

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 Mayes House

other names/site number.

2. Location

street & number 435 East Morehead Street N/A not for publication

city or town Charlotte N/A vicinity

state North Carolina code NC county Mecklenburg code 119 zip code 28202

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.)

William S. King Jr. 6-22-93
Signature of certifying official/Title Date

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):

Mayes House
Name of Property

Mecklenburg County, NC
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing
(Enter "N/A" 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)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions)

Shingle Style

Materials
(Enter categories from instructions)

foundation BRICK
walls BRICK
WOOD Shingle
roof STONE: Slate
other weatherboard
glass

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

1902

Significant Dates

1902

Significant Person

(Complete if Criterion B is marked above)

N/A

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:

Mayes House
Name of Property

Mecklenburg County, NC
County and State

10. Geographical Data

Acreage of Property 0.282

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>17</u>	<u>511381210</u>	<u>3896980</u>
	Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>

3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing
4	<u> </u>	<u> </u>	<u> </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 Dr. William H. Huffman

organization _____ date 7 January 1993

street & number 5045 Beckford Drive telephone 704-364-8237

city or town Charlotte state NC zip code 28226-4905

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 _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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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The Mayes House is located on East Morehead Street at the intersection of South Caldwell Street about 0.7 mile southeast from the center of Charlotte, North Carolina. It sits on the northerly side of East Morehead Street (which slopes downward from northwest to southeast) and faces southwest. Formerly one of a number of fashionable homes of the upper middle class and the well-to-do that graced East Morehead Street, it now sits virtually alone in its block. In addition to being the sole surviving residence in Charlotte's Second Ward, it is one of less than a half-dozen remaining original houses on East Morehead Street. The street is now exclusively commercial in character, and the entire area behind the house has been taken up by the John Belk Freeway. South Caldwell Street on the southeast side runs only the length of the Mayes property and dead ends at the freeway right-of-way. Across Morehead Street from the Mayes House is the Central YMCA, which was the original site of the old D. H. Hill School, later the Charlotte Graded School.

Although formerly the corner house on a block that contained three other good-sized houses, it now sits virtually alone in its block on a triangular-shaped lot containing 0.282 acres. It has grass lawn in the front, northwest side and small back yard; two medium-sized trees on the north and west corners, and smaller trees on the southeast and rear sides. Some small shrubs are found at the south corner and southeast side. A sidewalk runs in front of the house along East Morehead Street, and a long concrete walk with one step runs from the front sidewalk to the front porch steps. On the southeast side elevation, a low brick retaining wall with stone caps runs almost the entire length of the property along South Caldwell Street, and is topped with a modern chain-link fence to the rear of the house.

The Mayes House is a two-story Shingle Style house and is a rare intact example of its style in the city. Typical for this style, its elevations are asymmetrical and the massing follows a compound plan. A large cross-gambrel form making up the entire second and attic stories is covered in the gambrel ends by original wood shingles in coursed rows, except for the northwest end, which is covered in replacement asbestos shingles. Brick laid in one-to-five common bond covers the first story and partially raised basement, except for the rear elevation and back end of the southeast side, where weatherboards sheathe the first story. Slate covers the roof, and the house has two interior brick replacement chimneys of running bond.

On the front or southwest elevation, seven stone steps take one up to the partially open, partially covered front porch. Of the four-bay first

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story, three symmetrical bays project out from the main body of the house: the center bay provides an open entry to the porch; the left bay a partial covering of the porch; and the right bay the end of a closed side porch. All three bays are overlit by pairs of demi-lune multi-paned transoms, and centered in the two side bays are paired six-over-six double-hung sash windows. The projecting bays are capped by a wood balustrade around the front and sides. The front porch also extends across the remaining bay, but is uncovered and partially enclosed by a brick wall that rises to the level of the bottom of the windows in the other bays of the porch. A living hall window looks out on this section of the porch, and another adjacent one is centered in the enclosed bay of the porch. The first story windows of the main body of the house have brick flat arches on top and stone sills below. The centered, front-projecting gambrel has two windows, one each over the two center bays. These and all of the other second-story windows have double-hung sashes with an elongated latticework muntin pattern in the upper sash and a single pane below. A louvred opening that is recessed and flanked by rounded walls is centered at the attic level.

