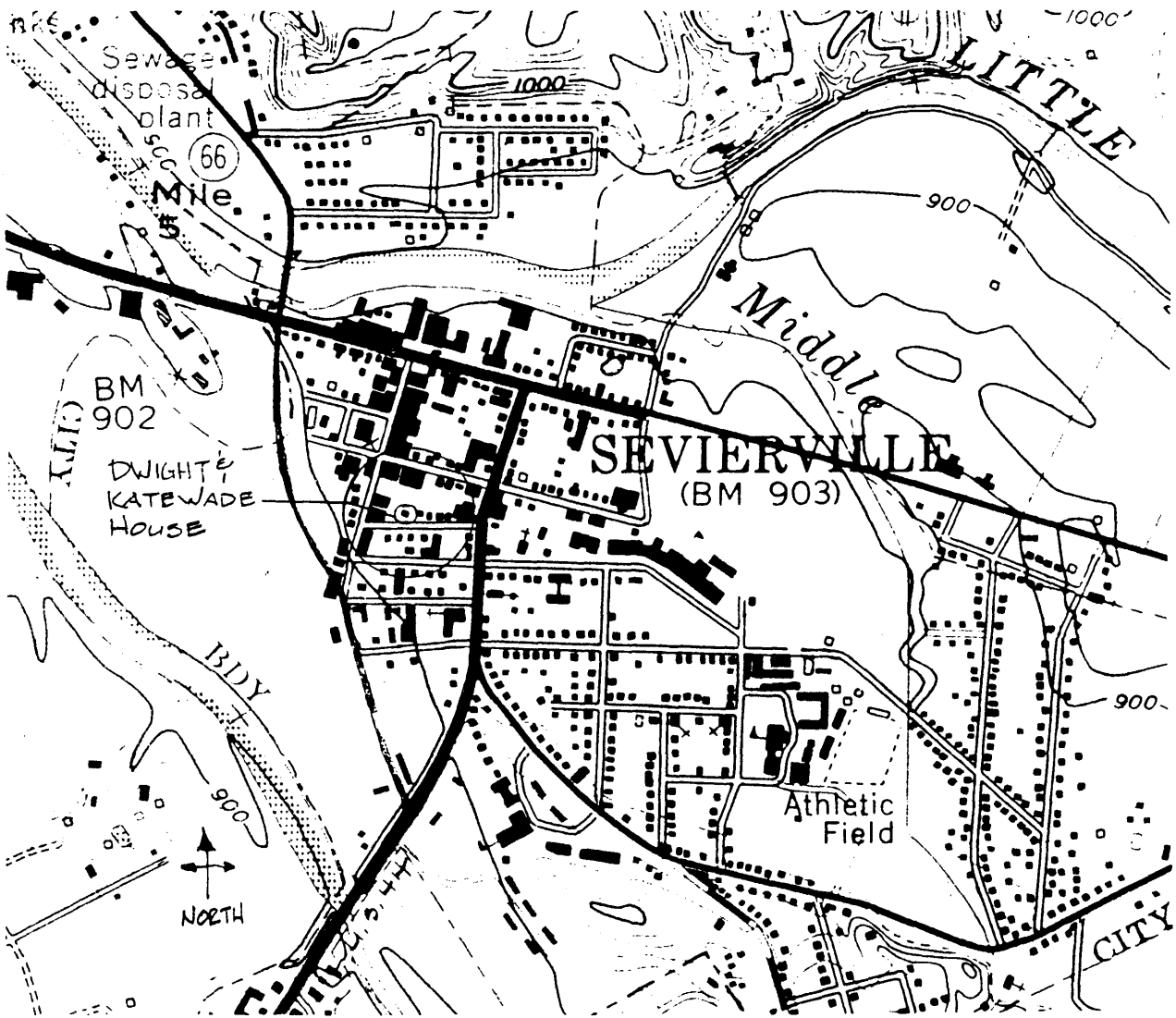
The boundary is the legal boundary of the Dwight and Kate Wade House as described in the Sevier County Courthouse, Sevierville, Tennessee.

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Wade, Dwight and Kate, House  
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Location Map for the Dwight and Kate Wade House at 114 Joy Street, Sevierville, Tennessee.

