

8576

United States Department of the Interior National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

Historic Name: Parkhaven Historic District

Other Names/Site Number: N/A

2. Location

Street & Number: See Continuation Sheet Not for Publication: N/A
City or Town: Hattiesburg Vicinity: N/A
State: Mississippi Code: MS County: Forrest Code: 035 Zip Code: 39401

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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)

Kenneth H. P. Pone
Signature of certifying official

JUNE 27, 2002
Date

Deputy State Historic Preservation Officer
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 commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this 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):

for
Signature of Keeper Date of Action
Edson H. Beall 8/9/02

5. Classification

Ownership of Property (Check as many boxes as apply)
 private public-state
 public-local
 public-Federal

Category of Property (Check only one box)
 building
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing	
<u>47</u>	<u>4</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>47</u>	<u>4</u>	Total

Number of contributing resources previously listed in the National Register N/A

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Category:	Subcategory:
<u>Domestic</u>	<u>Single Dwelling</u>
	<u>Secondary Structure</u>
<u>Landscape</u>	<u>Object/Entrance Arch</u>

Current Functions (Enter categories from instructions)

Category:	Subcategory:
<u>Domestic</u>	<u>Single Dwelling</u>
	<u>Secondary Structure</u>
<u>Landscape</u>	<u>Object/Entrance Arch</u>

7. Description

Architectural Classification (Enter categories from instructions)
Late 19th and 20th Century Revivals/Spanish Eclectic; Colonial Revival; Tudor Revival; Minimal Traditional
Late 19th and 20th Century American Movements/Bungalow/Craftsman
Modern Movement/Ranch

Materials (Enter categories from instructions)

foundation	<u>Brick</u>
roof	<u>Asphalt</u>
walls	<u>Wood/Brick</u>
other	<u>Glass</u>

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.) (See Continuation Sheets)

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8. Statement of Significance
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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
 B Property is associated with the lives of persons significant in our age.
 C Property embodies the distinctive characteristics of a type, period, or 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.) N/A

- A owned by a religious institution or used for religious purposes.
 B removed from its original location.
 C a birthplace or a 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; Commerce

Period of Significance: 1922-1951 Significant Dates N/A

Significant Person (Complete if Criterion B is marked above): N/A

Cultural Affiliation: N/A

Architect/Builder: N/A

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)
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9. Major Bibliographical References
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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS) N/A
 preliminary determination of individual listing (36 CFR 67) has been requested.
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey #
 recorded by Historic American Engineering Record #

Primary Location of Additional Data

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Hattiesburg City Planning Office

10. Geographical Data

Acreage of Property: 18 acres

UTM References

Zone	Easting	Northing	Zone	Easting	Northing
A 16	278790	3467710	C 16	279050	3467110
B 16	278790	3467120	D 16	279050	3467720

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

11. Form Prepared By

Name/Title: Gene A. Ford and Linda B. Ford, Architectural Historians

Organization: Private Consultant Date: June 30, 2001

Street & Number: 26 Cherokee Hills Telephone: (205) 556-5388

City or Town: Tuscaloosa State: Alabama Zip Code: 35404

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 the SHPO or FPO.)

Name: Multiple

Street & Number: Telephone:

City or Town: Hattiesburg State: Mississippi Zip Code: 39401

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VII Page 1

VII. Narrative Description

Located approximately one mile west of the downtown Hattiesburg, Mississippi business district, the Parkhaven Historic District contains a fine collection of residences that date from the early to mid twentieth century. The historic residences contained within this district represent an amalgam of styles, including Spanish Eclectic, Craftsman, Tudor Revival, Colonial Revival, Minimal Traditional, and Ranch architecture. Hardy Street, the major east/west-oriented traffic artery that connects downtown Hattiesburg to Interstate 59, bounds the historic district to the north; Twenty-Second Avenue to the west; Twenty-First Avenue to the east; and Camp Street to the south. The Parkhaven Historic District contains 51 resources. Of this total, 47 are considered contributing; and 4 are non-contributing resources. All but one of the resources are residences; the one anomaly is an historic entrance arch (Resource 28, CR). The Parkhaven Historic District and individual resources retain an excellent degree of architectural integrity.

Envisioned as a model subdivision by developer M.M. Simmons in 1922, the Parkhaven Historic District consists of a grid pattern of streets linked to Hardy Street, which provides direct access to downtown Hattiesburg and the University of Southern Mississippi. Oriented in a north/south direction, Twenty-First and Twenty-Second avenues are home to all but two of the residences in the historic neighborhood. Hardy Street claims the remaining two (Resources 1 (NCR) and 2 (CR)). An entrance archway (Resource 28, CR) spans Twenty-Second Avenue at its intersection with Hardy Street. Other historic features in Parkhaven include large lots, sidewalks, and deep house setbacks.

During its initial stage of development in the mid 1920s, Parkhaven came to feature a number of model homes designed in the Spanish Eclectic style, which held court in nation wide architectural circles at that time. There are 16 Spanish Eclectic cottages (Resources 4, 7, 17, 26, 27, 29, 31, 32, 33, 35, 38, 39, 41, 43, 44 and 51, all CR) in the Parkhaven Historic District.

