

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

NATIONAL REGISTER OF HISTORIC PLACES

Harmony Plantation

Wendell vicinity, Wake County, WA1926, Listed 1/29/2008
Nomination by Jennifer Martin
Photographs by Jennifer Martin, August 2006



Façade view



Side and Rear view

**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 Harmony Plantation
other names/site number Montague-Jones Farm

2. Location

street & number 5104 Riley Hill Road (SE jct. of SR 2320 and SR 1003) not for publication N/A
city or town Wendell vicinity
state North Carolina code NC county Wake code 183 zip code 27591

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.)

Signature of certifying official/Title Date
North Carolina Department of Cultural Resources
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

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	Noncontributing	
2	6	buildings
0	0	sites
0	0	structures
0	0	objects
2	6	Total

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

Historic and Architectural Resources of Wake County,
North Carolina (ca. 1770-1941)

**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

DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

7. Description

Architectural Classification

(Enter categories from instructions)

Greek Revival

Materials

(Enter categories from instructions)

foundation STONE

walls Weatherboard

roof ASPHALT

other 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.)

- 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

(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

1833

Significant Dates

1833

Significant Person

(Complete if Criterion B is marked)

Cultural Affiliation

n/a

Architect/Builder

unknown

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:

North Carolina State Archives

Harmony Plantation
Name of Property

Wake County, North Carolina
County and State

10. Geographical Data

Acreage of Property 15 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>17</u>	<u>731080</u>	<u>3971840</u>	3	<u>17</u>	<u>730830</u>	<u>3971640</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>17</u>	<u>731090</u>	<u>3971640</u>	4	<u>17</u>	<u>730780</u>	<u>3971990</u>

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 Jennifer Martin
organization Edwards-Pitman Environmental, Inc. date July 17, 2007
street & number Post Office Box 1171 telephone 919/682-2211
city or town Durham state NC zip code 27702

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 Leslie A. and Lee Mae J. Pearce
street & number 5305 Creedmoor Road, Apt. 103 telephone 919-788-5382
city or town Raleigh state NC zip code 27612

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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Harmony Plantation
Wake County, NC

Description

Harmony Plantation, also known as the Montague-Jones Farm, is located at 5104 Riley Hill Road in the Mark's Creek Township of northeast Wake County. The property lies approximately six miles south of the town of Rolesville, seven miles north-northeast of the town of Knightdale, and seven miles northwest of the town of Wendell. The house, built in 1833, and a complex of primarily early to mid-twentieth century agricultural buildings stands on a nearly level fifteen-acre parcel at the southeast corner of the intersection of Riley Hill Road (SR 2320), an east-west corridor historically known as the Tarboro Road, and Rolesville Road (SR 1003), which extends south from its intersection with Riley Hill Road. Buffalo Creek flows in a southward direction approximately one-and-a-half miles to the east of the property.

Harmony Plantation is in a rural area under growing threat of development, mostly by the construction of residential neighborhoods. Despite the encroachment of new subdivisions and the loss of open space, Harmony Plantation has remained one of the more intact farm complexes from the mid-nineteenth and early twentieth centuries in this area of the county. Historic farms and dwellings located in the area include the Charles Horton Farm, an early twentieth-century complex which is immediately east of Harmony. A tobacco field lies north of Riley Hill Road opposite Harmony Plantation. Due west of the house along Riley Hill Road are three early to mid-twentieth-century houses associated with the Jones family, members of which owned Harmony for most of the twentieth century.

Harmony Plantation occupies a roughly rectangular parcel, except at its northwest corner where the property line extends to a sharp point following the right-of way of the junction of Riley Hill and Rolesville Roads. The house faces north and stands just east of the center of the parcel; the farm's seven outbuildings occupy an area west of the dwelling.

The parcel is generally open with numerous oaks, maples, and pecan trees standing in front, or north, of the house. Several deodar cedars are closer to the dwelling on its north, east, and west sides. A well-kept lawn dotted with boxwoods immediately surrounds the house. A row of boxwoods flanks the concrete sidewalk that leads from the driveway southward to the front of the house. The only other significant plantings on the farm are the hollyhocks that grow on the east side of the building that is thought to have served as Dr. Montague's office.

