

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: Park Hill

Other names/site number: LO0275

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 400 E. Wahl Street

City or town: Paris State: Arkansas County: Logan

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D

<u>Carrie Mettner</u>	
Signature of certifying official/Title:	Date
<u>Arkansas Historic Preservation Program</u>	<u>11/20/12</u>
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u>x</u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- 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.)

- Private:
- Public - Local
- Public - State
- Public - Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u>1</u>	<u> </u>	objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/ single dwelling
DOMESTIC/secondary structure
LANDSCAPE/street furniture/object

Current Functions

(Enter categories from instructions.)

DOMESTIC/ single dwelling
DOMESTIC/ secondary structure
LANDSCAPE/street furniture/object

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/ Mission/Spanish Colonial
Revival/Mediterranean Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Metal

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Park Hill House is a two story, brick Mediterranean Revival architecture style single-family house, rectangular in plan with a hipped roof, a front porch and side porte cochere. The walls are predominately light brick with black mortar and the roof is finished with red metal barrel tiles. There is some pre-cast detailing at the porch sill, window sills, windows lintels as well as the base & capitols of the brick columns at the porch. The one-story front porch consists of an arched opening centering on the arched front entry door. The front porch is anchored by a series of three brick columns on a single brick base. The porte-cochere located on the side of the house continues with the same brick material as the house and porch, accentuated with pre-cast and brick detailing. Two single story sunrooms are subordinate to the main two-story house. The original windows at these sunrooms have been replaced with metal windows circa 1950's. The interior of the house reflects the Mediterranean Revival style in the continuation of the arches expressed in the cased openings, beamed ceilings, arched openings supported by columns, iron railings and arched stained glass windows. The house has unique features such as several wood niches that were built to hold religious statues of the Catholic faith. The house, located in the southern area of Paris, Arkansas, is located on four acres with an elevation of 80 feet above the surrounding area. The house overlooks six single-family houses circa 1960's to the north of the property and an apartment complex to the west of the property. The house also sits on grounds enclosed by stone retaining walls, which were constructed five years prior to the construction of the house. These stone retaining walls are in good condition. A carport/storage building is

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located to the south of the house and is not original to the house. The property is in excellent condition and has had very little alteration since its construction.

Narrative Description

The two-story brick house sited on 4 acres is an example of the Mediterranean Revival architecture style as described by the following:

Exterior Elevation: North Elevation

The main entry elevation of the Park Hill House faces north and is elevated 80 feet above the six one-story single-family houses along East Wahl Street. The two-story house is rectangular in plan, approximately 38'-0" in the north/south direction and 60'-0" in the east/west direction. The house is constructed of a light blend of brick with black mortar and a red metal barrel tile roof. The north elevation consists of a one-story brick porch approximately 34'-0" in length and centered on the front door. The porch has an arched center opening that is supported on each side by three brick columns on a single brick base. The brickwork at the top and bottom of the brick columns has been constructed in a checkerboard pattern. Five concrete steps access the center opening of the porch, which is further accentuated by a pediment with a double arched row of brick headers and a pre-cast keystone. The one-story porch continues to the right and left of the arched center opening; however, it is less elaborate but continues the rhythm with the brick columns mounted on a single brick base with a checkerboard pattern. The porch roof is constructed as a shed roof with the same red metal barrel tile as the main roof of the house. However, the porch ceiling is a barrel vault at the center and is flat on either side. The shed roof is hidden on the ends with a brick parapet wall extending up from the double brick columns.

The front entry door is a 3'-0" wide opening with side lites on both sides of the entry door. An arched transom spans the width of the door and sidelites. The transom has true-divided lites that radiate from the center of the transom. The entry door, sidelites and transom are solid wood construction, stained grade. The door entry door has 9 lites, the sidelites each contain 8 lites.

The windows on the first floor are wood, single-pane double-hung windows with a 6/1 muntin configuration. There are single windows located at the porch with a pair of windows located at the two story projections on either side of the porch. The windows have a simple pre-cast sill with a soldier course brick header, pre-cast keystone and pre-cast springer.

The windows on the second floor are wood, single-pane double-hung windows with a 6/6 muntin configuration. The pattern of the windows on the first floor are duplicated on the second floor; however, the window located above the front entry door is a wider wood, single-pane double-hung window with a 8/8 muntin configuration. The windows have a simple pre-cast sill and do not have a header but do have a rowlock brick coursing with the corners of the windows accentuated by a pre-cast piece.

The red metal barrel tile roof is in predominately good condition and is accentuated at the ridge of the hipped roofs with a red metal accent piece. There is a short dormer located at the center of the roof, which further accentuates the main entry. This dormer has two wood awning type

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windows, no muntins. It also has a hipped roof with 1'-0" overhangs. The main roof has an overhang approximately 1'-6", no brackets. The material at the soffit is a sloped wood, tongue and groove, painted.

Exterior Elevation: East Elevation

The east elevation consists of the two story main house with a single story breakfast room addition that is original to the house. The same light blend of brick with black mortar is used on this elevation. The ground slopes from the north to the south; therefore, there is evidence of a basement shown on this elevation. There is a single rectangular window with a pre-cast sill located below the first floor line delineated by the rowlock course of brick.

The windows located on the first floor on this elevation are single, wood, single-pane double-hung windows with a 6/1 muntin configuration. The windows have a simple pre-cast sill with a soldier course brick header, pre-cast keystone and pre-cast springer.

The windows located on the second floor of this elevation are single and double, wood, single-pane double-hung windows with a simple pre-cast sill and a brick rowlock course along with the corners of the windows accentuated by a pre-cast piece.