In 1915 the Panama-California Exposition presented a wide range of Spanish architectural styles from North and South America, Spain and Northern Africa and included bits of Byzantine, Moorish, Gothic and Renaissance motifs. During the 1920s these architectural styles combined to become the Spanish Eclectic style that migrated across the United States. The Spanish Eclectic cottages in Parkhaven evince a number of stylistic differences. Resource 33 (CR) is a simple one-story example of a Spanish Eclectic and it features stucco-clad walls, a terra cotta-tile roof, and arched windows. Resource 31 (CR) is a more elaborate example of a Spanish Eclectic cottage with stucco-clad walls, a tower with hip terra cotta-tile roof, a porch with arches that form a colonnade across the facade of the home, and a second-floor balcony. Resource 35 (CR) is also considered Spanish Eclectic yet it is not clad in stucco, but with brick. The façade includes a covered vestibule with a

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES Forrest, Mississippi
CONTINUATION SHEET County and State

Section VII Page 2

parapet and thick tapered brick piers. The piers represent aspects of the Mission Revival style of architecture. These architectural elements derive from 18th-century California and southwest missions (McAlester and McAlester 1984). However, the example at 113 22nd Avenue (Resource 35, CR) is a loose adaptation with dark brick and a heavy profile that harkens to Gothic design.

Second in number in the Parkhaven Historic District are bungalows with a total of ten (Resources 1 (NCR), 3, 6, 9, 12, 46, 47, 48, 49 and 50, all the rest are CR). There is also one Craftsman home (Resource 19, CR).

Following the tenets of the English aesthetic movement, the Greene brothers, Maybeck, and Wright based their designs on the dictates of simplicity, use of natural materials, and exposure of craftsmanship work. In addition to these architects, Gustav Stickley's *The Craftsman* (1909), women's magazines, and house pattern books helped popularize Arts and Crafts architecture in America. Arts and Crafts dwellings feature stone, brick, stucco clad, or timber construction, low-pitched roofs, exposed rafters and timberwork, wide eaves, and a prominent porch supported by posts resting on brick or stone piers (McAlester and McAlester 1984). Arts and Crafts houses can be divided into two categories: Craftsman houses which feature two or more stories and Craftsman Bungalows that feature one to one and a half stories. Resource 3 (CR) is a Bungalow. It has a low-pitched front gable roof with wide eaves, a partial-width porch with a side gable roof, a wood porch with supports on brick piers, and a porte cochere with brick piers.

Later additions to the Parkhaven Historic District include three Tudor Revival residences (2, 13, and 21, all CR) and six Colonial Revival homes (10, 16, 20, 22, 36, and 45, all CR).

Tudor Revival architecture derives from late Medieval English cottages and manor houses (McAlester and McAlester 1984). Tudor Revival characteristics include multi-gable roofs which are often steeply pitched, end porches, arch spans above doors windows, porch supports, and interior passage ways, an entry vestibule, and faux half-timbering. Tudor Revival architecture came into vogue in the late nineteenth century and continued to be popular into the mid 1930s. Tudor Revival mansions and cottages, which share the same distinction as Victorian and Craftsman houses and cottages, were popular during the 1920s and on into the 1930s.

Located on Hardy Street, Resource 2 (CR) has a number of Tudor Revival characteristics, including a multitude of steeply-pitched gable roofs, a hip roof dormer, an integral side porch, and an entry vestibule with a segmental arch top door.

A Field Guide to American Houses (McAlester and McAlester 1984) describes Colonial Revival architecture as an eclectic twentieth-century style. It

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VII Page 3

liberally borrowed elements from seventeenth-century Dutch and English Colonial buildings. Consequently, Colonial Revival houses may feature such elements as gambrel and side gable roofs with dormers, second-story overhangs, Georgian door surrounds, and in some instances, classical porticos. There are two generally recognized Colonial Revival time frames. The first roughly dates from the early 1900s to WWII; the second began after WWII and continues on to the present. With its temple-with-wings-form, symmetrical composition, wood and glass panel door with sidelights and a fanlight, and pedimented portico with fanlight and Tuscan-like columns, Resource 45 (CR) rates as one of the more dynamic examples of Colonial Revival architecture in the district.

Built in great numbers immediately before and after World War II, Minimal Traditional domiciles often dominated large housing tracts. Crowned by low-pitched side-gable or cross-gable roofs, the Minimal Traditional is essentially a massed-plan cottage with residual Colonial or Tudor Revival details. Seven Minimal Traditional cottages (Resources 8, 11, 14, 15, 18, 30, and 40, all CR) are located within the Parkhaven Historic District. Resource 11 (CR) represents a typical Minimal Traditional with its side gable roof and pedimented stoop.

Like the Minimal Traditional cottage, the Ranch has its roots in Colonial antecedents. The architecture of Frank Lloyd Wright is also in the mix. The Ranch features a low-pitched roof with broad eaves and a streamlined mien. Most Ranches are given to rambling, open floor plans reminiscent of Wright's residential designs. Literally built in the hundreds of millions, the Ranch is probably the most ubiquitous house type in American. Construction of the Ranch in large numbers began in the decade following World War II and has continued to the present. The historic district contains seven Ranches (Resources 5, 23, 24, 25, 31 (NCR), 37, and 42, the rest are CR). Resource 37 (CR) has a low-pitched side gable roof and a rambling floor plan indicative of this genre.

The Parkhaven Historic District would not be complete without the historic entrance arch (Resource 28, CR). The stucco-clad masonry of the arch is in line with the Spanish Eclectic ambience of the neighborhood. A central arch spans Twenty-Second Avenue while two smaller arches rise above the flanking sidewalks. Lettering at the apogee of the central arch identifies the neighborhood as Parkhaven. Lighted orbs crown the tops of the support piers.