A low poured-concrete wall, edged with mondo grass (*Ophioposon Japonicus*) and standing not more than two feet tall at its highest point, borders the yard beginning off the northeast corner of the house and extending in a roughly oval shape to the east, then south, terminating at the well house southwest of the dwelling. The wall dates to around 1915. A long, unpaved oval driveway extends southward from Riley Hill Road toward the front of the house; a series of unpaved lanes extends off the south end of the driveway leading to the rear of the house and to the outbuildings. Large fields east and west of the driveway are fenced for grazing horses. Fenced areas west and south of the barns function as horse show rings and paddocks.

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Harmony Plantation
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The following description begins with the dwelling and then moves to the outbuildings, which are described in clockwise order beginning with the wellhouse/washhouse that stands off the southwest corner of the house.

Montague-Jones House
1833
Contributing Building

The two-story, single-pile Greek Revival-style weatherboard house with a gabled rear ell faces north toward Riley Hill Road. A hipped roof surmounts the house's main block and the cornices are boxed. Molded cornerboards terminating in a plain frieze and molded window and door surrounds give the house a robust Greek Revival character. Two cut-stone, single-shouldered chimneys stand on the main block's south elevation. The easternmost chimney rises up through the ridge of the rear ell's roof, while the western chimney is an exterior stack. The house rests on a cut-stone foundation.

The façade is a symmetrical composition with three bays on each level. Throughout the main block, windows on the first level are nine-over-nine, while the second level sash are a six-over-nine configuration. All the window and door surrounds on the main block display wide, heavy moldings typical of the Greek Revival style. A double-leaf, two-panel door centered on the first floor is flanked by sidelights and framed by a heavily molded surround with plain corner blocks. On the second level, the half-glazed door with two panels below the vertical windows is set in the same molding as the dwelling's main door, but without the corner blocks. On both levels of the portico, the doors are set in flush wood sheathing, a contrast to the weatherboard that covers the rest of the exterior. Simple pilasters frame the sheathing and likely indicate the position of the original portico.

The centered, double-tier pedimented, front-gabled portico with bracketed cornice features an arched-head gable vent centered in the tympanum. Unfluted Doric columns and square pilasters support the portico's upper level, while cut-granite battered posts atop cut-granite piers—an early twentieth-century replacement—are found at the outside corners of the portico's lower level; a concrete square tops each post, while a larger concrete divider separates each post from the pier. A pair of stone piers, each topped with a concrete square, flanks the stairs leading from the sidewalk to the portico. The first-level floor of the portico has been altered and is comprised of concrete blocks that have been painted black and topped with a slab of concrete. This porch floor, which was likely constructed in the early twentieth century, extends just beyond the windows and not to the full width of the façade. The concrete steps leading to the portico were likely installed when the porch floor was altered.

An artist's rendering dating from the late 1880s suggests the historic appearance of the facade. A flat roof crowned the two-tiered portico, while Doric posts or columns supported each level. A baluster extended between the posts or columns on the upper level.

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Harmony Plantation
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The east elevation displays the three sections of the house: the main block, the rear ell, and a side-gabled rear block. This side features the same window configuration seen on the façade, but with one bay. The rear ell displays a nine-over-nine sash on the north end and a shed-roofed projection on the south end that corresponds to the location of a bathroom that was added in the mid-twentieth century by Lee W. Jones. The east elevation of the rear block displays a gable end with a slender brick stack that was originally used as a cooking flue. Small one-over-one sash windows are positioned on each side of the flue. The rear block, with its molded corner posts and west-facing nine-over-nine window, likely dates to 1833 and has the appearance of an originally detached kitchen building that has been moved and joined to the house. The Lee W. Jones family tradition holds that this block was built at its current location in 1833 and has always been joined to the house.

The rear elevation consists of a 1970s hipped-roofed addition to the rear block. The eastern half is sheathed in synthetic siding and features a row of metal-framed one-over-one sash and an aluminum door. Weatherboard covers the western half of the rear addition and a small one-over-one window pierces the west elevation. A flat-roofed carport with round metal supports extends from the rear elevation and shelters a poured-concrete parking pad.

The west elevation of the rear ell originally featured an open porch which was enclosed sometime in the early twentieth century. The windows are one-over-one sash and an aluminum storm door fronts the half-glazed wood door. The west elevation of the main block is identical to the east elevation.