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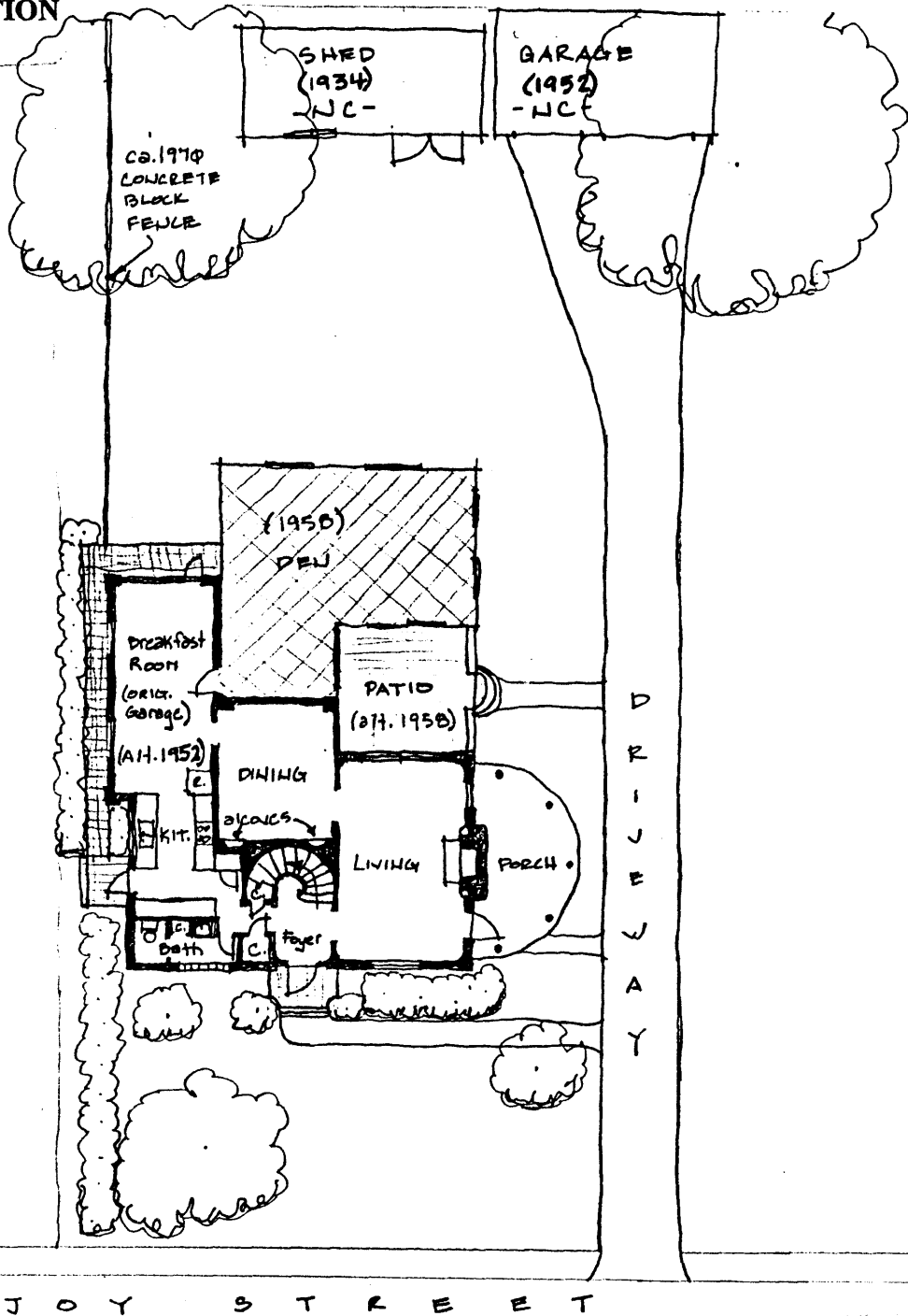
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## ADDITIONAL INFORMATION



RAWLING'S  
FUNERAL  
HOME &  
PACKING LOT



Main Floorplan of the Wade's House showing the original section and the 1958 addition. (Not to Scale.)



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Wade, Dwight and Kate, House  
Sevier County, Tennessee

Photographer:    Robbie D. Jones  
Negatives:        Tennessee Historical Commission  
                          Clover Bottom Mansion  
                          2941 Lebanon Road  
                          Nashville, TN 37243-0442

#	Subject	Date	View
1 of 15	South & East, or Main, elevation, original house	06/24/97	Northwest
2 of 15	East, or Side, elevation, original house and 1958 wing	06/24/97	Northwest
3 of 15	North, or Rear, elevation, 1958 wing and orig. garage wing	06/24/97	South
4 of 15	West, or Side, elevation, 1958 wing and orig. garage wing	06/24/97	East
5 of 15	South, or Main, elevation, 1958 Garage/Outbuilding (NC)	06/24/97	North
6 of 15	Base of staircase	06/24/97	North
7 of 15	Stair balustrade from second level landing	06/24/97	Northeast
8 of 15	Staircase from second level landing	06/24/97	Detail
9 of 15	Living room mantel	06/24/97	East
10 of 15	Living room and foyer curved corners and opening to foyer	06/24/97	Southwest
11 of 15	Light fixture in foyer corner wall	06/24/97	Detail
12 of 15	Built-in china cabinet in dining room	06/24/97	Southwest
13 of 15	Built-in china cabinet in dining room	06/24/97	Detail
14 of 15	Second level bathroom with original fixtures, tile, etc.	06/24/97	Southeast
15 of 15	Second level bathroom with original tub and glass block	06/24/97	Northeast