

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Clark, R. C., House
other names/site number N/A

2. Location

street & number 215 North Church Street not for publication
city or town Tupelo vicinity
state Mississippi code MS county Lee code 81 zip code 38801

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

[Signature] Sept. 21, 2010
Signature of certifying official/Title Date
SHPO

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

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

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box.)

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

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

| Contributing | Noncontributing | |
|--------------|-----------------|--------------|
| 1 | | buildings |
| | | sites |
| | | structures |
| | | objects |
| 1 | | Total |

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE/professional office

7. Description

Architectural Classification
(Enter categories from instructions.)

OTHER/Eclectic Colonial Revival with Craftsman
Influence

Materials
(Enter categories from instructions.)

foundation: Brick
walls: Weatherboard
Shingle
roof: Asphalt
other: Porch: Weatherboard
Porch: Concrete

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The R. C. Clark House is a 3,840 square foot (2,607 first floor and 1,233 second floor) one-and-one half story, frame, hipped roof residence with a modified rectangular plan and with a full width front porch built in 1910 that represents a Colonial Revival and Craftsman expression of the Eclectic movement. Dominant exterior features include second floor hip roof dormers with quarrel pattern (diamond) top sashes, several first floor leaded glass windows, original cedar lap siding, original one-over-one windows, wide over-hanging eaves with bead board soffits employing herringbone pattern corners, a coursed pattern cedar shingle siding on the hipped dormers, the original front and back doors, brick lattice work crawl space barriers in between the brick piers, a 16 foot deep front veranda with paired Tuscan columns on brick piers with concrete coping, and a front veranda brick battery wall with flared out wall structures. Notable interior features include five (5) nine (9) foot tall doors in the reception hall, three of which are pocket and the other two which are hinged; all original doors and hardware including transoms that open and close; all three original mantels with cast iron coal burning accessories and subway tile surrounds; nearly twelve foot ceilings; the original staircase detail work; and heart pine floors. Upstairs, the 1940s era conversion of an open attic for boarders using tongue and groove pine for walls and ceilings has been retained. The back wall of the house features a shed roof extension which encloses a kitchen, original bathroom, and original storage area. Overall, the home has had little modification over its 100 year history and hence remains an excellent example of a transitional period in American architecture. The R. C. Clark House is located at 215 North Church Street on a shady north-south running side street a block north of east-west running Main Street (Highway 6) in the historic core of downtown Tupelo, Lee County, Mississippi. Church Street in the late 1800s and early 1900s was the most fashionable residential street in town and still possesses four major churches within a block of the house; the nationally documented tornado of 1936 devastated this lane just north of the subject property so its preservation and completeness is quite rare for this city. The house is surrounded by three other pre-1914 homes. The lot still retains several hundred year plus hardwoods, old azaleas and flowering trees, and the original 1910 carriage stoop with the builder's name ("R.C. Clark") still visible. The R. C. Clark House was listed among the 10 most endangered Tupelo landmarks by the city's Historic Preservation Commission.

Narrative Description

The Setting and Context

The R. C. Clark House is located at 215 North Church Street on a shady lot on a north-south running side street a block north of Tupelo's main east west artery Main Street (Highway 6) all in the historic core of downtown Tupelo, Lee County, Mississippi. The house faces east to the street. Church Street in the late 1800s and early 1900s was the most fashionable residential street in town; the nationally documented tornado of 1936 devastated this lane just north of the subject property and probably helped usher in the residential shift north and south. As the name implies, four major churches still anchor the blocks surrounding 215 North Church. Across the street to the east lies the First United Methodist Church, reputed to be the oldest brick structure in town. The Methodist parsonages lie directly across the street as well; one of those dates to the early decades of the last century and is a pure Colonial Revival. The First Baptist Church is one house north and across the street of 215 North Church on the northwest corner of Church and Jefferson. This survived the tornado but with substantial damage; it was restored to reflect the pre-storm church. On the opposite north corner is First Presbyterian Church, a beautiful stone structure. Just south on Main and Church is Calvary Baptist Church and the United States Post Office. Three other pre-1914 houses (Sanborn map of 1914) flank 215 North Church; two just south are Victorian L-Shaped structures that probably saw their genesis in the 1890s. The house just north on the corner was built just after the R. C. Clark House. A generous sidewalk runs north and south on the east side of the lot next to the street.

The lot measures 70x 185.5 x 70 x 185.5 and maintains its original platted size and shape. There are four substantial water oaks and pecan trees present which were present at the time of the tornado. There is an old concrete riser for use in mounting horse and buggy lying along the sidewalk in front of the house; that riser has "R. C. Clark" stamped in it. The

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front yard is mostly grass. The back lawn is deep affording a pleasant, shady landscape, lush with azaleas, camellias, red bud trees, dogwoods, and wisteria vine. There is an old shed in the back yard that is noncontributing. There is a drive that goes from the street west along the south side of the house and ends at the shed. Landscaping in 1910 was minimal, as is evident in the Tupelo 1911 photo book which depicts the home in its newly constructed state. [Tupelo, Mississippi, 1911. Page 43 & 75. Reprint of *Views of Tupelo* from October, 1911. Library of Congress #94-68633].

215 Church Street, as noted, was named by the City of Tupelo's official Historic Preservation Commission in 2008 as one of the city's ten most endangered historic properties. ["Ten Older Structures Deemed at Risk," *Daily Journal*, Emily Le Coz reporter, 2008] In some places, a hundred year old home would be common place, but not in Tupelo. Since that "endangered" designation, two of the ten have been razed with a third on the way. The tornado of 1936, which killed over 200 people, was a pivotal element in the loss of much of Tupelo's historic context. This is partly true due to the city having really been established post-Civil War based on the expansion of the railroad. However, poor zoning and preservation coupled with indiscriminate development can be placed largely at the feet of city leadership; little of the authentic architectural record of the city 100 years and older exists which makes the R. C. Clark House unique, just for its age and degree of preservation. However, the exterior and interior elements and personal history of the home make this property most worthy of listing on the National Register.

