

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *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 Jones III, Hamilton C., House

other names/site number The Stone House

### 2. Location

street & number 201 Cherokee Road N/A  not for publication

city or town Charlotte N/A  vicinity

state North Carolina code NC county Mecklenburg code 119 Zip code 28207

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Jeffrey Crow SAPO  
Signature of certifying official/Title

3/5/02  
Date

North Carolina Department of Cultural Resources

State of 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:

Signature of the Keeper

Date of Action

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):

5. Classification

Ownership of Property
(Choose as many boxes as apply)

- private
public-local
public-State
public-Federal

Category of Property
(Choose only one box)

- building(s)
district
site
structure
object

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

Table with 3 columns: Contributing, Noncontributing, and Resource Type (buildings, sites, structures, objects, Total). Values: Contributing (2, 0, 0, 0, 2), Noncontributing (1, 0, 1, 0, 2).

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

N/A

Number of contributing resources previously listed
in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary

RECREATION/sports facility

7. Description

Architectural Classification
(Enter categories from instructions)

Tudor Revival

Materials
(Enter categories from instructions)

foundation Brick

walls Granite

Stucco

roof Ceramic tile

other Wood

Brick

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.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
Property is associated with the lives of persons significant in our past.
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.
Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1931

Significant Dates

1931

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Boyer, Martin E. - architect

Blythe-Isenhour - general contractor

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):

- 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:

Jones III, Hamilton C., House

Name of Property

Mecklenburg Co., NC

County and State

10. Geographical Data

Acreage of Property Approx. 1.1

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 7	5 1 6 2 4 0	3 8 9 5 2 0 0
	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 Laura A. W. Phillips, Architectural Historian

organization N/A date May 25, 2001

street & number 637 N. Spring Street telephone 336/727-1968

City or town Winston-Salem state NC Zip code 27101

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 John R. and Kimberly D. Belk

street & number 201 Cherokee Road telephone 704/333-0028

City or town Charlotte state NC Zip code 28207

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 listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 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 20503.

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## National Register of Historic Places Continuation Sheet

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Hamilton C. Jones III House  
Mecklenburg County, North Carolina

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### DESCRIPTION

#### Materials, cont'd.

Other: Limestone  
Copper  
Iron

#### Summary and Setting

The Hamilton C. Jones III House is a massive, granite, Tudor Revival dwelling built 1929-1931. It is prominently located at the southeast corner of Cherokee Road (#201) and Fenton Place in the heart of Charlotte's prestigious Eastover neighborhood, approximately two miles southeast of the central business district. Standing at the center of its 1.1-acre lot, the house is accompanied by a swimming pool and small frame pool house with surrounding stone and ironwork fence east of (behind) the house, and a stone and frame storage building, originally the playhouse, southeast of the house. Facing west, the Jones House is set back approximately one hundred feet from the street and is surrounded by a well-tended lawn and numerous, mostly deciduous, trees and shrubs. A winding front walk leads to the entrance. A narrow stone terrace curves from the front entrance around to the south side of the house. At the rear, a concrete patio fills the space formed by the east (rear) elevation and rear ell. Northeast of the house, a driveway leads from Fenton Place to the attached garage and adjacent parking pad/turn-around.

#### Exterior

The exterior of the Jones House is remarkable in its utilization of a complex variety of materials and detailing. The main body of the two-and-a-half-story house with basement is a rectangular block, two rooms deep, with an asymmetrical four-bay facade. Projecting eastward from the north side of the house is a one-and-a-half-story rear service ell. The below-grade foundation of the house is brick, while the walls of the above-ground two-and-a-half stories are composed of four-inch terra cotta tiles covered by nine-to-twelve-inch-thick rock-faced, semi-coursed, russet-colored, granite ashlar. Fenestration is composed of metal casement windows with small rectangular panes. The broad, side-gable roof with

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multiple intersecting front gables and small rear shed dormer is sheathed with Ludowici-Celadon clay tiles, multi-colored to resemble slate shingles. Stone chimneys on the front and north side of the house are asymmetrically placed and have decorative brick chimney pots. Secondary chimneys are found projecting from the rear slope of the primary roof and from the junction of the main block and the rear ell. The exterior decorative detailing consists of both hewn and carved wood painted dark brown, brickwork laid in irregular, picturesque patterns, swirled and molded stucco, carved limestone, wrought iron, and copper.