The entrance to the cellar is located on the south elevation of the main block between the chimney and the west wall of the ell. Access to the cellar is through a doorway topped with a shed-roof overhang and fronted with a metal storm door. The one-room cellar is unfinished and not easily accessible because of a lack of steps leading into the space. The braced wood door that filled the doorway has been removed and is located in the cellar.

The interior of the Montague-Jones House remains substantially intact and displays original finishes typical of the Greek Revival style. Many of the moldings and mantels appear to have been inspired by pattern books of the period, most notably Asher Benjamin's *Practical House Carpenter*. Indicative of the social standing of the dwelling's original owner, moldings and finishes vary from room to room.

The dwelling follows a central-passage plan with rooms of equal dimension flanking a center hallway. The central passage includes a chair rail and paneled wainscot with wood graining. Baseboards are flat and crowned with quarter-round molding and serve as the base for the wainscot. Heavy moldings that combine projecting flat elements with angled projections embellished with a side bead outline the doors that lead to the parlors. Plain cornerblocks frame the crown of both doors. A simple newel post composed of a flat round finial topping a block with molding underneath anchors the dogleg stair; slender square balusters and a round handrail complete the balustrade. Paneled wainscot with wood graining extends the height of the stair. A rectangular panel inset with wood graining is located at the landing just under a six-over-nine

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window; the same inset paneling is found on the lower level on the interior wall of the stair. The only substantive alteration here has been the installation of a closet with two folding louvered doors on the south wall so that there is no longer access to what was originally a porch on the west elevation of the rear ell.

The east parlor features a paneled wainscot with plain flat baseboards and molded door and window surrounds with the same plain cornerblocks seen in the passage. The moldings in this room feature a squared profile without quirks or reeding. Instead they feature broad, bold elements set in a stepped pattern. The mantel is identical to the one pictured in plate 50 of Asher Benjamin's 1830 *Practical House Carpenter*. A Greek key element tops each fluted pilaster that frames the fire box.

The west parlor displays window and door moldings similar to those in the east parlor, but with broad, linear elements that are gradually stepped inward, the inverse of the pattern seen in the east parlor. The mantel differs greatly and consists of simple Doric columns on high bases with molded caps supporting the mantel shelf and flanking a recessed rectangular motif that extends across the frieze and above the firebox. This room lacks the wainscot seen in the east parlor, but has a more complex baseboard composed of stepped blocks of molding topped with quarter-round molding crowning a flat baseboard.

Upstairs, at the north end of the space between the bedrooms is a door with two raised panels below six lights set in a molded surround with plain cornerblocks, which leads to the second story porch. The same paneled wainscot with wood graining found on the stairs is intact in this space.

A two-panel Greek Revival door leads into the east room. Molding around the room's doors and windows is, as in the rest of the house, bold, but with a more rounded appearance. The mantel features recessed panels with stepped flat molding in the pilasters and on the frieze above the bricked-in firebox, which, like the first level finishes, reflects the influence of Benjamin's *Practical House Carpenter*. A baseboard with quarter-round molding completes the room. A closet has been constructed in the southeast corner.

The west room door is identical to the east room door, but the moldings around the door and windows are more irregular with quarter round trim. The mantel is identical to that in the west room on the first floor.

The rear ell contains the dining room where some of most impressive finishes are found. A Greek Revival paired-pilaster mantel anchors the north end of the room. It displays stepped capitals crowning Doric pilasters and a stepped cornice below the mantel shelf. Paneled wainscot with molded trim and a south wall with nearly full-height recessed panels and a two-panel door create the home's most formal space. The rear ell's west elevation porch has been enclosed and is accessed by a five-panel door on the west wall of the dining room. The rear portion of the ell contains a small hallway with a vinyl floor. A bathroom, part of the 1950s addition, occupies the east side of this portion of the space while a closet is on the west side.

The rear block of the house contains a modern kitchen to the east and a bedroom to the west with a closet and bathroom. This bedroom formerly functioned as a dining room. The doors in this portion of the house

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are five-panel types similar to the one in the dining room and to the door leading to the rear bathroom. A window in the bedroom displays molding typical of the mid-nineteenth century.