The home is most unique as it straddles the architectural fence in Tupelo. The 1910 structure was built during a transition period after the dominant Victorian era, with Prairie, Colonial Revival and Craftsman forms being the most dominant exterior themes. By 1910, home building had numerous national resources available by way of catalogs. You could obtain your plan and exterior and interior details by ordering them, so the house reflects some of this trend toward standardization while being individualized due to the plethora of choices available to the owner. Hence, the owner was pulling out of a grab bag of commonly available elements lending to the rather mish-mash nature of both the exterior and interior. Overall, it sets the house up to be very unique. Tupelo, as mentioned, really did not emerge significantly as a community until well after the Civil War. There are perhaps three antebellum structures in all of town (a couple had later alterations), but otherwise, the oldest structures are late 1800s period Victorians (probably a dozen of these survive). There is no Old South idiom of the antebellum or near antebellum era really present in the Tupelo architectural inventory other than the Judge Anderson house just north of the Clark House on Church Street. Notable Victorian era homes (L-Shaped or Queen Anne for example) exist on Broadway north of the Lee County Courthouse, at the Private John Allen Fish Hatchery, and next door to the Clark house on Church.

After this period, there are several houses such as the Clark House that would be considered lying in between the Victorian era and the pure Craftsman bungalow idiom of which you find some examples in Mill Village. Beyond the R. C. Clark House, some would include 308 Jefferson – the Mitts House (the Bristow Appraisal office) which was built in 1904 and possesses a two story gallery with some Colonial Revival emphasis and a front stair hall with a balustrade and newel posts. However, the house really points back more than forward, as it has some notable Queen Anne details, such as gingerbread and Victorian mantels, and carries itself more from that previous era; it is also somewhat decayed and lies next to a dreadful apartment building versus the Clark House which has two late 1800 L-Shaped Victorians on one side and a peer house on the other, with a 1920s or 30s pure Colonial across the street. Another example is the Spain House which was built in 1910, and it too seems to point more to the Queen Anne era though it is certainly a toned down version of such. It has the paired Tuscan columns such as the Clark House as well as the same 1/1 windows, but otherwise lacks a lot of the innovation and blending that you see in the Clark House. The Spain House unfortunately has been stripped of much of the original content due to use as a funeral parlor and real estate firm occupying it for decades. The house is now slated for demolition by its church owner, though efforts to stop that are present. 219 Church (the Deas law office) was built just after the Clark House and is next door. It possesses some Colonial Revival elements, such as a balustrade on the front porch similar to the Clark House's interior staircase, a pyramidal front porch pediment, and similar quarrel pattern top dormer window sashes. However, the home still is flavored with a Queen Anne feel, with more angular features, and when inside, one notes the removed center staircase (the upstairs is walled up) and the presence of only the front two original rooms, which lack any detail and whose scale is compromised. The house lacks in its interior value, though outside the house seems well preserved. 314 Church (Helping Hands office) has quarrel pattern windows, bays similar to the Clark House, and a large front dormer, but the house's front porch has obviously been in-filled and the windows pushed out in some fashion. The house is highly altered and represents a most diminished reflection of whatever architecture once was present in the structure. So, these houses represent a big core of all the Eclectic period structures that are left that reflect that direct transition out of Queen Anne Victorian Tupelo and into the more modern interpretation using Colonial, Craftsman and Prairie styles. Any 100 year old structure in Tupelo is significant. To lose this structure would represent a relatively large per capita loss in Tupelo, since the basis level of this period is sparse anyway. But to lose this structure also represents much more than just a date or age, when you understand the lean number and poor quality of the inventory of these transitional structures that remain.

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Also, the house was very intact architecturally and had had virtually no modernization or irreversible changes to the original plan. Most elements, while needing restoration, were not lost or too far gone. Only minor changes had been made to the house, and those were obvious tack on jobs that could easily be removed to reveal the original cladding, windows, and doors. The house did not even have central air and heat, though it is 3,840 total square feet upstairs and down. The showcase windows are leaded glass indicative of Prairie School high style; original mantels seem to vary in style from Colonial to Art and Crafts; there is a prominent battered brick wall anchoring the front porch which reflects Craftsman influence; there is a notably deep front porch with paired round Tuscan order columns; there are five large, nine foot tall doors in the interior reception hall; there is a classical staircase with Colonial egg and dart end-post and highly decorative balustrade; and there are original doors with transoms in most other places. Even the bones of the first floor of the house are still present, from most of the old plaster walls and some of the ceilings to heart pine floors in most downstairs rooms. The door knobs are vintage and still present in most places.

House Exterior

The R. C. Clark House is a large, one-and-one half story wood frame central block, with a pyramidal hipped roof over its core that faces east with two semi-hexagonal bays symmetrically placed on the north and south walls, and a dominant full width sixteen foot deep front porch on the east front supported by a large brick battery wall capped by concrete and paired round Tuscan (10 total) order columns that rest on brick piers also capped with concrete emanating from the battery wall. The front entrance steps are concrete with the brick wall on either side capped by concrete as well (coping feature). This concrete cap extends continually over the brick features.

Beyond the house's core, the west side of the house features a lower shed roof addition that is connected to the west wall of the house just below the eave and soffit. This shed roof area encloses what was originally an exterior rear porch (enclosed in the 1940 or 50s), the original bathroom, and an adjacent storage area that is part original, part addition (from the 1930s).

The house rests on a foundation of brick piers, intersected by brick lattice work to prevent ingress/egress into the crawl space.

The walls of the house (except the enclosed rear porch which are later pine clapboard) are the original cedar clapboard siding with only a few feet Spanish cedar pieces needed to replace damaged siding.