A modified bungalow (Resource 1, NCR) and three ranches (Resources 23, 24, and 34, NCR) constitute the two non-contributing resources in the historic district. The interior of Resource 1 one has been modified to accommodate office space. A number of original double hung, sash windows have been replaced with those of a contemporary design. Additionally, the original, horizontal weatherboards are concealed beneath a layer of diagonal boards. Much of the yard associated with the house was paved to accommodate a parking lot.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES Forrest, Mississippi
CONTINUATION SHEET County and State

Section VII Page 4

Survey Inventory

1. 2200 Hardy Street. ca. 1925. One-story, brick Bungalow with hip and roof of asphalt shingles, replacement diagonal wood siding, off center wood door, replacement windows. Non-contributing Resource.
2. 2206 Hardy Street. ca. 1930. One-story, brick Tudor Revival cottage with cross gable roof of asphalt shingles, exterior brick chimney, hip roof dormer with 2 fixed pane lights, first story has off center arched wood panel door with brick surround, flanking 6/1 double hung sash windows, entry way with front gable roof. Contributing Resource.
3. 101 21st Avenue. ca. 1925. One-story, brick Bungalow with front gable roof of asphalt shingles, louvered ventilator, central wood panel door, flanking 3/1 double hung sash windows, partial-width porch with side gable roof, wood supports on brick piers, porte cochere with brick piers. Contributing Resource.
4. 103 21st Avenue. ca. 1925. One-story, stucco clad Spanish Eclectic cottage with cross gable roof of asphalt shingles, exterior brick and stucco clad chimney, off center wood panel door, 6/1 double hung sash windows, entryway stoop with segmented arch and shed roof. Contributing Resource.
5. 107 21st Avenue. ca. 1948. One-story, wood frame Ranch with cross gable roof of asphalt shingles, louvered ventilator, interior brick chimney, weatherboard siding, off center wood panel door with multiple lights, 6/6 double hung sash windows, wrap-around porch with shed roof, wood posts and open rail balustrade. Contributing Resource.
6. 108 21st Avenue. ca. 1925. One-story, wood frame Bungalow with side gable roof of asphalt shingles, exposed rafter tails, weatherboard siding, facade with off center wood panel door, double hung sash windows and double leaf French doors. Contributing Resource.
7. 109 21st Avenue. J. F. Brown House. ca. 1925. One-story, stucco clad Spanish Eclectic with multiple gable roof of asphalt shingles, octagonal lights and interior brick chimney, off center wood panel door, 9/1 double hung sash windows, partial-width porch with engaged roof, stucco clad piers and arches, porte cochere with brick piers and stucco clad arches. Contributing Resource.
8. 110 21st Avenue. ca. 1945. One-story, wood frame and brick Minimal Traditional with cross gable roof of asphalt shingles, asbestos shingles, off center wood panel door, 6/6 double hung sash windows, partial-width porch with flat roof, decorative metal supports and carport. Contributing Resource.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VII Page 5

9. 116 21st Avenue. ca. 1925. One-story, brick Bungalow with side gable roof of asphalt shingles, exterior brick chimney, knee braces, off center wood panel door, with flanking 6/6 double hung sash windows, partial-width porch with front gable roof and brick piers. Contributing Resource.

10. 201 21st Avenue. ca. 1930. One and a half story, wood frame Colonial Revival with side gable roof of asphalt shingles, two gabled dormers with double hung sash windows, brick interior chimney, weatherboard siding, off center wood panel door with three lights, 6/1 double hung sash windows, enclosed porch with shed roof. Contributing Resource.

11. 203 21st Avenue. ca. 1945. One-story, wood frame Minimal Traditional with side gable roof of asphalt shingles, weatherboard shingles, off center wood panel door, 6/6 double hung sash windows, entry way stoop with front gable roof and wood supports. Contributing Resource.

12. 209 21st Avenue. ca. 1925. One-story, stucco clad Bungalow with cross gable roof of asphalt shingles, exterior stucco clad chimney, louvered ventilator, off center wood panel door, Craftsman windows, partial-width porch with shed roof, exposed rafters and stucco clad piers. Contributing Resource.

13. 211 21st Avenue. E. B. Smith House. ca. 1925. One-story, brick Tudor Revival cottage with cross gable roof of asphalt shingles, exterior brick chimney, interior brick chimney, louvered ventilator, off center wood and multiple light door, 6/1 double hung sash windows, covered vestibule with front gable roof and arched entry, garage. Contributing Resource.

14. 213 21st Avenue. ca. 1925. One-story, wood frame Minimal Traditional with side gable roof of asphalt shingles, weatherboard shingles, off center wood panel door with fanlight, 6/6 double hung sash windows, recessed partial-width porch with engaged roof. Contributing Resource.

15. 215 21st Avenue. D. D. Major House. ca. 1945. One-story, wood frame Minimal Traditional with side gable roof of asphalt shingles, weatherboard shingles, off center wood panel door, 6/6 double hung sash windows, metal awning, partial-width porch with front gable roof and wood supports. Contributing Resource.

16. 217 21st Avenue. ca. 1940. Two-story, wood frame Colonial Revival with side gable roof of asphalt shingles, weatherboard siding, second story has 6/6 double hung sash window, first story has off center wood panel door with side lights, 6/6 double hung sash windows, bay window, stoop with hip roof. Contributing Resource.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES Forrest, Mississippi
CONTINUATION SHEET County and State