The red metal barrel tile roof of the main house is hipped and the center of this hip has a dormer similar in size and proportion to the dormer at the front of the house; however the windows are not expressed. Instead of windows at this dormer, there are painted wood panels. There are two downspouts from the main house shown on the east elevation.

The one-story 8'-6" x 12'-6" breakfast room addition has more elaborate brick detailing than the east elevation of the main house. For example, it has a flat roof with a pediment parapet wall extending above the flat roof. This pediment echoes the same pre-cast detailing at the main entry porch; however, smaller in scale. There is also a square pre-cast piece as an accent between the header of the window and the pre-cast keystone. Currently, there is a fixed, 6'-0" wide single window with a precast sill and a soldier course header accentuated by a precast keystone. This existing window is not original to the house. The existing 4'-6" wide windows at the north and south elevation of the breakfast room are fixed, single windows with a precast sill and brick soldier course header with a precast keystone. Again, these existing windows have replaced the original windows.

The sides of the parapet roof resemble a brick railing anchored at the corners with a solid checkerboard pattern of brick.

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Exterior Elevation: South Elevation

The south elevation consists of the main house with a one-story sunroom addition at the southeast corner that is original to the house. The south elevation is an interesting elevation because it depicts the three arched, stained glass windows expressed at the music room and has a hipped metal barrel porch roof with elaborate wooden brackets at a rear entry. Due to the slope of the land it also shows larger basement windows. The same light blend of brick with black mortar is used on this elevation as well. This south elevation expresses windows at the basement, first and second floors as well as the stair landings.

There are three single wood, double-hung windows with a 6/1 muntin configuration at the center of the elevation located at the basement level. These windows are approximately 5'-0" in height. A door accesses the basement at this elevation. This door has a wood recessed panel below a glass 9-lite window. This same center portion of the main house expresses the three tall arched stained glass windows at the stair landing off the main living room. Each of these windows are 3'-2" in width and 9'-4" in height and express a different musical instrument as a focal point of the window. The brick detailing at the arched windows is consistent with the detailing of the windows on the first floor, north elevation. There is a precast springer piece, brick arches accentuated by a precast keystone. These windows also have a precast sill.

On either side of the music room is a set of stairs leading up to the second floor bedrooms. There is a single window located at each landing. This window is a single wood double-hung window with a 6/6 configuration, thus expressing itself similar to the second floor windows.

The first floor is accessed by a set of concrete stairs to a small porch stoop covered by a red metal barrel tile hipped roof supported by wood brackets. The door and transom located underneath the porch roof resembles the wood door to the basement.

The existing windows at the west sunroom of the main house are missing; however, the precast sills and brick soldier course header with precast keystone and precast springer remain intact.

The original sunroom located off the kitchen and to the southeast of the main house is accessed from the south by six concrete steps with brick side walls capped with concrete. The original windows, door and transoms have been replaced. This sunroom has a flat roof, which was originally accessed by a door from the second floor bedroom.

The windows on the second floor above the sunroom located on the west side of the house are single, wood double-hung windows with a 6/6 muntin configuration. These windows have a precast sill with a rowlock brick course as a header and a precast piece at each corner of the window. The arched music room windows intercept the rhythm of the south elevation. To the right of the arched windows, there is a bedroom on the second floor. It is believed that there was a single door from this bedroom to the roof of the sunroom; however, it has been removed and a single, fixed window has been installed in its place. There is a precast sill located above the sunroom porch and the header is also a brick rowlock course with the corners accentuated by precast.

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The wood tongue and groove sloped soffit continues at this elevation.

Exterior Elevation: West Elevation

The west elevation is unique in that it expresses the detailed porte cochere as the main feature. The porte cochere is approximately 13'-0" x 16'-0". The porte cochere expresses the same light blend of brick with the black mortar. The porte cochere has a one-story flat roof accentuated by a detailed brick and precast parapet wall supported by two brick pilasters and (2) sets of three brick columns on a single brick base. The opening to drive through the porte cochere is located on the north and south. The west opening of the porte cochere has a solid brick base with a brick railing detail with a precast cap. The west elevation of the porte cochere expresses the same type of pediment detail as the front porch and includes a rectangular recessed precast detail bordered with the checkerboard brick pattern. The ceiling at the porte cochere is painted wood tongue and groove.

There are three windows measuring 3'-0" wide x 2'-0" high at the basement level. The original windows have been replaced with single pane metal windows. These windows have a precast sill.

There is one access door approximately 3'-0" wide x 2'-0" high located at the basement level which was available for coal delivery to the furnace room located in the basement. It is still intact and has a date on the black metal hinged door that has the date, "1826" engraved in the metal frame.

The (2) original first floor windows at the sunroom have been replaced with metal transom/metal casement windows that were installed circa 1950's. These window openings continue the precast sill and brick soldier course header detailing with the precast keystone and springer. The pair of windows under the porte cochere are original single pane, wood, double-hung windows with a 6/1 muntin configuration. This pair of windows has a precast sill and brick soldier course header.

The windows at the second floor are single, wood double-hung with a 6/6 muntin configuration. These windows have a precast sill and a brick rowlock header with precast at the corners of the windows. There is an existing door that accesses the flat roof of the porte cochere. This door is original to the building. The brick detailing of the porte cochere provides a type of railing for this roof deck.

The west hip of the main roof of the house has a hipped dormer similar to the dormer in size and proportion to the dormers on the north and east; however, this dormer contains vents for the attic.

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Significant Interior Features: First Floor

The Living Room has a wood beamed ceiling, wood floors and a fireplace. The Dining Room is accessed through glass French doors from either side of the fireplace at the Living Room. The Dining Room continues with the wood beamed ceiling and also incorporates a window seat at the north.