The eaves on the house's core possess a bead board soffit that extends entirely around all four sides of the house and tie together on the corners in a herringbone pattern. The front porch eave has a gutter and round downspouts extending off the northeast and southeast corners into niches present in the concrete coping of the front porch battery wall. The front porch ceiling is stained bead board as is the inside of the front porch eave underneath the porch.

In the central core of the house (minus the west side enclosed back porch addition), all of the first floor exterior windows are original 1/1 double hung windows. There are five leaded glass decorative windows with geometric patterns. The front door has a large single light of beveled glass with carved wood egg and dart features surrounding it; the door is made of quarter sawn oak with the original door handle-set. Surrounding the door are two 1/1 sidelights and a transom overhead which retains the gold leaf painted "215" house number.

The roof is a high pyramidal style hipped roof (with four sides) with two original ventilation crowns. The roof of is hipped with asphalt shingles and three hipped dormer windows, one larger dormer facing east towards the street, with two others on the north and south roof line respectively. The dormers are sided with coursed cedar shingles and have three 1/1 double hung windows. The top sashes of each of these dormer windows possess a quarrel (diamond) pattern sash.

The back shed roof addition is an extended and enclosed back porch and original bath room and ante chamber which stops several feet from the southwest corner of the house, thereby leaving a slight "notch" element in the relatively perfect block. This porch extension has a shed roof that possesses rolled asphalt roofing material. The siding on the back of the house is pine clapboard of a later vintage. The eaves of the back addition are bead board but do not possess the herringbone tie together on the corners. The windows on the back addition reflect the three additions over time to this portion of the home. There are four 6/6 windows from the 1940/50s and one 3/1 from the 1930s and one 1/1 which was moved from the main house location on the back corner when an addition was made and the old location in-filled. These varying styles were retained to reflect the evolution and non-original state of this portion of the home (west side facing the back yard).

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The house originally possessed three coal burning interior fireplace chimneys. At some point in the 1980s the chimneys were removed to below the roof line.

House Interior – First Floor

The interior first floor plan of the house is a combination of a traditional center hall format and a format by which rooms are placed directly on the front of a house in the absence of a central hall. The ceilings on the first floor (except the back porch addition) are twelve feet tall. The walls and ceilings are the original plaster, but in a few rooms, the plaster ceilings were too water damaged and insecure to retain and have been replaced with sheetrock. The floors on the first floor of the main house are heart pine with the exception of the back porch addition, the bay window bedroom, and the library, where the floor had been damaged and had to be replaced with oak. Virtually all of the original doors remain, with the original elliptical door knobs.

Upon entering the front door, one finds oneself in what was the reception hall. [Article on "As You Like It Party" at Mrs. Richard Clark's "beautiful new home on Church street" describes first room as the "reception hall" and the adjacent room as the "parlor," *Tupelo Journal*, February 17, 1911] To the immediate left of the entry and this reception area there is a parlor now used as a conference room; this is separated from the reception hall by two nine foot tall hinged paneled yellow pine exposed grain doors. This southeast corner parlor has one leaded glass geometric pattern top window sash in a 1/1 format looking out on the front porch. There is another 1/1 window in this room as well. Distinctive millwork packages define each room on the first floor of the house (except for the back porch). Picture molding, a 1x8 baseboard, decorative plinth blocks (at each door facing), 1x6 millwork framing doors and windows, and large capitals over each door and window add elegance throughout. Only one original chandelier remained in the house and that is placed in this room.

Reentering the reception hall one then observes at the end of the room, on the north wall, an original bracketed mantel. The wooden mantel is made of quarter sawn oak. The mantel has original 3x6 white subway tile surrounding the hearth and lining the floor just beyond the hearth. The hearth and tile intersection is joined by a cast iron surround with garland ornamentation, matching the same surrounds in the other rooms. The cast iron surround contains within it a summer cover with similar ornamentation. Summer covers were used to cover coal burning fireplaces when not in use. On either side of the fireplace, one finds raised single light leaded glass windows that can be pushed out from the bottom to allow for circulation below and above. The front porch wall in this large parlor possesses three 1/1 windows. All windows here and in most places in the main house possess the original wavy glass. Opposite the bank of windows on the front porch, one finds two large nine foot tall paneled pocket doors, both with the yellow pine grain exposed, leading into the original dining room now used as an office. These doors possess the original hardware and key to lock them. Just left (south) of these doors also in the reception hall is a single pocket door leading to the central hallway. This pocket door is nine foot tall as the others with exposed yellow pine grain. A vintage lighting fixture has been placed in the original location in the reception hall since the original fixture was no longer extant.

Entering the central hall, one finds a classical Colonial Revival staircase with early Craftsman influences. There is an exposed wood grain varnished square paneled newel post with egg and dart features and an ornamental ball motif wood cap/finial that is also varnished. The balustrade possesses intricately turned spindles. On the midway point landing between the first and second floors, two newel posts extend below the staircase into the first floor hall space, with two round caps on them and carved florets. These are also exposed wood grain and varnished. Vintage reproduction lights are placed in the two original locations in place of the missing fixtures.

Leading off the central hall to the south (the hall runs east-west) are the two original bedrooms now used as offices. Both have original mantels and similar millwork. The first bedroom has a semi-hexagonal bay with three 1/1 windows. This bay window bedroom also has a closet. The mantel reflects true Colonial Revival roots, with Tuscan colonnettes supporting the mantel shelf and egg and dart detailing. The hearth is surrounded by white 2x6 subway tile, and the intersect between the tile and the brick inner hearth, coal box is a cast iron surround with garland features as in the main parlor and adjacent bedroom. This hearth still possesses the original fret and fret cover (hides the coal ashes) and summer cover. The hallway door has a transom over it, as does the door to the adjacent bedroom. This bedroom possesses the same millwork package as all of the main rooms. The original floor had to be replaced with a white oak substitute due to extensive damage from the installation of a bathroom in the bedroom's corner a few decades after the house was built.