Section VII Page 6

17. 219 21st Avenue. ca. 1925. One-story, stucco clad Spanish Eclectic with cross gable roof of asphalt shingles, exterior stucco clad chimney, louvered ventilator, off center wood and glass panel door, 6/6 double hung sash windows, partial-width porch with engaged roof with arches. Contributing Resource.
18. 221 21st Avenue. ca. 1940. One-story, wood frame minimal traditional with cross gable roof of asphalt shingles, weatherboard siding, off center wood panel door, 6/6 double hung sash windows, stoop with front gable roof.
19. 301 21st Avenue. ca. 1925. Two-story, brick Craftsman with hip roof of asphalt shingles, second story has 9/1 double hung sash windows, first story off center wood panel door with flanking 9/1 double hung sash windows, partial-width porch with hip roof and front gable entry way with wood supports and wood supports on brick piers. Contributing Resource.
20. 303 21st Avenue. ca. 1940. Two-story, wood frame residence with Colonial Revival characteristics, side gable roof of asphalt shingles, weatherboard siding, second story has off center wood panel and multiple light door, 6/6 and 4/1 double hung sash windows, full width porch with engaged roof and wood supports and open rail balustrade, first story has central wood panel door with fan lights, flanking 4/1 double hung sash windows, full-width porch with engaged roof, wood supports, open rail balustrade. Contributing Resource.
21. 304 21st Avenue. E. B. Smith House. ca. 1935. One-story, brick Tudor Revival cottage with side gable roof of asphalt shingles, exterior brick chimney, central arched wood panel door with flanking 6/6 double hung sash windows, arched entry way with front gable roof. Contributing Resource.
22. 311 21st Avenue. ca. 1947. Two-story, wood frame Colonial Revival with side gable roof of asphalt shingles, weatherboard siding, second story has central wood panel door with flanking double hung sash windows, central balcony with wood open rail balustrade, first story has central wood panel door with arched transom and fixed pane side lights, flanking 8/8 double hung sash windows, two-story portico with wood open rail balustrade. Contributing Resource.
23. 312 21st Avenue. ca. 1960. One story, brick ranch with hip roof of asphalt shingles, off center wood door, flanking multipane light, attached carport with engaged roof. Non-contributing Resource.
24. 314 21st Avenue. ca. 1980. One story, brick Ranch with cross gable roof of asphalt shingles, exterior chimney, off center wood door, flanking fixed pane windows, attached carport with gable roof, brick column. Non-contributing Resource.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VII Page 7

25. 315 21st Avenue. ca. 1940. One story wood frame ranch with hip roof of asphalt shingles, asbestos shingles, off center wood door, partial width screened porch. Contributing Resource.

26. 316 21st Avenue. ca. 1940. One story, stucco clad Spanish Eclectic cottage with cross gable roof of asphalt shingles, exterior chimney, off center wood door with hip roof stoop, flanking 6/6 double hung sash windows. Contributing Resource.

27. 317 21st Avenue. Spanish Fort. ca. 1925. One story, stucco clad Spanish Eclectic cottage with parapet roof, off center wood door, flanking 1/1 double hung sash windows, partial width porch with parapet roof, stucco clad columns, closed rail balustrade, detached garage. Contributing Resource.

28. 22nd Avenue. ca. 1925. Tri-portal, Spanish Eclectic stucco clad gate, stucco clad piers with orbs. Contributing Resource.

29. 100 22nd Avenue. ca. 1925. One and a half story, stucco clad Spanish Eclectic with flat, castellated roof of terra cotta tiles, turret with fixed pane windows, first story has off center, arched wood panel door with multiple lights, partial-width porch with flat, castellated terra cotta tile roof with arches and wrought iron gate. Contributing Resource.

30. 101 22nd Avenue. ca. 1947. One-story, wood frame Minimal Traditional with side gable roof of asphalt shingles, weatherboard siding, central wood panel door with flanking 6/6 double hung sash windows, partial-width porch with front gable roof, louvered ventilator, wood supports and brick foundation. Contributing Resource.

31. 102 22nd Avenue. ca. 1925. One and a half story, stucco clad Spanish Eclectic with cross gable roof of terra cotta tiles, circular louvered ventilator, interior brick chimney, rooftop balcony with stucco clad arches and open rail balustrade, tower with hip roof, arched windows, first story has off center wood panel door with flanking double hung sash windows, partial-width porch with engaged terra cotta tile roof with arches and loggia with hip roof. Contributing Resource.

32. 105 22nd Avenue. ca. 1925. One-story, stucco clad Spanish Eclectic with multiple gable roof of asphalt shingles, off center wood panel door with double hung sash windows, tondo, partial-width porch with front gable roof, with stucco clad arches and attached garage. Contributing Resource.

33. 106 22nd Avenue. ca. 1925. One-story, stucco clad Spanish Eclectic with cross gable roof of terra cotta tiles, stucco clad chimney, porthole window, off center wood panel door, arched fixed pane windows, and fixed pane windows. Contributing Resource.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VII Page 8

34. 110 22nd Avenue. ca. 1975. One-story, brick Ranch with cross gable roof of asphalt shingles, exterior brick chimney, off center wood and glass panel door, fixed pane windows, stoop with front gable roof with wood supports. Non-contributing Resource.

35. 113 22nd Avenue. ca. 1925. Two-story, brick Spanish Eclectic residence with hip roof of asphalt shingles, second story had single 6/6 double hung sash windows with paired 6/6 double hung sash windows, first story has central wood panel door flanking tripled 6/6 double hung sash windows, covered vestibule with front gable roof, tapered brick piers, porte cochere with side gable roof and tapered brick piers. Brick garage with hip roof of asphalt shingles. Contributing Resource.

36. 114 22nd Avenue. ca. 1950. Two-story, brick Colonial Revival with side gable roof of asphalt shingles, exterior chimney, second story has metal casement windows, first story has central wood panel door with light, wood surround and pediment. Contributing Resource.

37. 200 22nd Avenue. ca. 1947. One-story, wood frame Ranch with side gable roof of asphalt shingles, exterior chimney, weatherboard siding, off center wood panel door with fanlight, double hung sash windows, partial-width porch with engaged roof and wood supports. Contributing Resource.