The northwest side elevation features a dining room bay window on the brick first story which incorporates three windows; two other windows are placed symmetrically on either side. The second story has four symmetrically-placed windows in the gambrel end, and a recessed attic louvre identical to that on the front. On the southeast side, symmetry is partially kept and although the gambrel is centered, a prominent one-bay portico is somewhat off-center, closer to the front of the house. The portico features a segmental-arched opening on the southeast side and a narrower segmental-arched opening on the northeast and southwest sides. It is capped with a flat roof with molded cornice that extends over the large southeast opening as a rounded hood with exposed, radial rafters in the ceiling. A wood balustrade of the same kind as on the front marks the rectangular perimeter of the portico. South of the portico, towards the front of the house, is an enclosed porch that has two large windows with transoms matching those on the front elevation. Immediately above the portico is a triple window of tall and narrow stained glass sections which is topped by a molded cornice and a round-arch molded wooden fan decoration. The three remaining second-story windows follow the symmetrical layout of the other side elevation, and the recessed louvre flanked by rounded walls is also found at the attic level.

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The rear elevation eschews symmetry altogether. A brick stairway parallel to the house leads up to the rear door and an open porch in the east end of the elevation which has two segmental-arched openings matching those of the front porch. The second story features a very steeply-pitched offset gambrel at the west end of the elevation. It is pierced by two windows matching the others on the second story, but the attic louvre is flush with the gambrel wall. East of this gambrel, a second-story gambrel-roofed dormer projects from the side of the large gambrel on the southeast elevation, looking onto the flat roof of the rear porch that is topped by a balustrade matching those in the front and southeast side.

From the front porch, the double entry doors are solid wood, with two panels each, and topped by a stained-glass transom. An adjacent door leads to the enclosed porch. The entry opens into a small vestibule with a ceramic tile mosaic on the floor and wood-paneled wainscoting. The single door from the vestibule to the living hall has two small panels above a single glass light and six small panels below. A single-light transom is above the door. Directly opposite this entrance are the stairs to the second floor, which cascade into the living hall in ever-widening steps from a landing. (See attached floor plans.) The newel post at the bottom of the stairs is square with panels, and is crowned by a metal candlestick electric light. A red brick fireplace dominates the living hall. The ceramic mantelpiece features fluted brick and terra cotta pilasters supporting a mantel shelf; a second, recessed shelf appears closer to the firebox. Rows of egg-and-dart terra cotta molding decorate both shelves.

There are two front windows and two side windows in the living hall; the two front windows have a large single-pane fixed sash with a stained-glass transom, and the two side windows are one-over one double hung sash. Molded and mitered surrounds frame the windows and doors. An embossed dado runs along the base of the plaster walls, and large box beams run front to rear across the ceiling, which is set off by wide crown moldings. The original wood floors are found throughout the house and are in good condition. Heat is supplied by radiators found in each of the rooms.

West of the fireplace, a large opening with a pocket door leads to the bay-windowed dining room. It has an angled corner fireplace with a rectangular opening surrounded by mottled gray and white ceramic tile framed by full-height Ionic columns and an elaborately decorated three-panel frieze, all of wood in a dark stain. To the rear of the dining room is the

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pantry, which retains its original cabinets, and behind the pantry is the kitchen, which has been modernized in the middle of this century.

Two passages extend from the living hall, one through the center of the house to the rear porch and the other to the side portico, running immediately behind and parallel to the main staircase. The parlor between the two halls has an alcove on the rear wall with an arched opening and a small stained-glass window piercing the wall. It also has a fireplace with a patterned ceramic-tiled firebox surround and a mantelpiece with curved pilasters and a cartouche in the frieze. A bathroom off the rear of the center hall has fixtures that appear to date from the 1910s. Across the center hall from the parlor is a narrow winding, open-string servant's staircase with simple turned balusters leading up to the second floor and the attic, and an adjacent doorway to the basement stairs.

The open-string staircase leading from the living hall to the second floor is in excellent condition and is highlighted by turned balusters in a rope motif. A tripartite window with tall and narrow stained glass panels and matching transoms dominates the stair landing. At the top of the stairs, a sheetrock wall and modern door have been added, probably for heat conservation, but they have not disturbed the original fabric.