The adjacent bedroom lies on the southwest corner of the house and possesses two 1/1 windows grouped as a bank looking south. The mantel in this room is quarter sawn oak, varnished, with a tile surround employing a crackle finish and ivory color. This quarter sawn oak mantel bedroom also has the same cast iron surround and summer cover package and fret as the bay window bedroom. The mantel and tile have been verified as a King Mantel #350 in the 1916 catalog in the University of Tennessee Reference Collection. King Mantel Company was based in Knoxville, TN and was a major mantel

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producer for the nation; customers could select these mantels along with the tile and cast iron accessory package all out of catalogs that seemed to be released every five years (there is a 1909 catalog but only portions of it still exist). This bedroom's hallway door also has a nice transom, and there is a back door leading to the original ante-chamber outside the original bathroom. The back of this door has a mirror imbedded in the panel of the door.

Just behind this door as noted is a small storage room on the very southwest corner that is partially a back extension of the house that does not lie under the hipped roof main portion but is instead under the shed roof element that ties onto the back wall of the house. This storage room has an original door that leads to the original bathroom that also has the distinctive millwork features. The other two windows were added and have simpler millwork and no capitals. One of the windows is on the west wall and is a 3/1 while the other lies on the south wall and is a 1/1 original window that was moved to that location when the southwest corner was filled in most likely in the 1930s. Vintage fixtures have been placed in both the original bedrooms.

Opposite the bay window bedroom, back across the central hall, exists the original dining room, now used as an office, which mirrors the room across the hall in that it possesses a semi-hexagonal bay with a slight variation – it has a raised leaded glass decorative window in the center of two 1/1 windows. The raised window would likely allow for a buffet or similar case good to be placed below it. A vintage fixture has been placed in the dining room in the original location. The large nine foot tall pocket doors of course also exist in this room and when opened lead one into the reception hall.

Off the dining room is a butler's passage and pantry that has been converted into a full bathroom and grooming area.

Passing in and through the butler's area by way of the original swinging doors (spring hinges are very unique), one enters the original kitchen, now used as a library. This room possesses a single 1/1 north wall window, a door without a transom to the central hallway, a door to the back porch addition with a transom, and another 1/1 window which had been removed in the later series of ownership and in-filled but which has been reinstalled with opaque glass to be seen from the original back porch but fronted in the library by shelves. Similar shelves line the south wall of the room between the two doors. The original kitchen stove chimney stack remains in the northwest corner; this was plastered as was the remainder of the room when the home was built. The original single light door onto the original back porch exits the west wall of the room and has the original glass and knob. The original floor in this room was too damaged to repair and has had a new oak floor laid over it. A replacement fixture has been used in this room.

At the end of the central hall exists a door (without a transom) that lies underneath the stairwell landing and leads to the vestibule, which served originally as a back door/mud room area for the home when the back porch was not enclosed. The vestibule has the 12 foot ceilings and two doors, one of which leads to the original bathroom and does not have a transom above the door, and the other door which does have a transom and leads to the back porch, now a kitchen.

The original bathroom has been updated for an ADA level public restroom. The west wall of the bathroom originally possessed a 1/1 window, which was later in-filled with a subsequent addition onto that end of the house. The window has been reinstalled with opaque glass. There was a second original door on the south wall of the room into the adjacent storage room. That has been retained and the millwork restored. The bathroom and storage room and back porch are all in the house extension that possesses a shed roof off the back wall.

The back porch has been converted into a kitchen. The original open porch was eventually enclosed and extended probably in the 1940s and 50s to allow for boarders. This space had an original bead board ceiling. That has been retained. Cabinets and counters have been placed along the north wall. An island has been placed just south of that installation floating in the room. The original back window from the kitchen onto the porch has been reinstalled with opaque glass; it had been removed and in-filled at some point in the house's history. The back wall (west wall) has three 6/6 windows in a bank and another 6/6 window further south on the other side of the back door. These were likely installed in the 1940s or 50s with an addition. The original back wall of the house core forms the interior eastern boundary of the back porch room with the original lap siding revealed and painted to match the exterior of the house. This allows for the original floor plan of the house to be unambiguous while at the same time taking the rather poor extensions of the back porch and making the most of them by way of an updated kitchen. The back door was not original and has been replaced with a suitable single light door.

There were floor furnaces in the house which have been removed (they would not work) but whose floor grates have been retained for heating and cooling purposes. There was no central air and heat in the home; that has now been installed with floor vents.

House Interior -- Second Floor

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Once you land on the second floor from the only staircase in the house, you find yourself in a hall which opens up into basically three main spaces, all created by the hipped roof dormers of the house. This living space was most likely created in the post-tornado period of Tupelo – circa 1940s – when residential space was needed for rent and when the city started expanded greatly. The third owner of the home ran a boarding house there. The previously open, non-residential attic was walled up and had ceilings installed all out of tongue and groove pine lumber. The ceilings lie under the house joists, making the room height just over 7 feet in the largest front room and under seven feet in the other two dormer rooms. The most substantial is the room with the largest dormer facing the street. This room has two walk-in closets. The south dormer has a large walk-in closet. The north dormer does not have any closet. There are three other spaces off the central hall besides the three dormer rooms. One is the former attic fan area, which was reprogrammed for the heat pump and duct work. A second space is a large walk in closet. Finally, a door just off the landing of the stairway leads to a small bathroom for the second floor. A new oak floor was installed to overcome the various inconsistencies of the crude upstairs floor. Central heat and air was installed here as well.

House Integrity – Modifications and Changes

The Sanborn maps of that relevant area in Tupelo document the home's historical footprint well. The June 1914, July 1919, December 1924, and April 1929 maps all show the same footprint of the home. The only major room modification in the core portion of the house (that under the hipped roof and not under the shed roof) was a bathroom added in the northeast corner of the bay window bedroom; that has been removed and restored to its original unobstructed layout. There was a door cut in and in-filled here and there, as were windows in the interior, but all original features were there for easy discernment and restoration. The back porch area was the main area where intensive alteration occurred so that the original appearance was not recaptured. However, the restoration uncovered the original back wall and has interpreted it just as the exterior is painted so that it stands in obvious contrast to that added. The goal was to show clearly the original and juxtapose that added in the 1940s/50s from that. Finally, the upstairs had rooms added in the 1940s. Those walls were retained with minor modifications. The build out was most crude so finishes there are Adirondack cabin in feel – tongue and groove boards with little to no trim and finishing work.