The west facade is the most complex of the four elevations. Slightly left of center is the projecting entrance bay. The entrance itself is deeply inset with splayed jambs. The single-leaf wood door with sidelights and transom is a 1980s replacement of the original heavy, double-leaf door which darkened the center hall. A refined stepped limestone surround with exaggerated Tudor-arched label and pair of carved rosettes exhibiting different designs enframes the entrance. Above the entrance is a three-part window with plain limestone surround. The entrance bay is headed by a swirled-stucco gable outlined with a carved wood bargeboard and pendant hanging from the peak. Within the gable is a three-part window whose raised center is headed by a carved wood crown. Left of the entrance bay is the slightly projecting dining room bay. At first-floor level is a floor-to-ceiling three-part window. At second-floor level a smaller three-part window is flanked by brick panels in a variety of patterns. To the right of this window, a smaller, recessed window is also surrounded by patterned brickwork. The dining room bay is headed by a swirled-stucco gable pierced by a small window. At the base of the gable is a stucco frieze with a raised, stylized grapevine pattern fashioned by architect Martin Boyer. To the right of the entrance bay, a broad, asymmetrical, double-shouldered chimney contains deeply recessed, asymmetrically-placed, and different-sized windows at each floor level. A portion of the chimney base projects to accommodate the living room fireplace. Connected to the chimney at roof level is a partial front-facing gable outlined with a carved wood bargeboard and pendant at the peak. The face of the gable is stuccoed and half-timbered; a stepped, two-part window snuggles into the space created by the chimney shoulder, the chimney stack, and the gable peak. To the right of the chimney, the remainder of the facade is a plain stone surface interrupted only by asymmetrically-placed windows—a tall, two-part window on the first floor and a three-part window at second-floor level. Dramatically projecting from the facade are two low stone walls that begin on either side of the entrance bay and curve outward across either side of the facade, terminating in circle-like spirals. The wall leading southward from the entrance encloses a stone terrace; the wall leading northward encloses a planted area.

The south side elevation of the three-bay house is relatively simple with its casement windows interrupting the stone wall surface and broad-arched, glassed-in openings on the east half of the first floor marking the engaged sunporch. However, several features are particularly noteworthy. A stone buttress

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projects from the southeast corner, as if more support was needed in the area of the sunporch. At the west end of the elevation projects a large bay window with casement windows and a copper mansard roof with crenelated and crimped edges. Fanciful wood columns at each corner of the bay window are carved with different medieval patterns. At second floor level toward the east end of this elevation projects a small, unusual balcony. It has French doors that open out to a delicate, semi-circular iron railing and fan-like, open-work iron floor supported by a scrolled brace. The polygonal balcony roof is made of copper seamed in a romantic patchwork pattern and a crenelated and crimped edge like that of the bay window.

The rear (east) elevation of the house features banks of casement windows across the second story and, on the first story, an arched opening to the sunroom at the south end and a central bay window with a copper mansard roof. A long, low shed dormer projects from the north half of the roof.

Projecting eastward from the north end of the rear (east) elevation is the one-and-a-half-story service ell. Its north elevation features an arched entrance adjacent to the main block of the house, a stucco-and-half-timbered upper floor, and a projecting side-gable wing that is part of the garage. The garage doors open to the east side of the ell and are hidden from the street by the extended stone north wall of the north gable end. The original garage doors were replaced in the 1980s, but the garage itself retains its multiple gables and small cupola. An engaged walkway whose roof is supported by heavy timber posts runs along the south side of the ell and continues eastward beyond the ell to shelter what was originally a porte-cochere leading from the driveway to a circular rear drive. In the 1980s, wide wood doors enclosed the former porte-cochere opening for privacy, and the circular rear drive was replaced by the rear patio. Along the south elevation of the ell, and sheltered by the walkway, are doors leading to the garage, the kitchen service area, and the rear hall of the house.