38. 201 22nd Avenue. ca. 1925. One and a half story, stucco clad Spanish Eclectic with multiple gable roof of polychrome terra cotta tiles with pents and brackets, tondo, Palladian window in gable, canted walls with recessed entry, double leaf wood panel doors with flat roof with castellation and tile awning, flanking fixed pane arched windows and double hung sash windows, porte cochere with arches and flat roof. Contributing Resource.

39. 203 22nd Avenue. ca. 1925. Two-story, brick Spanish Eclectic with Tudor Revival characteristics, hip with cross gable roof of asphalt shingles, two interior brick chimneys, second story has pointed arch fixed pane windows, tower with tent roof, arched fixed pane windows, first story has off center, arched wood panel door, covered vestibule with arcade. Contributing Resource.

40. 209 22nd Avenue. ca. 1940. One-story, wood frame Minimal Traditional with side gable roof of asphalt shingles, interior brick chimney, weatherboard siding, central wood panel door with flanking 6/1 double hung sash windows, stoop with wood supports. Contributing Resource.

41. 210 22nd Avenue. ca. 1925. One-story, stucco clad Spanish Eclectic with cross gable roof of asphalt shingles, ridge poll, interior chimney, louvered ventilator, off center wood and multiple lights panel door, stoop with gable roof, porte cochere with cross gable roof and segmented arch. Contributing Resource.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VII Page 9

42. 211 22nd Avenue. ca. 1947. One-story, brick Ranch with hip roof of asphalt shingles, exterior chimney, off center wood panel door with sidelights, picture window and casement windows, recessed entry with engaged roof and decorative metal supports. Enclosed garage. Contributing Resource.

43. 212 22nd Avenue. ca. 1925. One-story, stucco clad Spanish Eclectic with hip roof of asphalt shingles, brick interior chimney, off center wood panel door, covered vestibule with front gable roof and fixed pane windows, arched windows, flanking 6/6 double hung sash windows, porte cochere with flat roof and brick piers. Contributing Resource.

44. 219 22nd Avenue. ca. 1925. One and a half story, stucco clad Spanish Eclectic with cross gable and multiple gables roof of terra cotta tiles and interior brick chimney, fixed pane arched window in gable, porthole windows, first story has off center wood panel door, Craftsman windows, partial-width porch with front gable roof, stucco clad piers, segmented arches, basement. Planned garden and shed. Contributing Resource.

45. 220 22nd Avenue. ca. 1950. One-story, brick Colonial Revival with side gable roof of asphalt shingles, two interior chimneys, central wood panel door with side lights and transom, flanking double hung sash windows, partial-width porch with front gable roof, fan light, frieze and wood columns. Contributing Resource.

46. 301 22nd Avenue. ca. 1925. One-story, brick Bungalow with cross gable roof of asphalt shingles, exposed rafter tails, off center wood panel door, flanking double hung sash windows, partial width porch with engaged roof, brick piers, side gable porte cochere with brick piers. Contributing Resource.

47. 302 22nd Avenue. ca. 1925. One-story, brick Bungalow with cross gable roof of asphalt shingles, exposed rafter tails, off center wood panel door, flanking double hung sash windows, partial width porch with engaged roof, brick piers, side gable porte cochere with brick piers.

48. 304 22nd Avenue. ca. 1925. One-story, wood frame Bungalow with front gable roof of asphalt shingles, exposed rafter tails, asbestos shingles, central wood and glass panel door, flanking aluminum replacement windows, enclosed porch. Contributing Resource.

49. 305 22nd Avenue. ca. 1925. One and a half story, brick Bungalow with side gable roof of asphalt shingles, exposed rafter tails, shed roof dormer with Craftsman windows, off center wood panel door with nine lights, screened porch and porte cochere. Contributing Resource.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES Forrest, Mississippi
CONTINUATION SHEET County and State

Section VII, VIII Page 10

50. 307 22nd Avenue. ca. 1925. One and a half story, brick Bungalow with cross gable roof of asphalt shingles, arched fixed pane window in gable, first story with off center wood panel door with fan light, flanking 4/1 double hung sash windows, stoop with front gable roof, fanlight, Doric columns, hip roof porte cochere with brick piers. Contributing Resource.

51. 310 22nd Avenue. ca. 1925. One and a half story, stucco clad Spanish Eclectic with hip and multiple gables roof of terra cotta tiles and interior brick chimney, fixed pane arched window with flanking porthole windows in gable, pent, off center wood six panel door with fanlight transom, 6/1 double hung sash windows, Craftsman windows, covered vestibule with Moorish arch entry and arched niche, enclosed porch with replacement windows. Contributing Resource.

VIII. Significance

The Parkhaven Historic District is eligible for listing in the NRHP based on Criterion C in the area of architecture. The collection of fourteen Spanish Eclectic cottages rates state level significance, as the collection has no rival in Mississippi. There are a small number of individual Spanish Eclectic residences scattered throughout the state that compare to those in Parkhaven in terms of the quality of the design, materials, workmanship, integrity, location, and setting, but they do not have thirteen other similarly designed companions concentrated in one subdivision.

The sixteen Spanish Eclectic cottages (Resources 4, 7, 17, 26, 27, 29, 31, 32, 33, 35, 38, 39, 41, 42, 44, and 51, all CR) and entrance arch (Resource 28, CR) in the Parkhaven Historic District have their origins in a nation wide trend in architecture. The nation's fascination with all architectural things Spanish can be traced back to the 1915 Panama-California Exposition which presented a wide range of Spanish architectural styles from North and South America, Spain and Northern Africa, and included bits of Byzantine, Moorish, Gothic and Renaissance motifs. The Exposition received extensive publicity, which helped to popularize Spanish Eclectic architecture. Movies and fan magazines also contributed to its vogue.