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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1910

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The R. C. Clark House was constructed in 1910.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The R. C. Clark House, completed in 1910 in the historic core of downtown Tupelo, is locally significant under Criterion C for architecture and thereby is eligible for inclusion on the National Register because it represents Tupelo's best example of a house that blends in one structure three identifiable styles of the Eclectic movement - Colonial Revival, Prairie, and Craftsman -- forms which defined that period of American residential architecture. Interior details such as massive pocket doors, standardized yet handsome millwork, leaded glass decorative windows, quarrel pattern dormer window sashes, and original and distinct mantels along with exterior details such as a dominant brick battery wall, a full width sixteen foot deep front porch, and ten paired Tuscan porch columns make this house a rare local example of this transitional yet distinct architectural period that followed the Victorian era and yet preceded the pressing social and residential architectural change that followed the Great Depression and World War II. Beyond the architecture itself, the home possesses significance because the city of Tupelo, being a post-Civil War community that arose around the railroad, possesses very few remaining 100 year old plus structures (even fewer retain their authenticity architecturally) due to unfettered development, poor preservation, and the devastating 1936 tornado which wiped away much of the city's existing residential footprint. Finally, the home's first owner and subsequent owners demonstrate by way of social history and business contributions important trends in the city's development and prosperity.

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

Architecture

215 Church Street, as noted, was named by the City of Tupelo's official Historic Preservation Commission in 2008 as one of the city's ten most endangered historic properties. [“Ten Older Structures Deemed at Risk,” *Daily Journal*, Emily Le Coz reporter, 2008] In some places, a hundred year old home would be commonplace, but not in Tupelo. A number of reasons contribute to this absence of 100 year old historic content.

First, preservation has not been embraced privately or publicly; there has been talk but little to show for it. Since that “endangered” designation, two of the ten structures have been razed with a third on the way (the 1910 Spain House of which there has been a most well publicized fight). Indiscriminate development, poor zoning, and a tear-down “default setting” locally have made homes of this age a treasure. Unfortunately, the R. C. Clark house may have survived in part because of its mid-block, side street location; all of the grand mansions on Main Street save two or three have been razed. Of those, two have been extensively remodeled, and the third is slated for demolition. Furthermore, where a home manages to be 75 plus years old, in most cases, significant structural modification has occurred, removing the authenticity and identifiable elements that defined it when built; some of this “remodeling” has been quite atrocious not neutering the exterior but stripping away essential interior treatments.

Second, the tornado of 1936 (killed over 200 people) was a pivotal element in the loss of much of Tupelo's historic property; this storm still rates in the top 5 in American history and caused a residential shift north and west and into apartments that might not have happened so quickly. Once the footprint of old homes was robbed of continuity, apartments and other incongruous redevelopment took place making these historic neighborhoods less desirable.

Third, Tupelo was a post-Civil War town whose fortunes were tied to the expansion of the railroad here in 1887 and not in other neighboring communities such as Verona and Saltillo, which until that time had held more wealth and promise in Lee County. Hence, the town truly began its growth with the Victorian era, and there are a handful of L-shaped structures left

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to testify as to that era. However, the prosperity of the town, however, did not become apparent until the early 1900s - particularly 1911 just a year after the R. C. Clark was built. In 1911, several notable achievements occurred: U.S. Postal service; street lights; all day electrical service; and a YMCA (whose steps and battery wall matched the R. C. Clark house's exactly; this became the first hospital). [Tupelo, Mississippi, 1911. Reprint of *Views of Tupelo* from October, 1911; Page 5; Library of Congress #94-68633].

In 1910, when the house was erected, the town of Tupelo had really only had been growing for 20 years, which makes the R. C. Clark House worthy of consideration, just for its age and preservation. Perhaps just a half dozen of the homes photographed in the *Tupelo, Mississippi, 1911* book remain. However, the exterior and interior elements and personal history of the home make this property truly significant for National Register standards. [Tupelo, Mississippi, 1911. Page 43 & 75. Reprint of *Views of Tupelo* from October, 1911. Library of Congress #94-68633].

The home is most unique as it straddles the architectural fence in Tupelo fusing the Eclectic Movement's Colonial Revival, Prairie, and Craftsman styles. By 1910, home building had numerous national resources available by way of catalogs. You could obtain your plan and exterior and interior details by ordering them, so the house reflects some of this trend toward standardization while being individualized due to the plethora of choices available to the owner.

There is no knowledge of the architect's name, and with the variety of plan books available, there might not have been a local architect for the project. Some of the choices made seem to suggest there was not. The owner might have literally pulled choices out of a grab bag of commonly available elements leading to the rather mish-mash nature of both the exterior and interior. For example, the leaded glass windows and paired columns are identified as Prairie high-style examples. [A *Field Guide to American Houses*, Virginia & Lee McAlester, 1984, page 442-3.] The Tuscan paired columns are also reflective of Colonial Revival. [A *Field Guide to American Houses*, Virginia & Lee McAlester, 1984, page 329, photo 6] The shingled (coursed pattern in machine cut cedar) dormer siding could be classed as a hold-over of the Shingle style of the Victorian movement (which had some Colonial Revival influence on occasion) or reflective of the more current emerging Craftsman era. [A *Field Guide to American Houses*, Virginia & Lee McAlester, 1984, page 294, photo 7, and page 454] The staircase is very Colonial, as is the bay window bedroom mantel, while the other two mantels are clearly reflective of Arts & Crafts influences. The large pocket doors seem to point to the earlier Victorian era or perhaps a more high-style Prairie form, but the wide overhangs in the eaves are more Craftsman style in appearance. The millwork pediments over the windows and doors are very Colonial elements, but the original stained/varnished exposed wood grain that was obvious in almost all the interior (from baseboards, picture molding, door and window framing, capitals, staircase, doors, and transoms) elements lends more to the Arts and Crafts style or to the previous Victorian era. Finally, the front porch is very stately, symmetrical and Colonial yet the front door with sidelights and a transom are not centered in alignment with the dormer above and in keeping width of the home. Overall, all of this mish mash sets the house up to be very unique.