Doctor's Office
1833

Contributing Building

The one-story, rectangular, beaded weatherboard building stands on stone piers. The building has been altered with a shed-roof replacement porch supported by braced square posts. The shed roof is likely an early twentieth century alteration and features brackets on its south and north sides. A six-over-six window pierces the north elevation. The office was built for use by physician Dr. Henry Montague, the plantation's original owner.

Wellhouse/washhouse
ca. 1925

Noncontributing Building

The one-story, rectangular, weatherboard building on a brick foundation stands southwest of the house with its entrance facing west. Half the building is an open canopy supported by square posts and sheltered by the hipped roof. A brick flue occupies the east exterior end and a shed addition is on the south side. The interior is an open space containing a large wash basin set in a brick and concrete base. The building has a batten door.

Chicken House
ca. 1925

Noncontributing Building

The one-story, rectangular, weatherboard building on a stone foundation is west of the wellhouse/washhouse. It features a shed roof with a bracketed overhang on its south elevation. Access to the feed hopper is through a small hatch on the south elevation. The batten door is on the east elevation. The building originally stood on the east side of the house, but was moved sometime in the mid-twentieth century.

Barn
1947

Noncontributing building

A two-story, weatherboard transverse crib barn with a side aisle and topped by a metal-clad gambrel roof stands west of the doctor's office and chicken house. A hay hood projects slightly on both the south and north elevations to shelter the loft door beneath; windows flank the loft door on both elevations. The main

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aisle is on a north-south axis and intersects with a perpendicular side aisle that opens on the east elevation. A shed-roofed extension containing horse stalls is located along the west elevation. Paired sliding wood doors allow each of the barn's three entrance bays to be closed. The interior contains horse stalls on each side of the main aisle.

Metal Shed

ca. 1970

Noncontributing building

A large gable-roofed metal-clad shed stands north of the chicken house and office and east of the barn. The shed faces south and contains five bays on its façade. The westernmost bay is enclosed with a garage door. Approximately one-half of the rear elevation is open. The interior contains some horse boarding space and a larger area for equipment storage.

Packhouse

ca. 1925

Noncontributing building

A small, gable-roofed weatherboard building stands north of the metal shed. The building has an open shed roof porch on its south elevation and an interior brick flue that breaks the roof's ridge near the east end. A replacement single-leaf door is located on the east gable end and two pairs of six-over-six sash pierce the north elevation. The interior consists of an open space. Members of the Jones family report that the building originally served as a packhouse, although it is unusually small to have served that function.

Garage

ca. 1970

Noncontributing building

A nearly square, concrete block, pyramidal-roofed building stands west of the house and northeast of the metal shed. A newer garage door covers the bay that is on the north elevation.

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Harmony Plantation
Wake County, NC

Summary

Harmony Plantation, also known as the Montague-Jones Farm for the families longest associated with the property, meets National Register of Historic Places Criterion C as an outstanding example of Greek Revival architecture displaying interior design features from Asher Benjamin's *Practical House Carpenter*, a pattern book published in 1830. Located just west of the unincorporated community of Riley Hill in northeast Wake County, the fifteen-acre farm includes a two-story, single-pile weatherboard Greek Revival house and seven outbuildings dating mainly from the early and mid-twentieth century. Dr. Henry W. Montague and his wife Anne Jones Montague had the house built in 1833 and grew a variety of crops, including corn, wheat, and food crops, using slave labor. The property passed through several owners in the late nineteenth and early twentieth centuries until 1908 when Ivan D. Jones bought the farm. In 1930, his half-brother, Lee Wyatt Jones, purchased the property and held it until his death in 1962. L. W. Jones's will divided the farm among his five children with the house and outbuildings going to his son, Bobby Wess Jones, who owned it until 1991 when another one of L. W. Jones's children acquired the property. The property is significant on the local level with a period of significance of 1833, the year the house was built.

Context 1, "British and Africans Shape an Agrarian Society (Colonial Period to 1860)," page 18-30, in "Historic and Architectural Resources of Wake County, North Carolina, Ca. 1770-1941" (MPDF) provides the historic context for the construction of Harmony Plantation. The house falls under Property Type 3A, "Houses Built from the Colonial Period to the Civil War Era," page 124-131. Additional context for Harmony Plantation is provided herein. Houses in Wake County are significant as reflections of the architectural trends that reached the county and the choices and adaptations that people made in terms of architectural design and style. Individual houses in Wake County must retain a high level of integrity to be considered eligible under Criterion C for architectural significance, according to the registration requirements in the MPDF, page 141-142.