The existing Library which is located to the west of the Living Room is accessed from the Living Room by three steps centered on a series of three arched openings supported by wood columns.

The Music Room is also accessed to the south from the Living Room. There are nine wood steps that lead up to the floor of the Music Room. These steps have an ornate metal balustrade with a wood handrail. The Music Room ceiling height is the same height as the second floor ceiling, which allows for three tall arched stained glass windows. The south light pours through this stain glass, which illustrates musical instruments.

There is a Kitchen, Breakfast Room, and two sunrooms that are accessed on the first floor.

There are areas in the first floor hallways where wood niches are recessed into the wall. These wood niches with a projecting shelf were to display religious statues.

Significant Interior Features: Second Floor

Two staircases access the second floor. One staircase is located from the Music Room and the other is between the Kitchen and the Music Room. The second floor has five bedrooms, a common bathroom and a sewing room. There is an arched opening, 13'-0" in width at the main hallway that overlooks the Music Room. There are a series of wood niches along the corridor and in some of the bedrooms. These wooden niches were also designed to display religious statues. The common bathroom showcases the original black and white ceramic tile pattern at the floor and glazed porcelain tile at for the wainscoting and shower/tub surround. The original plumbing fixtures remain intact.

Contributing Resource Within Property: Brick Well House

There is an existing brick well house that is located on the south of the property and was used for potable water in the rural area.

Contributing Resource Within Property: Stone Retaining Walls

The existing stone retaining walls are located along the front (north) edge of the property and continue partially along both the east and west sides of the property as well as a portion of the southeast area closer to the house. Charles Wahl, Sr., the owner of the land, was a coalmine owner and had his employees haul shale by mule and cart to create the hill. The rock and detailed chains of the retaining walls came from the mine operations.

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The stone retaining wall is elaborate in construction and detail. The stone wall has concrete toppers and there is a rounded platform located at the northwest corner of the property. There are rounded stairs located at the center of the stone retaining wall that are on axis with the entry to the house. To the south of the house, there is a series of retaining walls that terrace with the grade. Apparently, there was a garden close to the house that was included in this terraced area.

Non-Contributing Resource Within Property: Garage/Storage Building

The existing concrete block garage/storage building is located to the south of the house. It is approached on the north side by a drive that circles around the house. The entry to the garage is on the north. The south side of the building shows two levels due to the slope of the land. The building has original single-pane metal windows with a 2/2 configuration. The garage/storage building is rectangular in plan with windows located on all sides of the building. The building is currently being roofed with a hipped roof and will have an open carport addition to the east. The lower level of the building was probably used for storage/assistance with the gardens and pasture to the south of the building.

Integrity

There are consistent elements of the Mediterranean Revival architecture style that remain with the current conditions of the Park Hill house. For example, the hipped metal barrel tile roof, the rectangular floor plan, the hierarchy of the windows from the first and second floor, the relationship of the house to the site, the brick material and front porch, the porte-cochere and areas accessed from the second floor to the exterior to capture the views, the interior wood beams, plaster ceilings and wall materials, stained glass windows, vaulted ceiling spaces, arched cased openings and the wood columns. There have been minor revisions to the Park Hill House. These minor revisions have been at the existing Breakfast Room, sunroom to the southeast and sunroom at the southwest. At these rooms, the windows have been modified circa 1950's. Currently, there are single-pane metal casement and metal transom windows at these locations. Other than this minor modification, the Park Hill House retains its integrity as an excellent example of Mediterranean Revival in Arkansas.

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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.)

- 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 old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1924, 1929-1930

Significant Dates

1924

1929-1930

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Bassham and Wheeler Architects of Fort Smith

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Park Hill is being nominated to the National Register of Historic Places under Criterion C with local significance with a period of significance of 1924 and 1929-1930. Charles Frederick Wahl, Sr., owner of the Park Hill House, promised his future wife a distinctive style house if she married him within his Catholic faith. She agreed and he hired the architecture firm of Bassham and Wheeler in Fort Smith, Arkansas to design a Mediterranean Revival house on top of a hill overlooking the surrounding landscape. The Park Hill House was constructed from 1929-1930 and is a very good, and the only, example of the Mediterranean Revival style of architecture in Paris.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

At the turn of the twentieth century, the American West and Southeast regions were described as being abundantly fertile, sparsely populated with great, untapped promise.¹ Real estate developers enticed migrants from the Northeast and Midwest to California and Florida by exclaiming the potential for agricultural development – a wide range of produce could be cultivated in California, while in Florida the orange was the main crop. Railroad advertisements along with land developers drew parallels between the climate and landscape of the Mediterranean and those of the Southwest, Texas, California and Florida to not only attract tourists but also permanent residents. Real estate developers began referenced the Mediterranean style for architectural inspiration.²

One early influence of the Mediterranean Revival style in the United States was the Panama-California Exposition in San Diego, California, which took place between March 9, 1915 and January 1, 1917. It was held in Balboa Park and the exposition celebrated the opening of the Panama Canal with San Diego as the first U.S. port of call for ships traveling north after passing westward through the canal.

There were several architects working in the Mediterranean Revival style in California at this time. Among them were Bertram Goodhue, Sumner Spaulding and Paul Williams. Bertram Goodhue was the lead architect for the commission of the 1915 Panama-California Exposition in Balboa Park, San Diego, California. With his designs, Goodhue re-interpreted Spanish Baroque, Renaissance Europe, Mexican Baroque and Spanish Colonial architecture which became known as the Spanish Colonial Revival Style. This style was widely published and influential. It became the dominant architectural style and was the style for rebuilding Santa Barbara after an earthquake in 1925. Goodhue dismissed the modest, indigenous, horizontally oriented Pueblo Revival and Mission Revival and advocated a more ornate Spanish Baroque style. This approach was in contrast to previous expositions and was a step to remove oneself from the

¹ Lauren Weiss Bricker, *The Mediterranean House in America* (New York: Abrams, 2008), 7.