Tupelo, as mentioned, really did not emerge significantly as a community until well after the Civil War. There perhaps three antebellum structures in all of town (a couple had later alterations), but otherwise, the oldest structures are late 1800s period Victorians (probably a dozen of these survive). There is no Old South idiom of the antebellum or near antebellum era really present in the Tupelo architectural inventory other than the Judge Anderson house just north of the Clark House on Church Street. Notable Victorian era homes (L-Shaped or Queen Anne for example) exist on Broadway north of the Lee County Courthouse, at the Private John Allen Fish Hatchery, and next door to the Clark house on Church.

There are several pure Craftsman bungalows (more prevalent but 1920s and later in Mill Village), but the R. C. Clark House is one of just a hand-full 100 year old houses that are post-Victorian structures that represent a truly Eclectic approach incorporating Colonial Revival or some other style. The most noteworthy example locally - as far as notoriety - is the *Spain House*, which is currently poised to be razed by its owner. It was also built in 1910, has the same style 1/1 windows, similar columns, is a full two stories, and occupies much greater prominence due to its corner lot on Main Street. Upon closer inspection, though, one notes it lacks the diverse elements and architectural innovation of the R. C. Clark house. The Spain House really is a restrained Eclectic version (more Colonial Revival) of a Queen Anne era home, which was the dominant form along Main Street at that time. The house lacks the flamboyance and frivolity of the Victorian era but also does not embrace the modernity and risk-taking fusion that one finds in much of the Eclectic Movement and in particular in the R. C. Clark House. Another one of these 100 year old homes is 308 Jefferson - the *Mitts House* (the Bristow Appraisal office) which was built in 1904 and possesses a two story gallery (wood columns are now boxed with some type of mortar alteration) with some Colonial Revival emphasis and a front stair hall with similar balustrade and newel posts. However, the house on further inspection really points back more than forward, as it has some notable Queen Anne details, such as gingerbread and Victorian mantels, and carries itself more from that previous era; it is also decayed on the exterior and lies next to a dreadful apartment building versus the Clark House which has two late 1800 L-Shaped Victorians on one side and a peer house on the other, with a 1920s or 30s pure Colonial across the street.

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Another example and peer structure is *219 Church (the Deas law office)* which was built just after the Clark House and is next door. It possesses some Colonial Revival elements, such as a balustrade on the shallow front porch similar to the Clark House's interior staircase, a pyramidal front porch pediment, and similar quarrel pattern top dormer window sashes. However, the home still is flavored with a Queen Anne feel, with more angular features and square columns, and when inside, one notes the removed center staircase (the upstairs is walled up) and the presence of only the front two original rooms, which lack any detail and whose scale is compromised and simply deficient. The house lacks greatly in its interior value, though outside the house seems well preserved. *314 Church (Helping Hands office)* has quarrel pattern windows, bays similar to the Clark House, and a large front dormer, but the house's front porch has obviously been in-filled and the windows pushed out in some fashion. The house is highly altered and represents a most diminished reflection of whatever architecture once was present in the structure. So, these houses represent a big core of all the Eclectic period structures that are left in Tupelo that reflect that direct transition out of Queen Anne Victorian Tupelo and into the more modern interpretation using Colonial, Craftsman and Prairie styles.

Any 100 year old structure in Tupelo is significant. To lose any such structure in Tupelo would represent a relatively large per capita loss, since the basis level of this period is sparse anyway. But of these 100 year old structures, the R. C. Clark House is truly unique and noteworthy both for its exterior and interior quality, innovation, style blending, and intactness. The house was very intact architecturally when acquired in 2009 and had had virtually no modernization or irreversible changes to the original plan. Most elements while needing restoration were not lost or too far gone. Only minor changes had been made to the house, and those were obvious tack on jobs that could easily be removed to reveal the original cladding and doors and wall configuration. The house did not even have central air and heat, though it is over 3,800 total square feet upstairs and down. Even the bones of the first floor of the house were still present, from most of the old plaster walls and some of the ceilings to heart pine floors in most downstairs rooms. The door knobs are vintage and still present in most places.

The Sanborn maps of that relevant area in Tupelo document the home's footprint well. The June 1914, July 1919, December 1924, and April 1929 maps all show the same footprint of the home. The modifications and alterations that were made to the home are documented in Section 7. But to summarize again, the only major room modification in the main house (that under the hipped roof) was a bathroom added in the bay window bedroom corner; that has been removed and restored to its original layout. There was a door cut in and in-filled here and there, as were windows in the interior, but all original features were there for easy discernment and restoration. The back porch area was the main area where intensive alteration occurred so that the original appearance was not recaptured. However, the restoration uncovered the original back wall and has interpreted it just as the exterior is painted so that it stands in obvious contrast to that added. The goal was to show clearly the original and juxtapose that added in the 1940s/50s from that. Finally, the upstairs had rooms added in the 1940s. Those walls were retained with minor modifications. The build out was most crude so finishes there are Adirondack cabin in feel – tongue and groove boards with little to no trim and finishing work.

People

215 Church Street has been owned by individuals who participated as leaders in seven vitally important pillars of Tupelo's growth and eventual prosperity as a community: law, banking and mercantile, agriculture and industry, and education and religion. Through the home's passage of title, one may literally follow the path of the community and understand the residential trends of the town.