The north side elevation of the main block of the house has casement windows at each level and a projecting chimney near the west end. At the center of the second story projects a bay window with casement windows. It has a dado patterned with asymmetrical stucco and half-timbering, and a copper mansard roof with a crenelated and crimped edge.

### Interior

Like the exterior of the Jones House, the interior is asymmetrical in plan. As a whole, it is notable for retaining a strong degree of Tudor Revival stylistic consistency and attention to detail throughout. General characteristics include plastered walls, tulip poplar four-panel doors and woodwork, and floors of fork-leafed white oak. The theme of a simplified Tudor arch with an opening behind it is used repeatedly throughout the house in both public and private rooms. Pairs of medieval-styled light sconces are found in the entrance hall, living room, and dining room, with the sconces of each room having a

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different design. A narrow plaster cornice with handcrafted flowers, oak leaves, and acorns is used in the entrance hall, living room, dining room, upper and lower stairhalls, and, in an expanded form, in the library.

The first floor is arranged around a broad, nearly central, entrance hall. Flanking the entrance are a pair of closets—behind arched openings—that fill the spaces created by the splayed door jambs on the exterior. On the south side of the hall, an archway opens to the large living room. A bay window set within an arch dominates the south wall, while a carved stone fireplace with medieval and heraldic imagery is the focal point of the west wall. Opposite the living room, an archway on the north side of the entrance hall opens to the dining room. Considerably smaller than the living room, the dining room has a bay window on the west wall and a smaller carved-stone fireplace with a pronounced Tudor Revival arched opening on the north wall. Behind (east of) the dining room is the large kitchen, which was created in the 1980s by combining the smaller butler's pantry, kitchen, and breakfast room. Behind the kitchen is a servants' pantry with service stairs to the basement and the second floor. A small service hall leads southward from the kitchen across the back of the house, past the back door, closets and a bathroom, to the library. The library, which is located behind the living room, features a fireplace with a carved wood mantel shelf and copper hood, and original tulip poplar bookcases with medieval detailing. The library also has a large bay window on the east side with a window seat, all enframed by a broad arch. Metal-frame French doors open from the south side of the library, next to the fireplace, to the flagstone-floored sunporch. Identical doors on the west wall of the sunporch open to the living room. The stepped feature on the north wall of the sunporch is the rear expression of the library fireplace. The stone-arched exterior openings of the sunporch were enclosed with glass doors in the 1980s.

At the rear of the entrance hall, a carved ceiling beam separates that space from the slightly broader stairhall behind it. The dramatic stair is elliptically shaped, with a delicate metal newel, handrail, and balustrade accented with several decorative panels, one with the silhouette of a squirrel with an acorn.

At second-floor level, the elliptical opening of the stair is surrounded by a central transverse hall and sitting area. Five bedrooms open off the second-floor hall. Three have private baths, and two share a bath. Most of the bathrooms retain at least some of their original fixtures. The southwest corner bedroom has a small stone fireplace with a Tudor arch. At the north end of the hall is a small sleeping porch, now used as a study. At the south end of the hall, a large sleeping porch originally opened to the south balcony; this space has been converted to a dressing room/closet area. Northeast of the second-floor stair hall is the former servant's quarters above the garage. Originally containing two rooms and a bath, it has been converted to an office/work space containing a single room and small bath.

Adjacent to the center bedroom on the west side of the stair hall, an enclosed stair leads to the

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upper half story. Originally this level of the house served as a large play room with adjoining storage rooms. Recently it has been remodeled as a more spacious and luxurious family recreation room.

Beneath the house, the basement has a fully excavated laundry room and furnace room beneath the kitchen and service area of the first floor. The remainder of the basement is crawl space.

### Secondary Resources

Playhouse - Contributing building. Southeast of the house stands the original playhouse. It is a small, one-story, rectangular building with random-laid granite walls, a side-gable roof, a north gable-end chimney, and a west side entrance. In the 1980s, the building was expanded on the south side and east rear with frame additions for new use as a workshop/shed. The frame portions are painted dark brown, so that they recede into the surrounding wooded landscape, leaving the original stone structure to dominate the overall appearance of the building.