² Lauren Weiss Bricker, *The Mediterranean House in America* (New York: Abrams, 2008), 7.

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Beaux-Arts style. Goodhue had previous experience with the Spanish Baroque style with the Hotel Colon in Panama, the Mexico City Metropolitan Cathedral and the Cathedral of Our Lady of the Assumption in Oaxaca, Mexico.

Architect Sumner Spaulding of the firm Webber, Staunton & Spaulding designed the Harold Lloyd Estates, known as Greenacres, for silent film star Harold Lloyd. The estate originally consisted of a 44-room mansion, golf course, outbuildings and a 900-foot canoe run on 15 acres. The *Los Angeles Times* published the architectural rendering, which was designed in the Italian Renaissance Mediterranean Revival style. Some views of the exterior of the main house and its gardens were featured in the 1924 Lloyd film *Girl Shy*. Due to the publication of his architectural renderings, he was able to greatly spread the influence of the Mediterranean Revival style.

Paul Williams, FAIA, was an architect based in Los Angeles, California who practiced largely in Southern California. During the 1920's he designed homes for many Hollywood stars including Frank Sinatra, Lucille Ball and Desi Arnaz, Tyrone Power, Barbara Stanwyck, Lon Chaney and Charles Correll. He became known as the "architect to the stars". He designed with several styles including Spanish Colonial Revival. Architectural historian David Gebhard stated that Paul Williams' white clientele certainly engaged him because they admired his architecture, but one suspects that many of these clients also came to him because he was a talented black professional...A segment of the white upper middle class and wealthy, similarly, could demonstrate their feelings about the equality of the races by engaging him. Paul Williams became a certified architect in 1921 and was the first African American architect west of the Mississippi. In 1957, he became the first African-American to be voted an AIA Fellow.³

Not only did California flourish with the Mediterranean Revival architecture style but so did the state of Florida. There were two architects in Florida who helped popularize this style in both residential and public buildings. First among them is August Geiger, who was one of the most prominent American architects in South Florida between 1905 and the late 1940's. His architecture designs experimented with Mission, Neo-Renaissance and Art Deco; however, he is most noted for his works in Mediterranean Revival style. The other prominent user of Mediterranean Revival in Florida was Addison Mizner. Mizner created Palm Beach's classic Mediterranean Revival style throughout southern Florida. He was also very influential in the development of Boca Raton, Florida.⁴

Another important influence for the Mediterranean Revival style was that by the late 19th century, many American architects and their clients had visited Italy. They saw this style used for grand homes and public buildings. However, for those who could not afford the luxury of seeing the original buildings in person, there were travel books illustrated by hand drawings and etchings that described these buildings. By the twentieth century, the technology of photography had advanced to such an extent that the many travelers to Europe, including a number of

³ Vernon May, "Mr. Williams," *Architect* (September 2010): 74.

⁴ Susan Sully, *Casa Florida* (New York: Rizzoli, 2005), 29.

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architects, were returning with photographs suitable enough for publication.⁵ There were a number of books with illustrated examples of Mediterranean and Spanish architecture. Some examples were: Spanish Influence on American Architecture by R. W. Sexton published in 1926 and Rexford Newcomb's The Spanish House for America as well as Mediterranean Domestic Architecture in the United States (1928) to name a few.⁶ These books illustrated the Mediterranean Revival with low-pitched hipped roofs typically made of ceramic tiles, upper-story windows smaller and less elaborate than windows below, arches above doors, and first-story porches and entrances accented by small classical columns or pilasters. The façade was most commonly symmetrical. It wasn't until after the 1920's and with the perfection of masonry veneering techniques that the vernacular interpretation of the Italian Renaissance style gained popularity.

The Mediterranean style became a staple of American suburbs from coast to coast in the years between the two world wars and remains widely popular today. The Mediterranean Revival style of architecture was the prevailing house type in California, parts of the southwest, Texas and Florida. Even on the east coast of the United States where Tudors and Colonials were more prevalent, the Mediterranean style house was represented in affluent suburbs. In 1928, the magazine, *House and Garden* featured a simple rectangular form capped with a hipped Spanish tile roof and a partial flat roof over a porch that served as a patio for a second floor bedroom. It represented contemporary design, devoid of surface ornament and rational order of spaces as well as a connection between the interior and exterior spaces.⁷

While the Mediterranean Revival architecture style was flourishing during the 1920's in California and Florida, the town of Paris, Arkansas grew from a small frontier town of fewer than 500 to a bustling center of commerce and culture with a diversified economy. In 1874, the first store known to open in Paris was a small grocery store. Soon after, a general store opened within the same block and a formal public square was laid out with blocks of 200 feet. A new brick Georgian style courthouse was completed on the square in 1880.

During this period, German Catholic immigrants arrived in the states of Ohio and Illinois. The state of Arkansas assumed an active role in attempting to attract the immigrants as settlers to the frontier. However, it wasn't until 1878 that the first recorded German Catholic family of Martin Wahl settled west of Paris. The catalyst for the German Catholic immigrants to Paris and Logan County was collaboration between railroad companies and the Catholic Church. Railroad companies, learning of the success of Midwestern German Catholic farming communities, were eager to relocate these experienced farmers to Arkansas, where the success of new rail lines would depend on the shipment of farm produce. In 1877 the Little Rock and Fort Smith Railroad joined with Catholic Bishop Edward Fitzgerald of Little Rock to attract German and Swiss Catholic immigrants. The railroad offered cheap land for their settlement and funding for their religious facilities. Catholic immigrants arrived from Indiana, Illinois, Wisconsin, Missouri and California as well as directly from Germany, Italy and Ireland. By 1883, the town of Paris added

⁵ Mark Appleton, *California Mediterranean* (New York: Rizzoli, 2007), 13.