The sixteen Spanish Eclectic cottages (Resources 4, 7, 17, 26, 27, 29, 31, 32, 33, 35, 38, 39, 41, 42, 44, and 51, all CR) and entrance arch (Resource 28, CR) truly reflect the gamut of influences represented in this style, including elements from Spanish Colonial, Mission Revival, Moorish, African, and Native American architecture. Built in the mid 1920s, these Parkhaven dwellings feature such characteristics as ceramic tile roofs, stucco-clad walls, segmental, arch, and pointed top windows, richly carved wood doors, corner towers, flared piers, vestibules, niches, ornately designed floor and wall tiles, and arched porte cocheres. These cottages retain a remarkably high degree of integrity.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VIII Page 11

Contained within Parkhaven are also collections of locally significant Craftsman, Tudor Revival, Colonial Revival, Minimal Traditional, and Ranch residences. Like the Spanish Eclectic cottages, these dwellings retain a solid to high degree of integrity.

The Parkhaven Historic District is additionally eligible for listing in the NRHP based on Criterion C in the area of community planning and development. For Mississippi, Parkhaven represents a rare example of a Spanish Eclectic subdivision. Envisioned as a model subdivision, Parkhaven remains a united collection of dwellings via the Spanish Eclectic architecture of sixteen cottages and the original entrance arch. Intact historic infrastructure in Parkhaven includes the grid pattern of streets consisting of Hardy and

O'Ferral Streets and the perpendicular Twenty-First and Twenty-Second avenues, curbs, gutters, and sidewalks. The deep setbacks and large lots associated with the initial development of Parkhaven and not so deep setbacks and moderate size lots of later historic development are clearly identifiable characteristic of the historic and current design of the subdivision. Mature live oaks, palms, pines, dogwoods, boxwoods, and azaleas contribute to the overall ambience of the historic neighborhood. Several of the Spanish Eclectic cottages feature ornamental gardens that have been nurtured for decades.

Historical Summary

The town of Hattiesburg existed in 1884 but growth was slow until 1897. From the turn of the century until 1914, due to railroad construction and the timber industry, Hattiesburg was a boomtown. During this period Hattiesburg was the fastest growing area in Mississippi. The 1900 population of 4,175 escalated to 11,733 in 1910. This growth spurt caused the Mississippi State Legislature to declare Hattiesburg a city.

Prosperity also brought civic improvements to Hattiesburg. By 1910 most of the city streets were paved and a municipal waterworks was built on Front and Forrest Streets. Streetcars became an amenable mode of transportation for the city's citizens. The Hattiesburg Traction Company provided the transportation service from June 1913 until 1925. The trolley car tracks emanated from the downtown area in five directions including a line on Hardy Street that went as far as the now University of Southern Mississippi.

Several railroads opened connecting lines with the city of Hattiesburg. The Mississippi Central, completed in 1908, ran from Hattiesburg to Natchez flourishing until the Great Depression. In 1917 the Mobile, Jackson & Kansas City acquired by Gulf, Mobile and Northern Railroad (GM&N) gave the Mississippi Central access to traffic from Shreveport through Natchez to Mobile. And on January 17, 1925, the Bonhomie and Hattiesburg Southern Railroad began operations between Hattiesburg and Beaumont.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VIII Page 12

W S. F. Tatum, the founder of the Tatum Lumber Company, purchased the Beaumont branch of the G,M&N Railroad in 1925, to keep the mill supplied with lumber. This influx of wood allowed the Bonhomie Mill to operate until 1938.

The local lumber supply was waning in 1914 and this extension of forest territory prolonged the industry. The J. J. Newman Lumber Company was the largest mill in Hattiesburg and stood at the end of Buschman and Newman Streets on the Leaf River. It downscaled in the twenties but was operational until 1935. These mills were also a part of the Hattiesburg lumber boom. The need for lumber multiplied in 1914 with the onset of World War I. This demand further increased when Hattiesburg was selected to host a military camp in 1917.

The War Department decided to activate sixteen mobilization camps. These camps were intended to train combat troops. Leaders of Hattiesburg, including Dr. W. W. Crawford, competed for the privilege to host a military camp. Hattiesburg was awarded the camp on April 7, 1917 (McCarty, Preface). Camp Shelby was under construction as soon as orders arrived from Washington. The camp, with its 40,000 troops, helped the community thrive during the First World War. Hattiesburg was not fully aware of the impact of Camp Shelby on its economy until the camp was deactivated in 1919. Hattiesburg's population kept growing during this time and rose to 13,27 in 1920 becoming the fourth largest city in Mississippi. The city rode the crest of prosperity for a few more years through the mid-1920s.

The twenties roared into Hattiesburg with their ebullient flappers, The Charleston, Lucky Lindy, Cecil B. De Mille and Spanish Eclectic architecture. Spanish Eclectic architecture was fashioned in 1915 at the Panama-California Exposition held in San Diego. Before 1920 Spanish-style buildings were typically Mission style. After the Exposition the Spanish style borrowed from varied prototypes of Spanish architecture. Bertram Grosvenor Goodhue was the exposition designer. Goodhue was originally a student of Spanish Colonial architecture but he wanted to expand his milieu with the inclusion of richer variations of Spanish buildings that harkened to the great Spanish churches of Mexico and Arizona (McAlester and McAlester, p. 398).

After viewing the Exposition, other architects looked further for Spanish examples. They looked to Spain for their ideas. Spain was an old country filled with rich architectural traditions that included Byzantine, Medieval, Renaissance and Baroque styles. A further eclectic note was added by the Mediterranean motifs that migrated to Spain via the Moorish invasion. The Spanish Eclectic style was so named for its extensive borrowing from these various styles.