First, the lot itself passed out of the Finley family, whose patriarch was J. L. Finley, the first County Attorney of Lee County in the last quarter century of the 1800s. His home is very likely the modified L-Shaped Victorian that lies next door to the R. C. Clark House. The lot appears on the first surveyed maps of downtown Tupelo and was conveyed out of the large block owned by the Finleys on June 5, 1906.

Second, the lot had a couple of intermediate owners after 1906 but no development occurred over the next four years. Eventually, the Bank of Tupelo (which is currently known as Bancorp South) became owner. The president of the Bank of Tupelo at that time was B. T. "Turner" Clark, whose father, the original Richard C. Clark, had founded the bank's predecessor the Lee County Bank at Verona in 1875. B.T.'s brother, Captain John Clark, was president from 1899 until 1906 when he suddenly died. B. T. had a son, Richard Cottrell "R. C. or Richard" Clark, to whom on May 30, 1910, the subject lot was conveyed and who soon thereafter began construction of the home that still stands there today. By 1911, the home is depicted as one of the fine homes of Tupelo, along with that of his father's, in a book called *Views of Tupelo*. The Clark family of the late 1800s and early 1900s was clearly one of the two or three most prominent families of the

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region at that time. While they began in Verona as that city's leading family, once the second railroad intersected at Tupelo in 1887, the family reoriented its banking, business and residential base to Tupelo. Indicative of their dominant standing, the Clarks owned and led the Tupelo Compress Company, the Tupelo Cotton Oil and Ice Company, Tupelo Cotton Mills, Tupelo Fertilizer Company, and Clark and Company, the area's large wholesale grocery business at the time, maintained significant farming interests, and had developed perhaps the largest office building downtown.

The homes builders, R. C. Clark (June 1, 1887 – June 19, 1961) and Margaret Maynard Clark (October 11, 1890 – June 20, 1942), were married on February 15, 1909 and soon thereafter in 1910 began construction of 215 Church Street while in their early twenties. R. C. Clark, as his father and uncle and grandfather, ended up working or leading a number of these businesses, particularly the wholesale grocery, but also pursued his own ventures, including having the area's Studebaker dealership and establishing filling stations, eventually becoming District Manager for Lion Oil. R. C. Clark's moment of fame occurred on Sunday, November 18, 1934, when he drove President Franklin D. Roosevelt and First Lady Eleanor Roosevelt, Governor Mike Conner, and Mayor J. P. Nanney in the presidential car during FDR's famous visit to Tupelo to designate it the first TVA city (Tennessee Valley Authority) and "turn on the lights" officially with public power. R. C. Clark's photo was on the front page along with comments about the goings on of that day when greater than 75,000 people attended the TVA ceremony. His wife, Margaret Maynard Clark, was the sister of Tupelo Mayor George Maynard and was noted on a front page headline at her death as "a beloved resident" and a "leader in civic and religious affairs." The *Tupelo Journal* on February 17, 1911, noted that "Mrs. Richard Clark entertained the 'As-You-Like-It Club' at her beautiful new home on Church Street." Few if any of his immediate descendants neither remain nor do there seem to be any homes remaining that are connected to this family as a whole. His daughter, Mary, became one of Mississippi's first female physicians, establishing a pediatrics practice in Hattiesburg in 1951 and only ending practice in 1989. She passed in 2002. She was placed in the Doctors Hall of Fame for Forrest General Hospital in Hattiesburg. His step-son, Rev. Bill Carroll, retired Methodist preacher, resides in a nursing home in Tupelo and recounted the history of the man he called "Pop" and who was colorful figure and early entrepreneur in Tupelo history. A photograph in the book, *Lee County, Mississippi – A Pictorial History*, on page 11 shows two of the leading families of Tupelo in that day, the Mitchells (Guy Mitchell, Sr. – founder of Mitchell, McNutt & Sams law firm) and the Clarks relaxing on May 29, 1927, outside the Clark home in Verona with his father, Turner Clark sitting at the front of the group in a patriarchal pose. It was this house to which R. C. Clark removed himself and his family once he sold 215 Church Street. Ultimately, R. C. Clark inherited his father's mansion in Tupelo upon his death and that home was razed in the 1950s.

Third, on October 10, 1919, R.C. Clark sold 215 Church Street to W. L. "Lloyd" Sadler. Mr. Sadler was a cotton factor. His nephew, Robert Emmett Sadler, frequently spent time at his uncle's home, for Robert's parents were divorced and Lloyd Sadler and his wife had no children. Mr. Robert Sadler ultimately started Hunter-Sadler Manufacturing, which was a leading textile manufacturing enterprise that along with its peers helped usher in the dawn of Tupelo's golden age of manufacturing that has been the focus of books and college courses.

Fourth, on May 23, 1939, Mr. and Mrs. W. L. Sadler conveyed 215 Church Street to George W. Davis, Sr. and his wife Veneda. Captain Davis, a veteran of World War I, was a multi-degreed instructor in Science at the Tupelo Military Institute. His wife Veneda was also a degreed instructor in multiple instruments – reed, piano and organ. TMI's motto was "Send us a boy and we will return him a man," and the school served from 1913 until 1936 as one of America's notable military academies for college age boys. Remnants of the campus and its buildings remain today in mid-Tupelo. Mr. and Mrs. Davis also taught in Tupelo Public Schools, and Mrs. Davis was the long-time organist at Calvary Baptist Church in Tupelo. Mr. and Mrs. Davis had a son, G. William Davis, M.D., who was a longtime, prominent orthopedic surgeon in Nashville, TN. During the Davis' ownership, the residence served also as a boarding house; they converted the formerly open attic to this use.

Fifth, on February 14, 1973, Mrs. Davis and her son, Dr. Davis, conveyed the home to Lorene Sheffield, whose daughter-in-law, Kathy Sheffield, sold the home to the applicant.