⁶ Mark Appleton, *California Mediterranean* (New York: Rizzoli, 2007), 14.

⁷ Lauren Weiss Bricker, *The Mediterranean House in America* (New York: Abrams, 2008), 12.

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a restaurant-grocery store, clothing store, hardware store and a new two-story jail to the town's infrastructure. At this time, the basis of the town's prosperity was agriculture.

However, coal mining would eventually become an influential industry in Paris. The first coal mine in Paris opened in 1881. The mine produced for and supplied a blacksmith shop with 25 tons of coal. It also produced enough coal to sell to local consumers. It wasn't until the rail line came to Paris that the mining industry further developed. The best coal mining was located directly north of Paris under Short and Horseshoe Mountains. Eventually, coal mining replaced agriculture as the primary economy source in Paris which attracted more workers to the area. The population of Paris grew to almost 1,500 in 1910.⁸ Mining of the coal was directly related to the continued increase of the population of Paris, and the market for coal increased notably between 1920 and 1924. At their peak, the coalfields employed 2000 workers and produced 11,000 tons annually.⁹

There was a great demand for Paris coal. Paris coal is a semi-bituminous coal, which is free from impurities and burns with a clear white ash. It is a semi-anthracite, high in BTU, clean burning, free of impurities, good coking qualities, smokeless, long-burning and easy to start coal. It was considered one of the best for domestic use. By 1886, two cotton gins, The Paris Cotton Seed Oil Mill, saw mills, roller flourmills, the Paris Power Plant, blacksmiths, a machine shop, and every house in Paris used coal.¹⁰

Charles Frederick Wahl, Sr. was the son of Martin Wahl, Sr. and Frances Emo. He was born on December 18, 1863 in Saginaw, Michigan and died February 8, 1937 in Paris, Arkansas. Martin Wahl, Sr. was originally from Germany and was known to be progressive in his ideas, and a good farmer. He migrated from Germany to New York in 1854, and in 1859 he left for Michigan where he remained until 1878. He then migrated to Logan County, Arkansas and settled a mile and a half west of Paris, Arkansas. Martin and his wife had five children all of which were members of the Catholic Church.

One of Martin's sons, Charles Frederick Wahl, Sr., owned Grand Coal Company #1 and #3 and he aided in developing the Paris coalfield before and during World War I. World War I was drawing the United States into war and the United States was furnishing a lot of material to the Allies, which created more demand for Paris coal. There was a man, Mr. Will Argo who opened a marketing office in Paris, Arkansas during this period and expanded the market for Paris coal throughout the northern states west of the Mississippi. Kansas City was apparently the largest market for this coal. The demand expanded from Kansas City to Nebraska, Iowa, Minnesota, and North and South Dakota. Around this time, St. Louis passed a smoke ordinance. This increased the demand for Paris coal, which replaced Illinois coal.¹¹

⁸ Arkansas Historic Preservation Program. "Paris Commercial Historic District, Paris, Logan County." Arkansas Historic Preservation Program.

<http://www.arkansaspreservation.com/historic-properties> (accessed September 17, 2012).

⁹ Tom Tinsley, Coal Miners Memorial, Paris-Logan County.

¹⁰ Tom Tinsley, Coal Miners Memorial, Paris-Logan County.

¹¹ Tom Tinsley, Coal Miners Memorial, Paris-Logan County.

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It was reported in the local *Paris Express* newspaper on April 26, 1917, that Charles F. Wahl, owner of the Grand Coal Company had opened new territory for Paris coal. He shipped one car to Wisconsin, one car to Minnesota, and one to South Dakota. Following those shipments, he shipped one car to Iowa and one to Nebraska. According to Charles Wahl, he stated that his company has had a good trade in Missouri and Kansas.¹² Paris coal was coming into its own and the mines have orders ahead to keep running full-time throughout the entire year.

When Charles Frederick Wahl, Sr., was in his late 20's or early 30's he fell in love with Mary Elizabeth Narp, a woman not of his Catholic faith. Charles promised to build her a house that was very distinctive and not seen in this part of the county if she would marry him in his faith. Apparently, she agreed and Charles had the workers haul shale by mules and carts to create the hill for the site of the future house. The elevation of the hill was 80'-0" above the surrounding land and elaborate stone retaining walls were built on the property. Construction of the house began in 1929 and the house was to be named the "Park Hill" house. It was completed in 1930.

To design this distinctive style of house as a promise to his future wife, Charles Wahl hired Bassham and Wheeler Architects. According to *The American Architect* dated January, 7, 1920, Volume 117, Charles Dawson with whom T.E. Bassham is associated with in architecture practice in Muskogee, Oklahoma opened another office in the Merchants' Bank Building in Fort Smith, Arkansas along with Carnall Wheeler, an associate. While practicing architecture in Oklahoma, T.E. Bassham designed neo-Classical courthouses such as the Leflore County Courthouse as well as an Art Deco design for the Sebastian County Courthouse in Fort Smith, Arkansas.