On the second floor there are four bedrooms, two baths and several large walk-in closets. All the bedrooms except the one in the rear have fireplaces: each has a mottled-color ceramic tile firebox surround and hearth, simple architrave wooden mantelpieces with plain bowed frieze, and a framed mirror above the mantel shelf with a cartouche in the top center of the frame. All have metal firebox inserts with heavy covers bearing decorative motifs in relief. The rear bath has a two-legged wash basin and a decorated toilet; the latter bears the date "11-19-18." The front bath has a one-legged corner wash basin and a free-standing oval-shaped tub.

The attic consists of a central hall that runs front to rear, with a louvered opening at the front of the house. On either side of the hall are two large attic rooms with a ceiling that conforms to the shape of the gambrel roof; each has a louvered opening in the middle of the outer wall. Under the house is a full, partially above-ground basement with concrete floors and brick walls and columns. It contains pantries, washtubs, a boiler room and storage rooms.

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SUMMARY

The Mayes House is the only surviving turn-of-the century house remaining in Charlotte's old Second Ward; one of the few remaining fine houses built on the once-fashionable Morehead Street; and a rare intact example of the Shingle Style in Charlotte. Built about 1902 by John Henry and Idella Green Mayes, the house features an asymmetrical form dominated by a cross-gambrel roof, shingle upper elevations, brick first story and raised basement. The interior is equally distinctive, highlighted by fashionable late Victorian elements which include a large living hall with a massive fireplace; a prominent staircase with steps cascading into the living hall; and a tripartite stained glass widow lighting the landing. John H. Mayes (1856-1947) came to Charlotte around the turn of the century, and spent most of his career as a textile machinery agent and mill executive and designer, while his wife, Idella Green Mayes (c.1869-1939), raised their three children and participated in the social life of early twentieth-century Charlotte. They built their stately Shingle-Style house, which they occupied for twenty-four years, in an upscale section of East Morehead Street at the edge of the city's first suburb, Dilworth: their immediate neighbors included Stewart W. Cramer, a major New South textile entrepreneur, and William States Lee, who became the president of Duke Power Company and the Piedmont and Northern Railroad.

HISTORICAL BACKGROUND

John H. Mayes was born in Luftborough, England, the son of John and Mary Ainsworth Mayes, and came to the United States at the age of fourteen. As a young man, he entered the textile industry, most likely in Massachusetts, where his oldest daughter was born. When he came to Charlotte around the turn of the century, Mayes was a traveling salesman for Stewart W. Cramer, a New South entrepreneur who is credited with designing and equipping about one-third of all the cotton mills in the South prior to World War II. For much of the first two decades of this century while Mayes occupied the East Morehead Street house, his career and that of Stewart Cramer were intertwined.

Cramer (1868-1940) was a native of Thomasville, N.C. and a graduate of the U. S. Naval Academy and Columbia University School of Mines. After graduation in 1889, he came to Charlotte and was in charge of the United States Assay office until 1893, when he went to work for Daniel Augustus Tompkins, a pioneer New South industrialist who also designed and supplied

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equipment for hundreds of mills throughout the South. In 1895, Cramer went into business for himself as the Southern agent for three Massachusetts manufacturers of cotton mill equipment in competition with Tompkins, and eventually acquired sixty patents for the improvement of textile mill machinery and mill air-conditioning. Cramer designed and equipped hundreds of mills in the South, developed an international reputation, and served on many state and national boards. His four-volume work on the design and equipment for cotton mills, Useful Information for Cotton Manufacturers (2nd edition, 1909) became a standard reference work for many years, and he is also known for organizing the Cramerton Mills and the mill town of Cramerton in Gaston County, N.C.¹

It is reasonable to assume that Mayes came to Charlotte around the turn of the century to work for Cramer through the Massachusetts textile machinery connection. Although few details of his career are available, it appears that the relationship with Cramer proved to be an initially prosperous one, for he purchased land for a new house on the same block as Cramer's mansion in 1901, and built a grand house the following year. In 1906, Mayes, Cramer and three others organized the Mayes Manufacturing Company, with J. H. Mayes as president, and built a cotton mill and village, Mayesworth, designed by Cramer, in Gaston County in 1907.² The company maintained its offices in Charlotte, and Mayes continued to be a sales agent for Cramer. By 1910, however, Mayes no longer appeared as president of Mayes Manufacturing, and had apparently set himself up as an independent manufacturer's agent for cotton mill machinery in Charlotte.³ In 1915, Stewart Cramer took over control of Mayes Manufacturing, changed the name to Mayes Mills, Inc. and began to greatly expand its capacity by adding a second plant.⁴ On December 9, 1922, Mayes Mills, Inc. was absorbed into the newly chartered Cramerton Mills, Inc., and the name of the mill village was changed to Cramerton. J. H. Mayes was one of the directors of the new company. In 1924, Cramerton Mills added a weave plant, which bore the name "Mayflower."⁵