Swimming Pool - Non-contributing structure. In the mid-1980s an in-ground swimming pool was constructed behind (east of) the house. It is surrounded by an ironwork fence with a stone base.

Pool House - Non-contributing building. Behind the pool stands a small, frame, rectangular pool house/cabana with a metal roof, built about the same time as the pool in the 1980s.

### Integrity

Despite some alterations (described in the above essay) made to the house after it left Jones family ownership in 1979, it retains, overall, integrity of location, setting, design, materials, workmanship, feeling, and association. Except for the replaced front door, exterior changes are confined to the rear of the property and do not detract in a significant way from the overall character of the house.

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### SIGNIFICANCE

#### Summary

In 1929 on the eve of the Depression, prominent Charlotte attorney, civic leader, and politician Hamilton C. Jones III hired the city's premier revivalist architect, Martin E. Boyer, to design a residence for his newly-purchased property in exclusive Eastover, Charlotte's first automobile suburb. For the next three years skilled craftsmen worked on the construction and decorative detailing of the house. The resulting massive granite dwelling with fanciful and well-executed details in limestone, wood, brick, stucco, iron, copper, and plaster is among the most noteworthy examples of the Tudor Revival style in Charlotte and easily ranks as the most outstanding expression of the style in the Eastover neighborhood. Additionally, the house is a hallmark example of the revivalist work of architect Martin E. Boyer. Despite some alterations made to the house subsequent to its sale out of Jones family ownership in 1979, it retains, overall, integrity of location, setting, design, materials, workmanship, feeling, and association. The Hamilton C. Jones III House is of local architectural significance, and it fulfills Criterion C for listing in the National Register. Its significant date is 1931, the completion date of construction of the house.

#### Historical Background

The Hamilton C. Jones III House was one of the earliest residences built in Charlotte's Eastover subdivision. Developed by the E. C. Griffith Company beginning in 1927, Eastover, from its founding to the present, has been the home of many of the financiers, cotton brokers, lawyers, and other leaders who have contributed significantly to the growth of Charlotte. The initial phase of the Eastover subdivision was designed by Earle Sumner Draper, one of the Southeast's most prominent urban planners during the early twentieth century. His design of curving, tree-shaded avenues—including portions of Cherokee and Colville roads and Fenton and Hempstead places north of Eastover Drive—remains the centerpiece of the neighborhood. Set well back from the street, the grand houses found in this earliest section of Eastover set the architectural standard for the entire neighborhood (Alexander and Mattson, 5-6). The first houses in Eastover were built in 1928; within four years forty-two residences had been erected. The Colonial Revival style was the most popular, but there were also houses designed in the Tudor Revival style (Hanchett, "Eastover," 6-8).

A key part of the planning for the Eastover subdivision was the creation of land-use controls designed to ensure that the neighborhood would develop as E. C. Griffith and E. S. Draper envisioned it.

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Griffith saw Eastover as a competitor to the prestigious, already established, and neighboring Myers Park subdivision. However, while Myers Park and previous twentieth-century neighborhoods in Charlotte were tied to the center of the city by street car lines, Eastover was not. Rather, it became Charlotte's first exclusive automobile suburb. Together with Myers Park, Eastover firmly established the southeast edge of Charlotte as the city's prime residential area (Swanson, 1-2; Hanchett, "Eastover," 1, 5-6, 8).

In July 1929, the E. C. Griffith Company deeded three lots at the corner of Cherokee Road and Fenton Place to Bessie Erwin Jones, wife of Hamilton C. Jones III. This was a prime location in the Eastover subdivision, for Cherokee Road was planned as and remains the backbone of the neighborhood. The Joneses had earlier in the year purchased an adjoining lot from B. S. and Rose M. Blanton. On this assembled land the Joneses built their stone house (Swanson, 1-2).