In 1914, Charles Dawson, AIA, wrote an article titled, "The Education of Architects" for *The Rotarian*. In this article he stated that each architect is in need of further study in order to keep abreast of the steady advance in the building trades and the rapid development of modern life. He also stated that there is no doubt that men of that day are actively striving for a better expression of their advancing ideals. He mentions that both the architects and the public have a better taste and higher appreciation for art. He further states that the Queen Anne style and Eastlake are long dead and hopefully permanently buried. He believed that in 1914, architects find themselves copying or reviving some of the old styles to apply them to new conditions and materials or to invent new modes for expression.

Apparently, many of the early settlers of this area of the state were educated, well-traveled people. There was a growing sophistication, a concern not only for shelter but also for symbol and beauty.¹³ The predominating influence in the state in the early and middle 1800's was classicism and it was applied to the design of the most grand and most simple buildings such as the Estevan Hall at Helena and in the Jerry Davidson House near Arkadelphia.¹⁴ By the turn of

¹² "Demand for Paris Coal," *Paris Express* April 26, 1917, 1.

¹³ Robert Duffy, *Beginnings: Historic Architecture in Arkansas* (Arkansas Historic Preservation Program), 13.

¹⁴ Robert Duffy, *Beginnings: Historic Architecture in Arkansas* (Arkansas Historic

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the century, the architecture in Arkansas began to change. There was a movement away from the fanciful, a progress toward the more serious, and the more refined.¹⁵ New ideas about architecture were forthcoming. Order, restraint, balance and proportion were elements desired and the Victorian style was being rejected.

The Park Hill House is an example of the Mediterranean Revival style of architecture. The Mediterranean Revival became an eclectic movement not only because of the variety of stylistic influences (Spanish, Italian, Moorish, Byzantine) but because colonization gave it license to experiment and adapt to its new surroundings.¹⁶

From an article in the *Paris Express* Newspaper, it described the Park Hill House to have exterior materials to be a "light mangle brick with black mortar" and the roof would be red tile. It was to be equipped with steam heat and all modern conveniences. The first floor plan included a library, which was approached by three steps from the living room. Nine steps from the living room led one to the music room, which had three stained glass windows and a ceiling height that went to the second floor ceiling. Hardwood floors were to be used throughout the house and the woodwork and facings on the first floor were birchwood. A porte cochere with a concrete drive would add to the conveniences of a private driveway. There were five bedrooms and a sewing room on the second floor and two bathrooms and a servant's room included as well. There was a basement approximately 38'-0" x 60'-0" and it contained a furnace room, laundry and storage rooms. Some of the unique features of the house included the wood niches for religious statues.¹⁷

Apparently, Mr. Wahl was modest in his manner in discussing the building plans and refrained from stating the total cost; however, he stated that it would be built for the comfort and needs of his family. Most of the Paris miners and owners owned their homes and were outstanding citizens of the city of Paris. Many ran for political offices and were elected.

In 1927 during the Depression, the northern states did not have the money to buy a premium, smokeless coal such as from Paris; therefore, they started buying the cheaper coal with slack and smoke nuisance.¹⁸ With the loss of these sales, the mine owners did not have the money to keep their mines in operation. Unfortunately, due to the continued Depression, the coal became too costly for the Northern states and even though the house was almost completed, he and his family did not move into the house. Charles took all the uninstalled lighting and installed it in a small house in Paris, Arkansas. Park Hill remained empty until two physicians bought it for a hospital and dental clinic.

Preservation Program), 15.

¹⁵ Robert Duffy, *Beginnings: Historic Architecture in Arkansas* (Arkansas Historic Preservation Program), 50.

¹⁶ Mark Appleton, *California Mediterranean* (New York: Rizzoli, 2007), 15.

¹⁷ "Construction Work Started on Wahl Home Which Will Be Known as 'Park Hill,'" *Paris Express*, August 29, 1929, 4.

¹⁸ Tom Tinsley, Coal Miners Memorial, Paris-Logan County.

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The Park Hill House not only celebrates the distinctive Mediterranean Revival architecture style elements such as the metal hipped tile roof, rectangular plan, roof overhangs, brackets, porte cochere, masonry construction, exposed wood beams, barrel vaults at the interior ceilings and elaborate iron railings, but it also is distinctive in that it captures the connection to the outdoors with its terraces, second floor patios and its position on the land. Charles Wahl built up the site so that the house could take advantage of the view into the landscape with gardens receding from the house. The connections between architecture and landscape, both direct and indirect, relate to the Mediterranean style.

The Park Hill House also celebrates the arts, particularly music. There are three arched stained glass windows at the dedicated music room. These arched windows are 3'-4" in width and 9'-4" in height. Each stained glass arched window depicts a musical instrument as a focal point. The Park Hill House also features exposed wood beams in the living room and dining room areas, barrel vaults and large arched cased openings. All of these elements describe the Mediterranean Revival architecture style.

The Mediterranean Revival style of architecture was showcased in resort communities, vacation homes of the elite, major hotels, and had the notion of representing something romantic and longing to be transported to some exotic, faraway place. Perhaps, this is what Charles Wahl had in mind for his fiancé when he had the Park Hill House constructed in 1929 in Paris, Arkansas.

Statement of Significance

Park Hill is significant as the best example of Mediterranean Revival style of architecture in the community of Paris. It was built by a prominent community leader and businessman who strove to build a house in a popular style. Through its many significant features such as brick colors, low-pitched and tiled metal roof and many divided-lite windows Park Hill exemplifies the style. It also has local expression, particularly through its siting on a small hill made from coal refuse.

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9. Major Bibliographical References

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Titsworth, Elizabeth. *Paris: One Hundred Years*. Paris Chamber of Commerce, 1979.