It appears that John Mayes followed Stewart Cramer's lead of branching out from manufacturer's agent to mill designer and executive. When Cramer took control of Mayes Manufacturing in 1915, Mayes was chosen to be the "architect-engineer" (a term used at the time for a mill designer and outfitter) of a mill for the newly-organized Rex Spinning Company in Ranlo, Gaston County, N. C., and became its first president.⁶ Exactly how long he remained president of this company is unclear.⁷ In

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1920, the 63-year-old Mayes was also the architect-engineer for another mill in Ranlo, the Pricilla Spinning Company. He was one of the organizers of the company and its first president, but his interests were bought out in 1921.⁸

Sometime in the late 1800s, John Mayes and Cora Idella Green, of Margaretsville, Nova Scotia, were married; they subsequently had three daughters and one son.⁹ One of their daughters, Idella, was born in Massachusetts in 1894.¹⁰ Exactly when the family moved to Charlotte is not clear, but they appear in the Charlotte City Directory of 1899/1900 as residing on West Vance Street.¹¹

In August, 1901, John and Idella Mayes bought a house lot on Morehead Street for \$2,000 from W. B. Ryder; Ryder had originally purchased a larger tract that included the lot from the City of Charlotte in May, 1897.¹² The best available records suggest that the house was built in 1902 and that the Mayes family occupied it in the latter part of the year.¹³ S. W. Cramer built his own large house at the west end of the same block about 1896.¹⁴

The Mayes family lived in the Morehead Street house from 1902 until 1926, while John H. Mayes pursued his career as a mill machinery manufacturer's agent, mill designer and textile executive and Idella Green Mayes raised their children and participated in Charlotte's social life. It appears that in 1926, at the age of 70, John Mayes decided to retire and no longer needed or desired to live in such a large house. Thus in 1926, the Mayeses sold the house to J. W. Barber, a vice-president of the Cathey Lumber Company.¹⁵ John and Idella Mayes moved to 307 E. Kingston in Dilworth, and in the Thirties went to live with their daughter and son-in-law, Idella Mayes and Frank Hunter, at 1815 S. Boulevard, where they lived out the rest of their days.¹⁶

In 1939, the Home Owner's Loan Corporation took over the house from the Barbers and sold it to A. J. and Nannie Willoughby that same year.¹⁷ By 1942, the HOLC had again taken back the house, and the following year sold it to J. H. and Ada E. Bennett.¹⁸ John Bennett, who died in 1962, was a real estate agent. The house was conveyed by the Bennett heirs to Robert M. and Trudi N. Glenn in 1979, who also acquired the adjoining .126 acre tract in 1986.¹⁹ In 1989, the property was sold twice: first to Euram, Inc., a North Carolina Corporation, then to Walter H. Fox.²⁰ The property is now owned by attorney James F. Wyatt III, who intends to rehabilitate the house as a law office.²¹

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ARCHITECTURAL CONTEXT

The Shingle Style house is a distinctly American architectural form that developed in seaside resorts of the Northeast in the 1870s, with most of the houses built in the style from the 1880s to just after the turn of the century. It was adapted from three other styles: its contemporary, Queen Anne; the early phases of Colonial Revival; and another contemporary, Richardsonian Romanesque. It is defined as having the following features in various combinations: wall cladding of continuous wood shingles; shingled walls without interruption at corners; asymmetrical facades with irregular, steeply pitched rooflines; roofs with intersecting cross gables and multi-level eaves; extensive porches; ground-story facade often covered with stone or brick; strip windows; rounded walls flanking recessed windows.