Both Hamilton and Bessie Jones were members of well-connected North Carolina families. Hamilton was born in Charlotte in 1884 to Hamilton C., Jr., and Sophia Myers Jones. One of the most influential men in late-nineteenth-century Charlotte, Hamilton C. Jones, Jr., served North Carolina as a state senator and later was appointed U. S. District Attorney for the Western District by Grover Cleveland. Sophia Myers Jones was the daughter of one of Charlotte's leading entrepreneurs during the second half of the nineteenth century, William R. Myers, who donated land to Biddle Memorial Institute—later Johnson C. Smith University—establishing it at its present location. Sophia's brother, John Springs Myers, owned the land that later became the Myers Park development. Hamilton Jones III's wife, Bessie Smedes Erwin, was born into a family at least as prominent as her husband's. Bessie's grandfather was Dr. Albert Smedes, the founder of St. Mary's School for Women in Raleigh, and her father, William Allen Erwin, was a textile magnate who founded Erwin Mills in Durham and gave his hunting preserve to Duke University for its new campus (Swanson, 2-4).

For their parts, Hamilton and Bessie Jones upheld and continued the prominence of their families. Hamilton Chamberlain Jones III (1884-1957) graduated from the University of North Carolina and then received a law degree from Columbia University. Upon returning to Charlotte in 1908, he established himself as an attorney and by 1913 had become a judge in the City Recorder's Court. Later he was an assistant U. S. District Attorney in Charlotte. Jones helped secure legislation for the establishment of a juvenile court in Charlotte—the first in the state—and then became its first judge. His achievements as an attorney also included serving as president of the North Carolina Bar Association. Jones's prominence in the legal profession supported a strong political career. A democrat, he served two terms as a state senator, and from 1946-1952 he represented the Tenth Congressional District in the U. S. House of Representatives. Bessie Jones was a socially conscious woman noted for

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her philanthropic work. In particular, she gave generously of her time to Good Samaritan Hospital, Thompson Orphanage, and St. Peter's Episcopal Church (Swanson, 3-4; Hanchett, "Eastover," 19).

Hamilton and Bessie Jones chose stone as the building material for their new house, apparently at the encouragement of Bessie's father, W. A. Erwin. According to family tradition, he was fascinated with stone construction and offered the Joneses stone from a quarry he owned in Alamance County as well as assistance with the cost of constructing the house, if only they would decide to use stone. They complied with his wishes, but because of their architect's preference, ended up using a russet-colored granite from a quarry in northern Wake County rather than the grayer granite of Erwin's quarry (Swanson, 5-6).

The Joneses chose Martin E. Boyer, Jr., as their architect. Boyer (1893-1970) was one of the most prominent figures in his profession in Charlotte during the first half of the twentieth century and was considered the city's premier revivalist architect. The nephew of Charlotte architect J. M. McMichael, Boyer was trained in the Beaux Arts tradition at Carnegie Tech (now Carnegie-Mellon University) in Pittsburgh and practiced architecture in Charlotte for more than fifty years. Although his work included public housing, S & W Cafeterias, and supervision of the rebuilding of the Mint Museum of Art which was relocated from downtown to Eastover in 1936, Boyer is best known for designing some of the finest domestic architecture in suburban Charlotte. He is credited with twenty-five houses in the exclusive Eastover and Myers Park neighborhoods alone (Alexander and Mattson, 6-7).

Construction of the Hamilton C. Jones III House began in 1929 and continued until 1931. The general contractor was Blythe-Isenhour. Henry Harkey, Sr., designed the original landscaping, although the grounds have been redesigned over the years. Because construction of the house took place during the Depression when the ability to undertake building projects was severely limited, subcontractors either had their key people on the job or did the work themselves. All were able to take their time and do their best work, which resulted in the high quality workmanship seen throughout the Jones House. The stonework was done by two masons from Scotland, both named Brown, though unrelated. The stone was chiseled on the house site to obtain the desired square corners. A woodcutter from New York worked throughout the project, producing rough-hewn timbers, half-timbering, and the variety of carved woodwork seen on the south side bay window and elsewhere. The Tudoresque millwork in the library was designed and executed by Warren Lumber Company, whom Boyer used for work on many of his projects. Martin Boyer, himself, fashioned by hand the stylized grapevine stucco frieze on the facade gable above the library bay (Swanson, 6-9).