Historical Background

Dr. Henry Walter Montague and sixteen-year-old Anne Elizabeth Jones married on May 18, 1833. Dr. Montague, a physician and, for the next forty years, a planter, had the house at Harmony Plantation built the same year. The couple would have twelve children over the next twenty-five years, ensuring a full and busy household at Harmony for decades.¹

¹ Deeds recording Montague's acquisition of the land could not be located; only two deed references predating the year of the construction are listed in the grantee-grantor index at the Wake County Register of Deeds Office in Raleigh. The 1833 construction date derives from the oral history and tradition of the Lee Wyatt Jones family, owners of the farm since the 1930s. Ancestry.com. *Marriages of Wake County, N.C.* [database on-line] (Provo, Utah: MyFamily.com, Inc., 2006), Original data: Holcomb, Brent H. *Marriages of Wake County, North Carolina, 1770-1868*. Baltimore, Md: Genealogical Publishing Co., 1983; Ninth Census of the United States, 1870: Population (microfilm), North Carolina State Archives, Raleigh; Edmund West, comp., *Family Data Collection—Births* [database on-line] (Provo, Utah: MyFamily.com, Inc., 2001).

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In 1850, Dr. Montague reported 200 acres of improved land and 400 acres of unimproved land on his farm. Harmony's main crops were corn and wheat. Harmony Plantation also produced cotton, as well as notable amounts of peas and beans, Irish potatoes, and sweet potatoes in 1850. Dr. Montague reported an array of livestock including seventy swine, twenty sheep, six milk cows, six horses, six oxen, one mule, and thirteen other cattle. In all, the value of his livestock was \$800. Twenty-four slaves worked the farm, eleven of whom ranged in age from twelve to thirty-four years; the remaining thirteen slaves were under the age of twelve. By 1860, the census lists forty-six slaves and ten slave houses at Dr. Montague's plantation. None of the slave houses remain.²

In January 1874, Ann and Henry Montague deeded their house and 800 surrounding acres to their sons Alexander (born in 1845) and Alpheus (born in 1848). Ann and Henry then moved to the town of Wake Forest, in northeastern Wake County, with five of their children and one grandson. Two sons, ages 17 and 22, and the grandson, age 20, all attended school in the college town. The three daughters, all unmarried and "staying at home" according to the census enumeration, ranged in age from 18 to 37.³

The house and surrounding acreage changed hands several times in the last quarter of the nineteenth century and the early years of the twentieth century. An April 1877 deed, which refers to the place as "Harmony," records Alexander Montague's sale of 340 acres with the house and outbuildings, to Samuel Watts. Lelia Jones purchased the 340-acre property from Samuel Watts in 1886, then ten years later sold it back to Watts. Two months after that, Samuel Watts and his wife Laura B. Watts sold Harmony to John D. Dodd of Johnston County for \$200 and seventy-eight bales of cotton weighing 450 pounds each. In October 1900, Dodd sold the 340-acre Harmony Plantation to J. F. Ragan, who held it until 1907, when he sold it to Charles Dennis Jones.⁴

In February 1908, Jones's son, Ivan D. Jones, purchased Harmony Plantation. Ivan Jones and his wife Mattie had two daughters, Beatrice and Evangeline, both schoolteachers, and one son, Ester.

Ivan D. Jones owned Harmony for a little over twenty years, and then in 1930 sold the house, outbuildings and 266 acres to his half-brother Lee Wyatt Jones (1889-1962), who owned Harmony for over thirty years. Lee W. Jones married Willie Perry (1894-1914), daughter of Burrell Perry. The couple had four sons and one daughter.⁵

² Seventh Census of the United States, 1850: Agriculture and Slave Schedules (microfilm), and Eighth Census of the United States, 1860: Slave Agriculture Schedule (microfilm), North Carolina State Archives, Raleigh.