Gambrel roofs are found on about twenty-five percent of Shingle Style houses, which usually have a full second story under the lower slope of the gambrel, and the roofs usually have cross-gables. Rather than emphasizing decorative details on doors, windows, cornices, porches and wall surfaces like its 19th-century predecessors, the Shingle Style attempts to enclose a complex shape within the smooth surface of the shingle exterior and thus unifies the irregular configuration of the house. The detailing and variations tend to enhance the uniform surface of the irregular shape. Porch supports are often slender, unornamented wooden posts or massive piers of stone or shingle cladding. Window surrounds are always simple, and it is common to find bay windows, multiple windows and walls curving into windows. The most common decorative details are massive Romanesque or Syrian arches used on porches or entrances, Palladian windows (as is the case with the Mayes House), and simple classical columns.

The Shingle Style had its origins in the fashionable summer seaside resorts such as Cape Cod, Newport, Maine and Long Island and date, as noted above, from about the late 1870s to the turn of the century. Since early Shingle Style houses were architect designed, their appearance in architectural magazines of the day helped spread the style throughout the country. However, it never became as popular as its main contemporary, the Queen Anne style, and therefore examples of Shingle Style houses outside coastal New England are relatively uncommon.²²

In North Carolina, the style started to appear in the 1890s and only lasted into the first few years of the twentieth century. Architectural historian Catherine Bisher notes that in its origins, it is associated "with locations remote from the increasing complexity of urban industrial life.

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Such buildings did not arise from local traditions but rather from the conscious selection of nationally popular styles for a particular use and setting.²³ Thus in North Carolina, the U. S. Life-Saving Service adopted plans for new stations in the 1890s and early 1900s in the style, and private seaside beach cottages were built using shingle materials, but they tended to be more foreshores and bungalows in their basic forms. Bark-shingled structures introduced in the mountain resort town of Linville by architect Henry Bacon in the late 1890s established a motif adopted by other mountain resorts through the early twentieth century. Urban examples of the Shingle Style in North Carolina appear to be unusual.²⁴

In Charlotte, the two other recorded houses in the Shingle Style are the Liddell-McNinch House (c.1893), 511 N. Church Street in Fourth Ward, and the W. G. Rogers House (1902), 524 East Boulevard in Dilworth. The former was built by Vinton Liddell (1859-1915), a wealthy Charlotte New South industrialist, and combines typical Queen Anne elements with the complex asymmetry of irregular shapes and rich textured patterns of the Shingle Style. The two-and-a-half story house is covered with beaded weatherboard on the first floor, wood shingles on the second, and slate on the roof. The irregular roof has multiple gables, hips, and cross-gables; a bay window projects from the left side of the first floor; and simple chamfered posts support an engaged porch roof.²⁵ It has been converted into a restaurant.

The W. G. Rogers House was built in 1902 by Charlotte architect Willard G. Rogers (1863-1947), a Cincinnati native who came to Charlotte about the turn of the century and worked for Stewart W. Cramer until about 1906, when he went into partnership with Charles C. Hook. Rogers practiced in Charlotte on his own from 1916 to his retirement to Atlanta in 1946 at the age of 76.²⁶ Although much more modest in scale, materials and decoration, the Rogers House has more similarity to the Mayes House than the Liddell-McNinch House. It is also two-and-a-half stories tall, and features a cross-gabled gambrel roof, irregular side and first floor elevation window placement; a bay, multiple-window placement piercing the front gambrel gable; and shingle side elevations and gable fronts. The Rogers House was slated for demolition, is in deteriorated condition and has been badly vandalized. However, it has been bought by the Charlotte Mecklenburg Historic Landmarks Commission, which is renovating it for offices.

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¹Robert Allison Ragan, Leading Textile Mills in Gaston County, N. C., 1904 to the Present (Charlotte: Privately Published, 1975) [Unpaginated typescript, Carolina Room, Charlotte Mecklenburg Public Library]; Biographical History of North Carolina (Greensboro, N.C.: Van Noppen, 1908), VII, 82-87.

²Ragan, note 1.

³Charlotte City Directories, 1908-1910.

⁴Ragan, note 1.

⁵Ibid.

⁶Ibid.

⁷The Charlotte city directories do not mention this or subsequent mill activities in Gaston County related to John Mayes and no other sources of information have been uncovered to date.

⁸Ragan, note 1.

⁹Charlotte Observer, December 18, 1947, Section Two, p. 1

¹⁰Mecklenburg County Certificate of Death, Record #893.