After Hamilton Jones's death in 1957, Bessie Jones retained ownership of the house at 201 Cherokee Road until 1962, when she deeded it to her son, W. Erwin Jones. However, she reserved a life

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interest in the property and continued to live in the house until 1964. After Bessie moved to an apartment, Erwin Jones and his wife, Macy Ross Jones, occupied the house, raising a second generation of Jones children there. In 1962, Erwin Jones spearheaded the establishment of the Eastover Residents Association, the oldest of Charlotte's neighborhood organizations (Swanson, 11; Hanchett, "Eastover," 14).

In 1979, after a half-century of Jones family ownership, the house was sold to James and Virginia Risser, who made several alterations located primarily at the rear of the house (described in Section 7) (Swanson, 10-12; Hanchett, "Architectural Description," 1). During their ownership, the Hamilton C. Jones III House was designated by local ordinance as a local historic landmark in 1986 (Ordinance).

In the mid-1990s, then-owners Richard and Terri Kim subdivided the original Jones property, selling off the south one hundred feet, where a two-story house was subsequently erected (Belk Interview).

In August 1999, John R. and Kimberly D. Belk purchased the property at 201 Cherokee Road (Belk Interview). They are continuing to preserve the historic Tudor Revival architectural character of the house with its richness of materials and stylistic details.

### Architecture Context

In Charlotte the revivalist trend in architecture that had begun early in the twentieth century reached its peak during the 1920s. A building constructed during that time had to reflect an identifiable historic style in order to be considered "fine architecture." Moreover, a house constructed in the period had to seem old and romantic. The more literal the imitation of a past style, the better the building was regarded. Charlotte's first choice among the residential revivals was the Colonial Revival, but the Tudor Revival played a strong second (Hanchett, "Charlotte Architecture," 1, 3).

More than any other city in the Carolinas, Charlotte enthusiastically adopted the Tudor Revival, with farmhouses and baronial estates of medieval and early renaissance England and France serving as models for new suburban residences. Prior to World War I, only a few houses in the style are known to have been completed in Charlotte. The E. C. Marshall House at 500 Hermitage Park in the Myers Park neighborhood was designed by local architect Franklin Gordon with steep gables and "half-timbered" walls. A smaller Tudor Revival dwelling was erected at 1922 Park Avenue in 1917. However, at the end of World War I, the Tudor Revival quickly gained a stronghold in Charlotte, as young men and women returned home from western Europe with lingering visions of English and French cottages.

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Many new houses were designed with hand-crafted stucco and timber finishes combined with brick or stone exterior surfaces, picturesquely complex massing and roofing, narrow windows with small panes, decorative chimneys, and no porches (Hanchett, "Charlotte Architecture," 3).

Both large and small versions of the Tudor Revival were built in Charlotte. Numerous houses were built in the style; several of these are particularly noteworthy. The city's leading citizen of the 1920s, North Carolina Governor (1921-1925) Cameron Morrison, chose to build his new residence in 1927 in the Tudor Revival style. Designed by New York architect Harrie T. Lindeberg, Morrowcroft featured picturesque massing, multi-paned grouped windows, and numerous multi-stack chimneys rising from steeply pitched gable roofs. It was the seat of a 3,000-acre model farm. Charlotte architect Franklin Gordon designed an English manor house in 1923 for urban planner Earle Sumner Draper, designer of the first phase of the Eastover subdivision. Draper's house, located at 1621 Queens Road, included a rambling servants' wing and a family crest carved in stone on the front chimney. In 1928 local architect William Peeps designed a Tudor Revival house for Mary Lethco at 2038 Roswell Avenue. It showed an especially creative combination of brick, stone, stucco, and wood exterior finishes. Other noteworthy mansions in the style include the George Wilson House at 1400 Queens Road and the Fred Bradshaw House at 2200 Selwyn Avenue (Hanchett, "Charlotte Architecture," 4).