Following World War I this blended style was used for mansions and substantial residences and by tract builders for more humble dwellings. The

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VIII Page 13

style was more prevalent in California, other Southwest states, and Florida (Massey and Maxwell, p. 59). Yet examples can be found throughout the United States including Hattiesburg, Mississippi. The Exposition received extensive publicity that spread the movement quickly and it reached its apex in the 1920s and early 1930s (McAlester and McAlester, p. 418).

Other ways the style spread was through the motion-picture industry. After World War I, motion picture production, distribution and exhibition became a major national industry and more importantly a national obsession. The stars made massive amounts of money and were heavily publicized in publicity stills and fan magazines. Movie stars of the 1920s were royalty to their American public. What they wore, ate and where they lived mattered to their fans. In the 1920s stars began building homes to meet their fans' expectations. One popular architect of Hollywood was Wallace Neff, who specialized in the period style of Spanish Eclectic architecture. Neff's first big commission was for screenwriter Frances Marion who wanted a Spanish style home to sit atop twenty-four acres of land. Neff designed Marion "a California vision of Spain with white stucco clad walls with wide arches, flanking a shady courtyard with a tiled fountain" (Webb, p. 40). At this retreat Marion threw lavish Hollywood parties and the most famous celebrities saw the house and Neff's career was launched.

Prestigious directors such as King Vidor lived in lavish Spanish Eclectic splendor. Director Cecil B. De Mille's home was classically inspired and his good friend Charlie Chaplin bought a similarly styled home next door. When Chaplin left the house in 1926, De Mille bought the property and commissioned architect Julia Morgan to design a conservatory to link the houses. Julia Morgan was famous for Spanish-styled San Simeon built for William Randolph Hurst. Morgan designed a conservatory that included arched colonnades with terra cotta tile roofs, and an open courtyard and garden that De Mille frequently used for publicity stills for his motion pictures (Webb, p. 138-139).

The Spanish Eclectic style emanated from California via motion pictures, magazine articles and an awakened interest in Colonial architecture (Gamble, p. 151). This eclectic style thrived in the prosperous twenties and migrated to Hattiesburg in the early 1920s. Beginning in 1922 M. M. Simmons developed the Parkhaven subdivision located west of the central business district and south of Hardy Street on South 22nd and South 21st Avenues. Parkhaven was "planned to be a suburban development of model homes" (Department of Planning and Community Development, p. 10:1). The style of the homes was fanciful and many examples in the subdivision exuded prosperity. A Spanish Eclectic gateway (Resource 28) was built to introduce the neighborhood with its tri-portal of stucco clad and globe lights that lit the entrance into this extraordinary subdivision.

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section VIII Page 14

Although the Spanish influence was felt in other sections of the South in public buildings such as train depots, in Hattiesburg the major train depot for Southern Railroads was constructed in 1910 and therefore predates the Spanish Eclectic time frame. This grand depot is Renaissance Revival in flavor. Other public buildings on the University of Southern Mississippi campus including Southern Hall, the Administration Building and Bennett Auditorium, built in 1922 and 1928 respectively, are typical eastern Colonial

Revival and Neoclassical in style (Department of Planning and Community Development, p. 9:2). Hence no definitive public buildings echo or seem to influence the design of the Parkhaven homes. Other residential sections of Hattiesburg, like the Oaks, are filled with the early twentieth-century mainstay, the Bungalow. Bungalows also exist in Parkhaven alongside the fanciful Spanish Eclectic residences.

According to Polk city directories from 1927 and 1929, those residing in these Parkhaven abodes were from the middle and upper classes of Hattiesburg. Occupants were employed as District Auditor for Mississippi Power, public accountant, and secretary-treasurer at Hattiesburg Building and Loan. These were the professionals in the Hattiesburg workforce. But even the professionals and their fanciful residences could not escape the financial woes of the Great Depression of the 1930s. The timber business began to deteriorate in 1930s Hattiesburg. All the resources were depleted and there were no more pine trees in the area. The mills began to downscale and jobs were lost. Camp Shelby had shut down, taking business from Hattiesburg merchants, and the Great Depression took the money out of the hands that were left in Hattiesburg.

As in many southern towns, agriculture became a mainstay to existence. The Vickers's Plant Farm was the exemplary large-scale truck farm. Textile mills became important to the citizens of Hattiesburg with Reliance Manufacturing employing 350 and Pioneer Silks for 250 more constituents. The Depression was generally a time of few construction jobs except through the Works Relief Projects instigated by Franklin D. Roosevelt. The downtown Hattiesburg U. S. Post Office was such a project. Some other construction did take place and probably the Tudor Revival cottages in Parkhaven were built during this period. Tudor Revival mansions and cottages share the same distinction as Craftsman houses and cottages that were popular during the 1920s and on into the 1930s. Construction and other businesses were virtually dead during the Great Depression but things were about to change in Hattiesburg.

Unlike many cities that faced a building moratorium during World War II as materials were allocated for the Allied cause in the European and Pacific theaters, Hattiesburg's construction escalated. Camp Shelby was reactivated in the fall of 1940 and thousands of construction workers and other skilled laborers rushed to fill positions for reopening the camp. Not only were

United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES Forrest, Mississippi
CONTINUATION SHEET County and State

Section VIII, IX Page 15

living quarters and warehouses space needed but also miles and miles of roads had to be built. In the end some 12,623 workers were employed to refurbish the camp for opening. Some forty percent of the work was complete when the 37th Infantry Division arrived from Ohio in mid-October of 1943. The war was a watershed in the development of Hattiesburg. This development affected Parkhaven as well. The subdivision grew between 1940 and 1951 with the addition of Minimal Traditionals, Colonial Revivals and Ranches. Minimal Traditionals were commonly constructed for returning veterans and their families. In 1949 the B. F. Woodrey Elementary School was constructed as well to accommodate the baby boom that swelled the population of the subdivision after the war. This modern, pre-cast concrete and steel building was built on O'Farrell Street in the Parkhaven subdivision. The school remains in use today.