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 4.08

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

A Part of the SW ¼ SE ¼ of Section 11, T-7-N, R-26-W, City of Paris, in Logan County, Arkansas being described more particularly as follows:

Beginning at a found ½ inch rebar for the NE corner of said SW ¼ SE ¼, Thence S 00°03'26" E along the east line thereof 660.00 feet to a set ½ inch rebar, thence S 89°39'17" W 344.43 feet to a fence corner post, thence N 00°47'01" W along the fence and the projection thereof 510.01 feet to a set ½ inch rebar, thence N00°03'26" W 150.00 feet to a set ½ inch rebar which falls on the north line of said SW ¼ SE ¼, thence N89°39'17" E along said north line 20.00 feet to a set ½ inch rebar for the NW corner of the E ½ of said SW ¼ SE ¼, thence S 00°03'26" E 170.00 feet to a found ½ inch rebar, thence N 89°39'17" E 306.00 feet to a point which falls in 5th Street and from which point a set ½ inch rebar bears S 89°39'17" W 25.00 feet, thence N 00°03'26" W 170.00 feet to a found railroad spike which falls on the north line of said SW ¼ SE ¼. Thence N 89°39'17" E 24.90 feet to the point of beginning, containing 4.08 acres more or less, subject to a part of the 5th Street right-of-way along the entire east most boundary thereof, aerial electric lines as shown and any other easements of record.

Boundary Justification (Explain why the boundaries were selected.)

The boundary included for this nomination is the entire parcel that has been historically associated with Park Hill. It includes both landscape features and buildings located on the property.

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11. Form Prepared By

name/title: Jennifer Herron, AIA

organization: Herron Horton Architects

street & number: 1219 S. Spring St.

city or town: Little Rock state: Arkansas zip code: 72202

e-mail jenn@hh-architects.com

telephone: 501-975-0052

date: September 21, 2012

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Park Hill

City or Vicinity: Paris

County: Logan

State: Arkansas



Park Hill
Name of Property

Logan, Arkansas
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Photographer: Benjamin Harvey

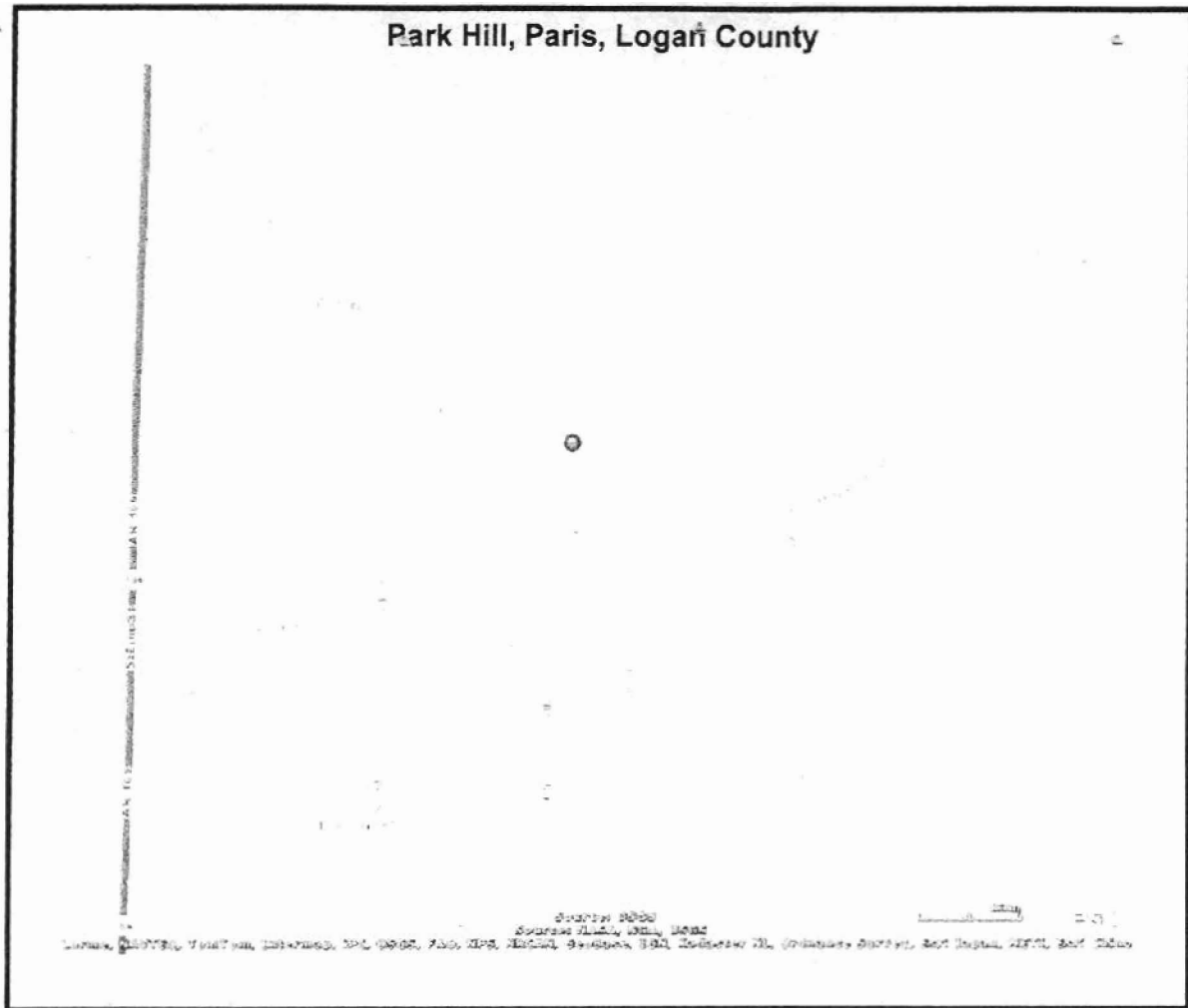
Date Photographed: 11/14/2012,
8/7/2012 (Photos 2, 22, 23)