Several of Charlotte's finest houses in the Tudor Revival style were designed by local architect Martin E. Boyer, Jr., who emerged in the 1920s as the city's leading revivalist designer. In Eastover and Myers Park alone, he is credited with twenty-five houses, some of which were in the Colonial Revival style, including his own home and the home of Eastover developer E. C. Griffith, both in Eastover. Boyer often employed a dramatic flair in his designs, using theatrical tricks to gain the effects he desired (Alexander and Mattson, 6; Hanchett, "Charlotte Architecture," 2; Bishir, 440).

This is demonstrated well in the Hamilton C. Jones III House, easily the most exceptional of the Tudor Revival houses in the Eastover neighborhood and one of the best in the city. The 1929-1931 granite house was constructed with irregular massing and fenestration, half-timbered gable ends, decorative chimney pots, and a masterful use of stone, brick, stucco, wood, copper, and iron (Hanchett, "Eastover," 8). At the Jones House, Boyer achieved dramatic effect not only through the creative interplay of materials and form, but also through the sweeping front terrace walls that curve outward toward terminating circles. On the interior, Boyer designed a dramatic elliptical stair set transversely at the rear of the broad center hall. He also aligned the Tudor-arched doorways from the hall to the living room on the south and the dining room on the north so that from the far end of either room, one could see the broad expanse of space encompassed by these primary rooms and hall. Additionally, he used shallow Tudor arches throughout the house to define passageways and recessed spaces.

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Hamilton C. Jones III House  
Mecklenburg County, North Carolina

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Two small cottages also display Boyer's particular skill with Tudor Revival design. The Dr. D. Heath Nesbit House, built in 1921 at 522 Hermitage Court, was designed to look like a European farm cottage that was slowly built up and added to over generations. Boyer used roofs of mismatched slate laid with deliberate unevenness and wings and bay windows that jut out at seemingly random angles to achieve this effect. The Frank H. Ross House, built in 1925 at 2001 Sherwood Road, is a fairytale hodgepodge of stuccoed wings, small-paned windows, and steep-pitched roofs constructed with a built-in bow and covered with brown shingles to give the appearance of thatch sagging with age (Hanchett, "Myers Park," 18; Hanchett, "Charlotte Architecture," 4).

In addition to the Hamilton C. Jones III House, there were other good Tudor Revival houses located in the Eastover neighborhood. These included architect J. Norman Pease's own house, constructed in 1929 at 322 Eastover Road, and the Peter D. Burks House, designed by M. R. Marsh and built in 1934 at 345 Eastover Road (Hanchett, "Eastover," 8). Among these and the other Tudor Revival houses in Charlotte, the Hamilton C. Jones III House compares well, being the best representative of the style in Eastover, one of the most noteworthy in the city, and an excellent example of the work of Charlotte's premier architectural revivalist, Martin Boyer.

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Mecklenburg County, North Carolina

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### GEOGRAPHICAL DATA

#### Verbal Boundary Description

The boundary of the nominated property is defined as Mecklenburg County Tax Parcel 155-074-01.

#### Boundary Justification

The nominated property, consisting of a tract of just over one acre, constitutes the surviving historic and current setting of the Hamilton C. Jones III House.