¹¹Charlotte City Directories, 1899/1900 ff.

¹²Mecklenburg County Deed Books 139, p. 139, 15 May 1897; 161, p. 258, 22 August 1901.

¹³Ibid., Book 154, p. 354, 10 December 1901; Book 175, p. 82, 28 August 1902 (Deeds of Trust); Charlotte City Directory, 1902 and 1903.

¹⁴Charlotte City Directory, 1902; Sanborn Insurance Map, 1905.

¹⁵Mecklenburg County Deed Book 618, p. 660, 17 September 1926. Barber assumed the balance of the \$15,000 mortgage Mayes had taken out on the house the year before (Book 591, p. 31). Mayes in turn bought a house from Barber on Greenway in the Elizabeth neighborhood (Book 618, p. 670), but did not live there.

¹⁶Charlotte Observer, July 7, 1939, p. 8; *ibid.*, December 18, 1947, Section Two, p. 1; Charlotte City Directories, 1926-1950.

¹⁷Mecklenburg County Deed Book 976, p. 529, 1 June 1939; *ibid.*, 986, p. 266, 15 September 1939.

¹⁸Ibid., 1078, p. 505, 1 August 1942; *ibid.*, 1084, p. 436, 16 January 1943.

¹⁹Ibid., 4216, p. 828, 1 August 1979; *ibid.*, 5181, p. 411, 26 February 1986.

²⁰Ibid., 6061, p. 493, 29 June 1989; *ibid.*, 6061, p. 488, 29 June 1989.

²¹Ibid., 16 February 1993 [JFW Realty, Inc.].

²²Virginia and Lee McAlester, A Field Guide to American Houses ((New York: Alfred A Knopf, 1986), pp. 288-299; Marcus Whiffen, American Architecture Since 1780 (Cambridge, Mass.: MIT Press, 1969), pp. 127-132.

²³Catherine W. Bishir, North Carolina Architecture (Chapel Hill: Historic Preservation Foundation, 1990), p. 377.

²⁴Ibid., pp. 377ff.

²⁵National Register of Historic Places Nomination, "Liddell-McNinch House," 1975.

²⁶William H. Huffman, "A Historical Sketch of the W. G. Rogers House," Charlotte Mecklenburg Historic Properties Commission, 1983. Since both Rogers and Mayes worked for Stewart W. Cramer at the same time and built their houses the same year in the same style, the possibility is raised that Rogers designed the Mayes House, although there is no direct evidence for this to date.

United States Department of the Interior
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Mayes House
Mecklenburg County, NC

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- Bishir, Catherine W. North Carolina Architecture Chapel Hill: Historic Preservation Foundation of North Carolina, 1990.
- Butler's Map of Charlotte, N.C., 1892.
- Charlotte City Directories, 1893/1894-Present.
- Charlotte Mecklenburg Historic Landmarks Commission. Files.
- Charlotte Mecklenburg Public Library. North Carolina Collection. Files.
- Charlotte Observer
- Huffman, William H. "A Historical Sketch of the W. G. Rogers House."
Charlotte Mecklenburg Historic Properties Commission, 1983.
- McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 1986.
- Mecklenburg County, NC. Deed Books.
- Ragan, Robert Allison. Leading Textile Mills in Gaston County, N.C., 1904 to the Present Charlotte: Privately Published, 1975.
- Sanborn Insurance Company. Maps of Charlotte, N.C., 1905, 1911, 1929.
- United States Department of the Interior. National Park Service. National Register of Historic Places Nomination, Liddell-McNinch House, 1975.
- Whiffen, Marcus. American Architecture Since 1780. Cambridge, MA: MIT Press, 1969.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Mayes House
Mecklenburg County, NC