³ Wake County Deed Book 36, page 56; Year: 1880; Census Place: *Wake Forest College, Wake, North Carolina*; Roll: T9_985; Family History Film: 1254985; Page: 456.1000; Enumeration District: 277; Image: 0263.

⁴ Wake County Deeds, Book 46, page 512; Book 67, page 440; Book 140, page 117; Book 158, page 639; Book 161, page 535; and Book 212, page 517.

⁵ Fourteenth Census of the United States, 1920: Population (microfilm), North Carolina State Archives, Raleigh; Wake County Deeds, Book 229, page 40 and Book 579, page 553; Lynne Belvin and Harriet Riggs, eds., *The Heritage of Wake County, North*

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Harmony Plantation
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By the mid-1930s, the main crops on the farm were corn, cotton, and tobacco. Like most farmers of the period, Lee W. Jones employed commercial fertilizers to increase his yields. Wheat and other grasses were harvested on the Jones farm, but on fewer acres than his three main crops. Jones reported forty fruit trees on his property in 1935. That year, Jones cultivated twenty-and-a-half acres, while tenants and sharecroppers worked 100 acres on the farm. Twenty acres were cleared, but not under cultivation, while non-crop land, including woods, totaled 163 ½ acres. That year, the only livestock Lee W. Jones reported was seven horses and five milking cows.⁶

By 1945, Lee W. Jones had amassed 374 acres. The farm census report for that year indicates that tenants or sharecroppers were working 170 acres, while woodland accounted for another 149 acres. He reported growing corn on fifty-two acres and tobacco on thirty-two acres. He grew cotton on twelve acres, only half the land he devoted to the crop ten years earlier. He no longer grew wheat, but continued to produce hay and oats. The number of fruit-bearing trees on the farm dropped to twenty-five, while the number of milk cows rose slightly to eight. Jones kept only two pigs. At the time the census was taken, Lee W. Jones had 100 hens.⁷

Lee Jones died in 1962 and his will divided the farm among his five children with the house and outbuildings going to his son Bobby Wess Jones. In 1991, the property passed to Bobby Jones' sister, Lee Mae Jones Pearce, the current owner.

Architectural Context

The Greek Revival style enjoyed widespread popularity in Wake County from the 1830s until the early 1870s. With its symmetry in form and use of classical details, Greek Revival was readily adaptable to the county's grandest dwellings as well as more modest farm houses. Publications like Asher Benjamin's *Practical House Carpenter* provided local builders and craftspeople with stylish designs for mantels, doorways, and other features that could be applied to traditional building forms, such as the two-story, single pile dwelling. Houses in the Greek Revival style in Wake County tend to follow a similar plan and form: a low-pitched hipped or gable roof surmounting a single or double-pile block with a rear ell. A single-story or double-tiered portico is centered on the facade. Interiors adhere exclusively to a central-passage plan, while finishes tend toward broad proportions with two-paneled doors, cornerblocks on door and window surrounds, and mantels with paired classically-inspired pilasters and columns.

Three separate events contributed to the enduring popularity of the Greek Revival style for domestic architecture in nineteenth-century Wake County. In 1826, the wealthy Mordecai family of Wake County hired architect William Nichols to design a substantial addition to and remodeling of their late eighteenth-

Carolina (Winston-Salem: Wake County Genealogical Society with Hunter Publishing Company, 1983), 298; will of L. W. Jones, Wake County, North Carolina.

⁶ North Carolina Department of Agriculture, Statistics Division, Farm Census Reports, 1935, Wake County.

⁷ North Carolina Department of Agriculture, Statistics Division, Farm Census Reports, 1945, Wake County.

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century house. Nichols had just redesigned the State Capitol building in Raleigh, creating a cruciform plan and adding a rotunda. For the Mordecai house (NR 1970), Nichols's addition featured a two-tier pedimented front portico with Ionic and Doric columns inspired by Stuart and Revett's *Antiquities of Athens*. The new design introduced the Greek Revival style to domestic architecture in Wake County and proved to be influential in domestic architecture for the next several decades. The Greek Revival became popular with the planter class throughout eastern and central North Carolina in the middle decades of the nineteenth century, and the Mordecai house served as a direct inspiration for several Wake County houses built with similar pedimented porticos.⁸