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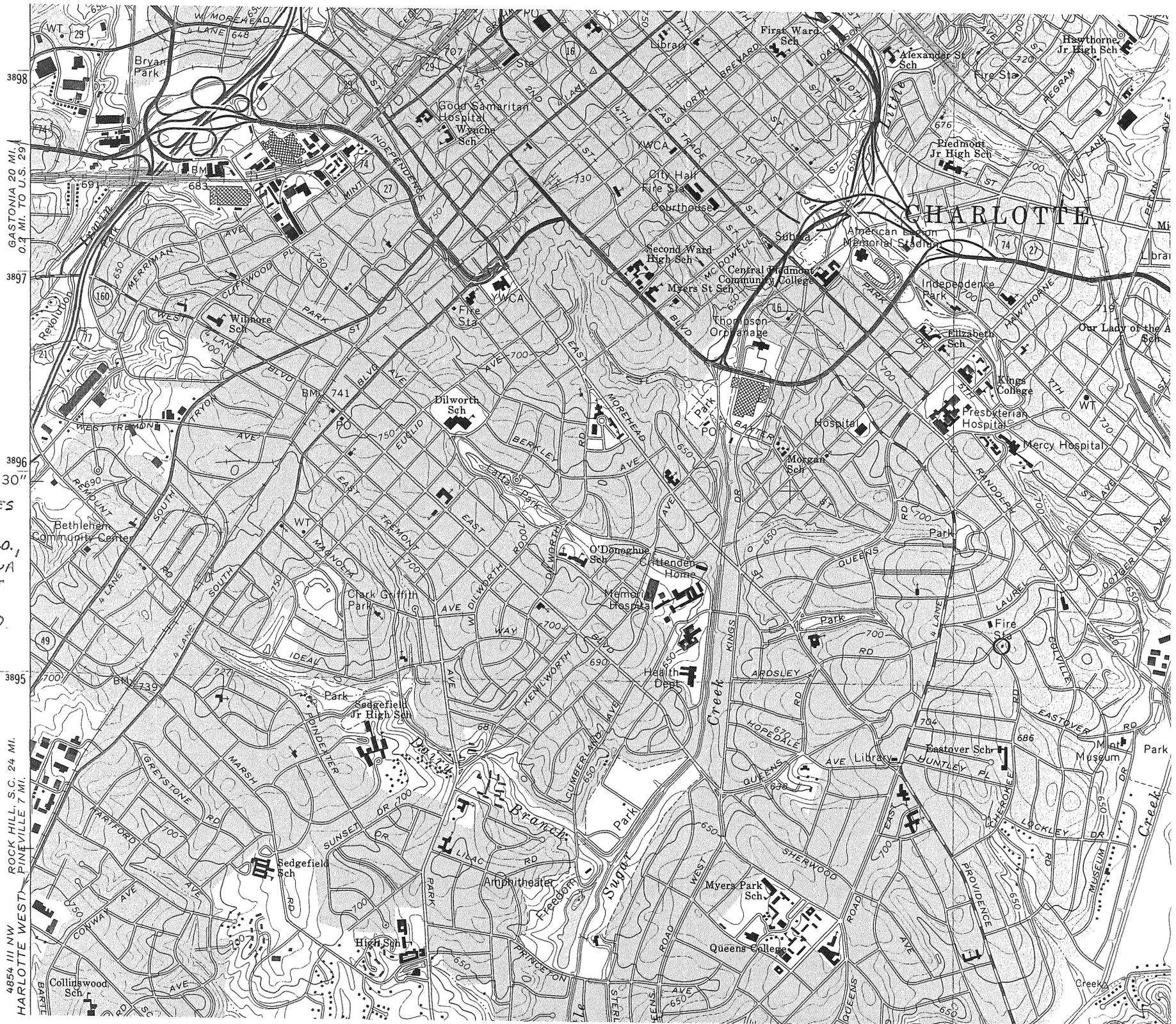
### PHOTOGRAPHS

The following information for #1-5 applies to all nomination photographs:

- 1) Hamilton C. Jones III House
- 2) Mecklenburg County, North Carolina
- 3) Laura A. W. Phillips
- 4) April 2001
- 5) State Historic Preservation Office, Raleigh, North Carolina
- 6-7) A: Facade, view to E  
B: Facade details, view to E  
C: N elevation, view to S  
D: N elevation, view to SW  
E: S and E elevations, view to NW  
F: S elevation details, view to E  
G: Pool with fence, pool house (cabana), and playhouse, view to SE  
H: Hall, view to E  
I: Living room, view to SW  
J: Living room through hall to dining room, view to N  
K: Dining room detail, view to NW  
L: Library, view to SE  
M: Stair, view to NE  
N: Second floor stair landing, view to SW  
O: Setting, view to SW

HAMILTON C. JONES  
III HOUSE  
MECKLENBURG Co.,  
NORTH CAROLINA  
CHARLOTTE EAST  
QUAD  
SCALE - 1:24,000  
ZONE 17

E-516240  
N-3895200



4854 1/3 NW  
CHARLOTTE WEST  
PINEVILLE 7 MI.  
ROCK HILL S.C. 24 MI.  
GASTONIA 20 MI.  
0.4 MI. TO U.S. 29