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 23 – Park Hill from below retaining wall and entrance stair from Wahl Street, facing south.
- 2 of 23 – Rear view of Park Hill, facing north.
- 3 of 23 – North façade, facing southeast.
- 4 of 23 – Detail of entrance, facing south.
- 5 of 23 – East façade, facing west.
- 6 of 23 – East and south facades, facing northwest.
- 7 of 23 – South façade, facing northwest.
- 8 of 23 – South and west facades, facing northeast.
- 9 of 23 – West façade, facing east.
- 10 of 23 – North and west facades from below retaining wall, facing southeast.
- 11 of 23 – Window detail, facing south.
- 12 of 23 – Detail of music room stained glass from exterior, facing northeast.
- 13 of 23 – First floor interior, facing east.
- 14 of 23 – First floor interior, facing west.
- 15 of 23 – View from entrance into music room with detail of stained glass, facing south.
- 16 of 23 – Detail of statuary recess, facing south.
- 17 of 23 – Detail of bathroom, facing east.
- 18 of 23 – North and west facades of garage, facing southeast.
- 19 of 23 – South and east facades of garage, facing northwest.
- 20 of 23 – Observation point on northwest corner of retaining wall, facing northwest.
- 21 of 23 – Detail of buttresses for retaining wall, facing west.
- 22 of 23 – Detail of retaining wall showing horse stable located under garage, facing northwest.
- 23 of 23 – South and east facades of brick well house, facing northwest.

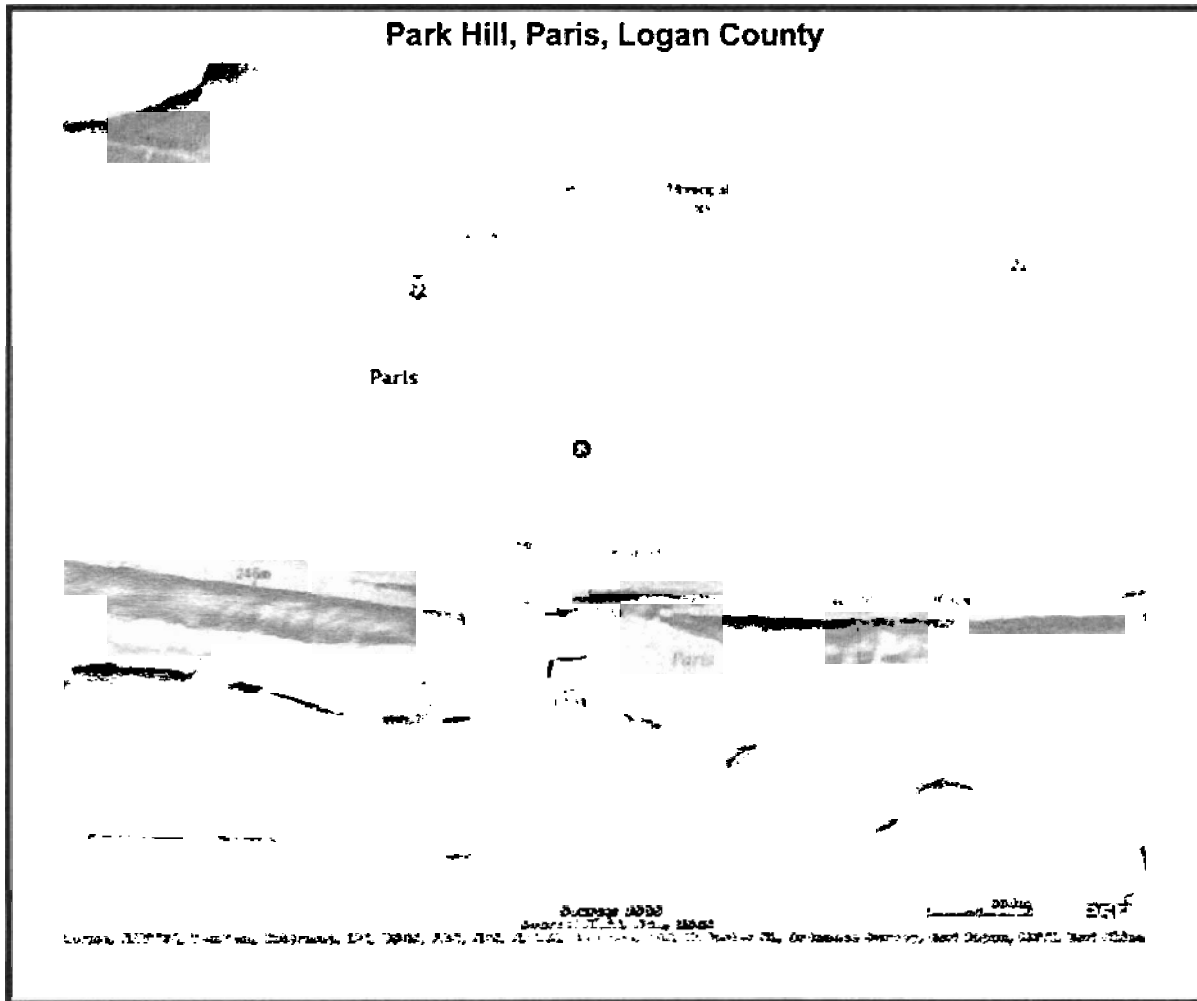
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



WGS 84
Latitude 35.283775
Longitude -93.726164





WGS 84
Latitude 35.283775
Longitude -93.726164