The second strong influence on Wake County planters who built houses in the 1830s through the 1850s was the 1830 publication of Asher Benjamin's *Practical House Carpenter*. Benjamin's pattern book showed scale drawings of overall house plans and interior and exterior detail, including porch and entry treatments, mantels, wainscoting, and window trim. The 1837 South Brick House (NR 2003, Wake Forest Historic District) in Wake Forest exhibits Benjamin details in its Greek Revival woodwork.⁹

Finally, the third significant influence was the reconstruction of the State Capitol in Raleigh. The State Capitol building burned in 1831 and was rebuilt over the course of a seven-year construction period. The building, finally finished in 1840, ultimately included plans by Nichols's son William Nichols Jr. and by Ithiel Town and Alexander Jackson Davis. The end result was a Greek Revival state house with a rotunda atop a cruciform plan and massive Doric pedimented porticos on the east and west sides. Both reflecting and reinforcing the popularity of the Greek Revival style, the building was the state's most prominent building effort of the time.¹⁰

The house at the center of Harmony Plantation is among a handful of grand Greek Revival dwellings surviving in Wake County.

Midway Plantation House and Outbuildings (NR 2007) includes a finely rendered Greek Revival antebellum planter's home built in 1848 with moldings derived from plates published in Asher Benjamin's 1830 pattern book, *Practical House Carpenter*. A low-pitched hip roof shelters the dwelling, which features three bays across its facade and a single-pile depth. A flat-roofed, single-story reconstructed front porch supported by four massive fluted Doric columns is centered at the facade; nearly full-width wood steps lead up to the porch. An original, single-story, hipped-roof section housing back rooms spans nearly the width of the rear elevation, being slightly inset from the corners of the two-story block of the house. After its move in the summer of 2005, the house stands on a new concrete-block foundation faced with the brick

⁸ Kelly A. Lally, *The Historic Architecture of Wake County, North Carolina* ([Raleigh]: Wake County Government, 1994), 35-38.

⁹ Lally, 39, 41.

¹⁰ Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: University of North Carolina Press, 2003), 107-108.

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from the original foundation, re-laid in the original stretcher bond and matching the three-foot height of the original foundation in the front. The foundation height rises toward the back of the house to accommodate the sloped land at the site. Reconstructed interior brick end chimneys rise through the roof near the shallow side eaves of the two-story section, and two reconstructed exterior brick chimneys rise at the rear elevation of the ca. 1848 house, each chimney centered in one of the two back rooms in the appendage.

Weatherboard sheathes the walls of the house, new cedar shingles cover its roof, and newly-installed copper covers the porch roof. Overall, the house presents the broad proportions that marked a strong departure from the narrower, upright dimensions of earlier antebellum houses typically designed in the Federal style.

Around 1860, the owners added a single-bay, single-pile, hip-roofed wing extending from the east elevation of the two-story house, slightly inset from the corners of and featuring a lower roof ridge than the main house. The east wing stands on a new concrete-block foundation faced with stone from the original foundation and features an original interior end chimney with a reconstructed brick stack of new brick that closely matches the original brick. An additional course of stone was added in the foundation at the back in order to accommodate a slope at the new site.

Wakefields (NR 1974) located near Wake Forest is likely the county's earliest surviving Greek Revival dwelling. The front block, a two-story, single-pile form, dates to circa 1831 and features a two-story, central pedimented portico with Doric columns and flat-paneled pilasters. The interior of the central-passage-plan house displays symmetrically molded architraves with cornerblocks and mantels patterned after Asher Benjamin's *Practical House Carpenter*.¹¹

The Bill Thompson House (NR 2005), also near Wake Forest, dates to the antebellum period and is one of the larger rural Greek Revival houses in Wake County. A low-pitched, hipped-roof surmounts the double-pile, two-story dwelling. Double doors bordered by multi-paned sidelights and a transom compose the entrance, while the interior displays typical two-panel doors and eight post-and-lintel mantels. The Thompson House, like the house at Midway Plantation, has been removed from its original location.

¹¹ Lally, 37, 39.

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Verbal Boundary Description

The boundaries coincide with the legal bounds of parcel 1766592569.

Boundary Justification

The boundary includes the Montague-Jones House and its outbuildings as well as sufficient acreage to convey the historical setting of the buildings. The acreage is land historically associated with the buildings.