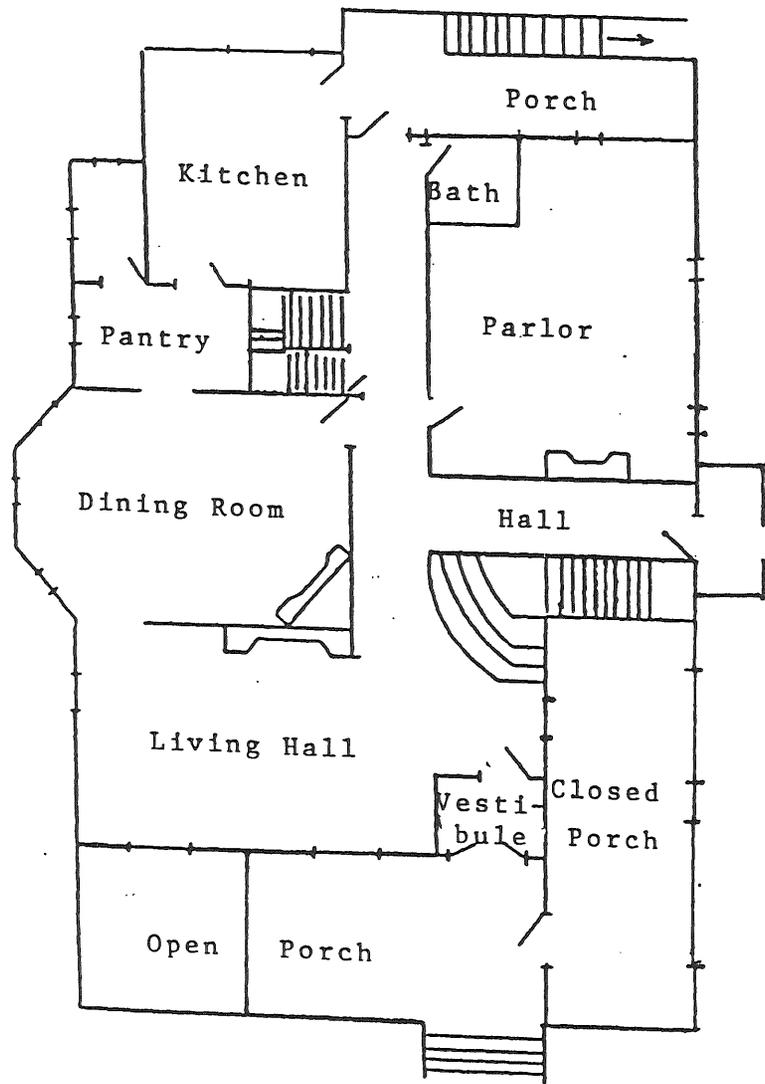
Section number 10 Page 1

Boundary Description:

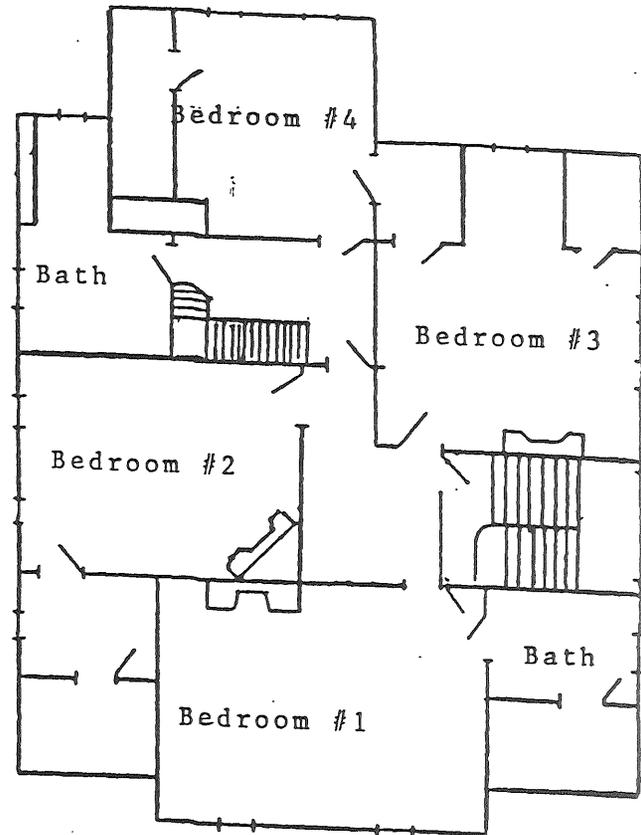
Lot 4 of Block 137 as shown on Mecklenburg County Tax Map Book 125, page 13.

Boundary Justification:

Remaining property historically associated with the house.