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United States Department of the Interior
National Park Service

Parkhaven Historic District
Name of Property

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Forrest, Mississippi
County and State

Section X, Photographs Page 16

The boundaries of the Parkhaven Historic District are reflected in the accompanying map. The scale is 1' = 200".

The Parkhaven Historic District boundaries were drawn to encompass the fourteen Spanish Eclectic cottages that define the initial stage of development for the historic neighborhood. The boundaries also contain resources that reflect later developments in the neighborhood.

Photograph Log

The following information is the same for each photograph:

Name of Photographer:
Gene A. Ford

Date of Photograph:
June 1, 2001

Location of Original Negatives:
Mississippi Department of Archives and History, Historic Preservation Division

Photograph 1. Resource 2 Looking Southwest.

Photograph 2. Street Scene Looking North on Twenty-Second Avenue from Camp Street.

Photograph 3. Resource 45 Looking Northeast.

Photograph 4. Resource 35 Looking West.

Photograph 5. Street Scene Looking North on Twenty-Second Avenue from O'Ferral Street.

Photograph 6. Resource 28 Looking South.

Photograph 7. Resource 29 Looking Southeast.

Photograph 8. Resource 29 Looking East.

Photograph 9. Resource 38 Looking Southwest.

Photograph 10. Resource 34 Looking West.

Photograph 11. Resource 7 Looking West.

Photograph 12. Resource 12 Looking West.

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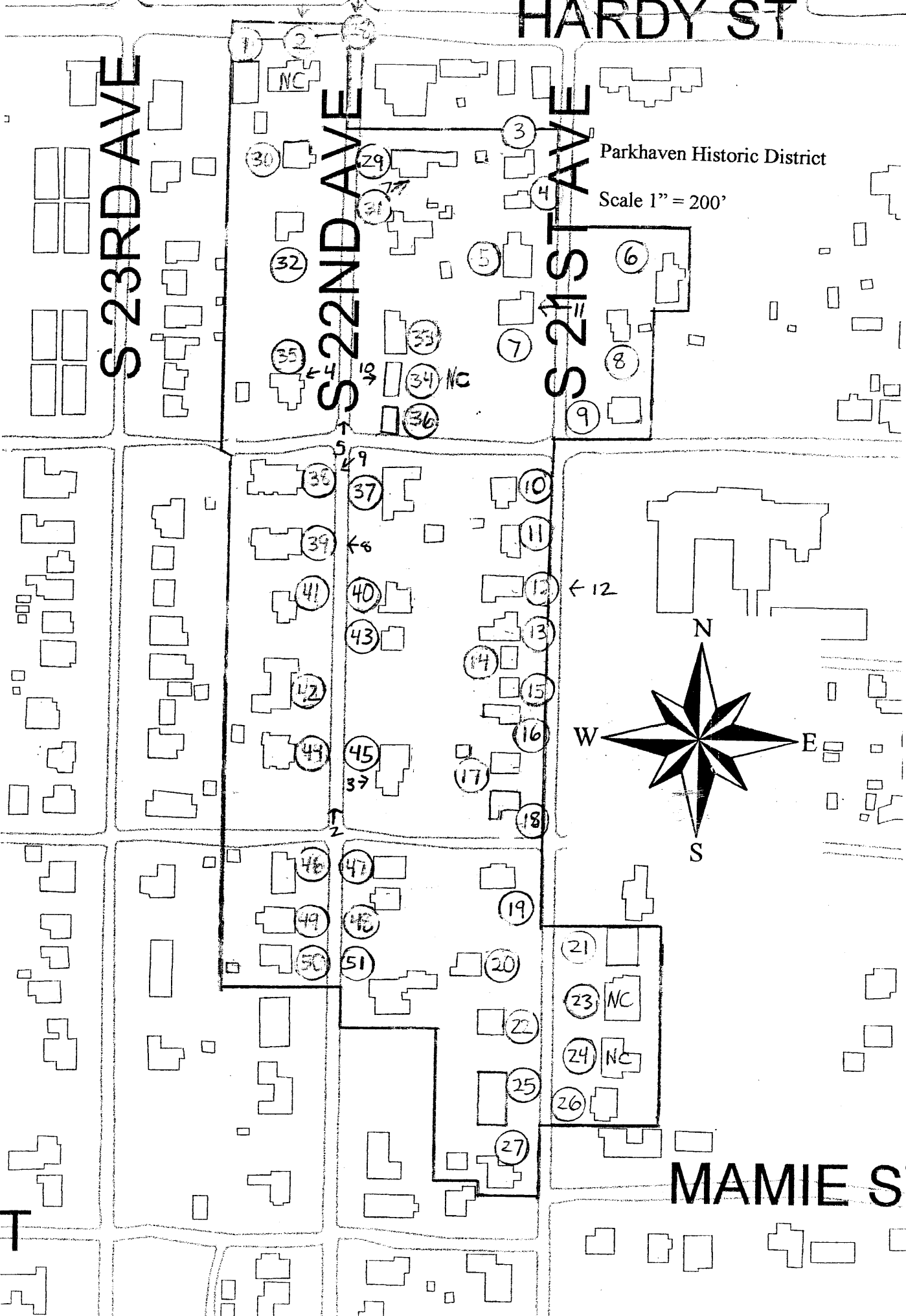
S 23RD AVE

S 22ND AVE

S 21ST AVE

Parkhaven Historic District

Scale 1" = 200'



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