First Floor



Second Floor

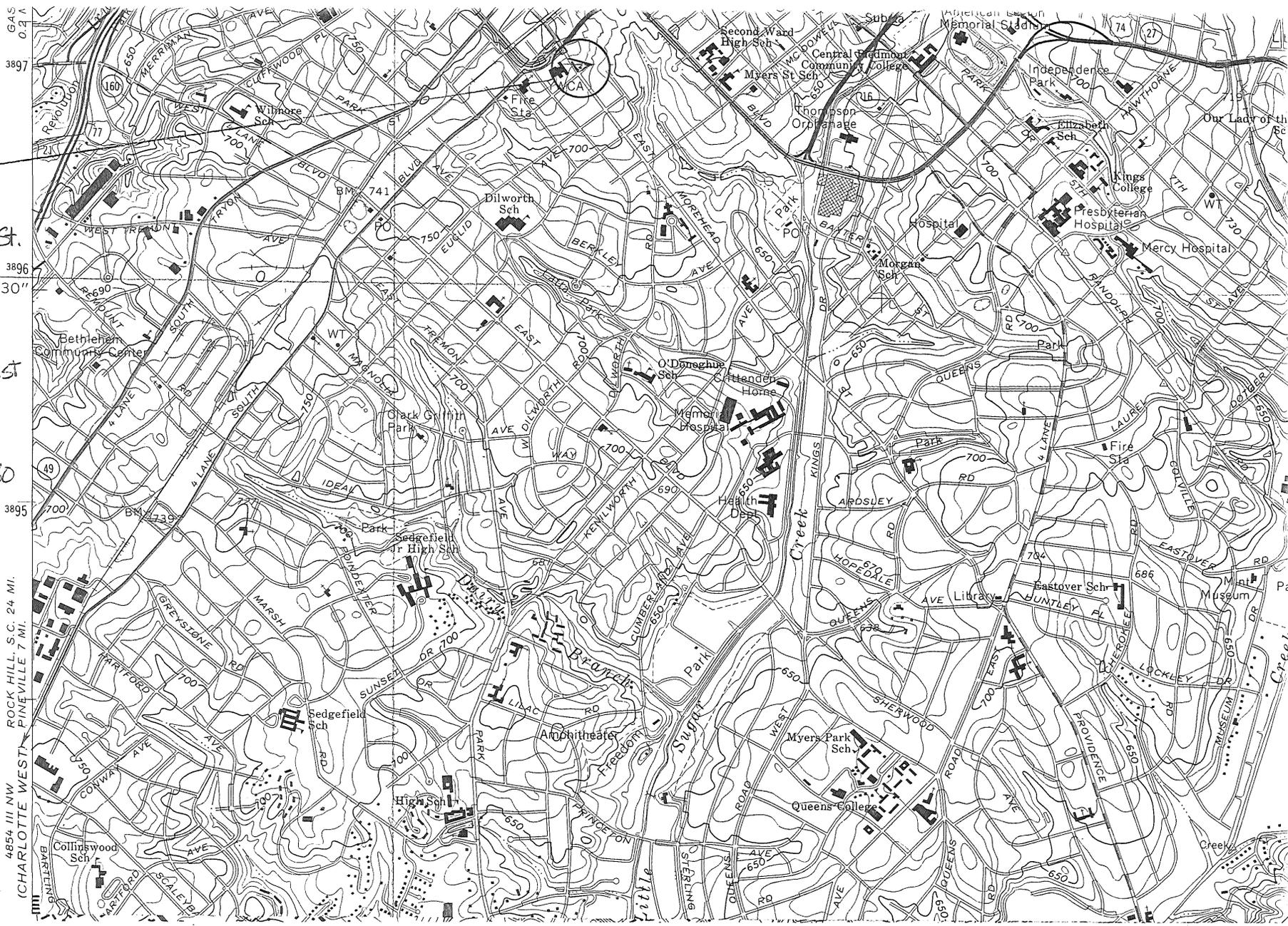
MAYES HOUSE

Floor Plan
 435 E. Morehead St., Charlotte
 Mecklenburg County, NC

Not to scale

MAYES
House
435 E. Morehead St.
Charlotte
Mecklenburg Co. 12/30"
North Carolina

Quad: Charlotte East
Scale: 1:24,000
UTM References:
17/513820/3896980



4854 III NW
CHARLOTTE WEST
ROCK HILL, S.C. 24 MI.
PINEVILLE 7 MI.

GAS
0.2 A
3897
3896
3895