So, taking this personal history of the home's ownership, here is where each owner's legacy contributes to the value of the home historically and socially:

Clark Family Legacy: Just above, I sketched the ownership path of the lot and house. As noted, the first owner R. C. Clark was the scion of the town's leading banking, mercantile, and industrial magnates of late 19th and early 20th century Tupelo. Town fathers (and relatives) know of no Clark family homes that remain in existence today. Perhaps the Clark's greatest legacy to Tupelo of 2009 is Bancorp South, which is the bank they helped lead out of the little town of Verona to

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become one of nation's top 50 banks that stretches from Dallas to Atlanta and is valued at over \$1.8 billion. Also, the mercantile and industrial base of the Clark family clearly set Tupelo on the path to the regional position of dominance in these pillars that it occupies today. For instance, Tupelo though roughly 40,000 in official population boasts a trade area of 240,000 people due to its retail, big box and mall dominance for portions of three states. Of course, the industrial prominence of this town is legendary – the stuff stories (in this case literally “the Tupelo story”) are made of ... culminating with the new Toyota plant. The Clark’s entrepreneurial vision, basically forgotten in 2009 Tupelo, is evident in that era’s Tupelo Fertilizer Plant (also just razed in the last two months), the Clark and Company Wholesale Grocery, Oil and Cotton Mill, and other Clark enterprises which surely helped lead to the highly successful Tupelo of today. Of course, not all elements of their leadership were good. The National Archives has a photograph from 1911 from the Tupelo Cotton Mills showing the child labor that was prevalent at the factory. Saving the past means not remembering just the good stuff, but reflecting soberly on the dreadful segments of past history which we should dare not to repeat. 215 Church Street when restored will help resurrect and consider the contribution of this significant family to the course of Tupelo’s history.

Sadler Family Legacy: Mr. Lloyd Sadler certainly was less well known historically speaking, but his period of ownership reminds us of a major part of the Tupelo fabric – agriculture. Mr. Sadler was a cotton buyer, and that pillar of the agriculture sector was a vital part of the emergence of the garment factories that led to the furniture factories that led to diversified high skill manufacturing such as Toyota. Mr. Sadler’s nephew who spent much time in the house also became a leading industrialist locally.

Davis Family Legacy: George and Veneda Davis were educators, and their contribution to Tupelo Public Schools and TMI cannot be underestimated. Tupelo has long prided itself on its school system. Education is the hallmark of our community pride and is the beacon of hope for the future of this most successful city in NE MS. TMI itself is a decaying landmark of Tupelo’s past, and the restoration of this house will enable TMI to receive some renewed attention. The Davis family ran 215 Church (in addition to their residential needs) as a boarding house. This was not the day of Best Westerns and Holiday Inns or apartment complexes. The boarding house was an essential element of a town’s supporting infrastructure of services. Finally, Veneda Davis was the longtime organist for Calvary Baptist Church, which lies one block south of the house on Church Street. Tupelo has always been a town rooted in religion and the fellowship and faith it offers.

1936 Tornado: April 5, 1936, was a day that would serve as a Tupelo turning point. On that day, the fourth deadliest tornado in US history swept across the residential areas of town, killing over 200, sparing neither rich nor poor, mansion or church or shack. The tornado wrought devastating misery on Tupelo and brought on a transformation of rebuilding and renaissance, of renewed spirit, teamwork and optimism. However, from a historical perspective, much of the town’s architectural legacy was lost. A photo from the special pictorial book of the 1936 tornado shows for instance the First Baptist Church nearly demolished. This historic structure is just one house north of 215 Church Street. The fact that this house survived is quite miraculous. Most did not.

Conclusion

The R. C. Clark House is eligible for the National Register due to its architectural prominence as the best example of residential Eclectic Movement architecture blending three idioms of that period in the City of Tupelo. The people of the home, while not nationally significant, nevertheless represent important events and trends in the city’s growth and maturation.

Developmental history/additional historic context information (if appropriate)

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Consumers Union Edition, 1984.

Mississippi Department of Archives and History, Jackson. Historic Resources Inventory Fact Sheet – 215 Church Street. June 30, 1991. Inventory Code 081-TUP-0033.

Tupelo Daily News and Tupelo Journal. Tupelo, Mississippi newspapers in Lee County Library archives including "Ten Older Structures Deemed at Risk," Daily Journal, Emily Le Coz reporter, Sunday, November 2, 2008, Page 3A.

Lee County, Mississippi. Chancery Clerk. Multiple deed books.

Sanborn Maps. June 1914, July 1919, December 1924, and April 1929 maps.

Tupelo, Mississippi, 1911. Reprint of *Views of Tupelo* from October, 1911. Library of Congress #94-68633. Northeast Mississippi Historical and Genealogical Society.

Clark III, R.C. of Hattiesburg, MS, and grandson of R.C. Clark. Interviewed by Brad Prewitt by telephone in 2009/10.

Carroll, Rev. Bill, Tupelo resident and stepson of R.C. Clark. Interviewed by Brad Prewitt in Summer 2009.

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):
081-TUP-0033

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

| | | | | | | | |
|---|-----------------------------|-----------------------------|-----------------------------|---|-----------------------------|-----------------------------|-----------------------------|
| 1 | <u>16</u> | <u>342653</u> | <u>3791942</u> | 3 | <u> </u> | <u> </u> | <u> </u> |
| | Zone | Easting | Northing | | Zone | Easting | Northing |
| 2 | <u> </u> | <u> </u> | <u> </u> | 4 | <u> </u> | <u> </u> | <u> </u> |
| | Zone | Easting | Northing | | Zone | Easting | Northing |

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

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Commencing at the intersection of Church and Jefferson Streets on the West side of Church and on the South side of Jefferson at a certain corner post, and running along the West side of Church Street 75 feet for a starting point; thence West one hundred eighty-five and one-half (185 ½) feet; thence South 70 feet; thence East to Church Street 185 ½ feet; thence North along the West side of Church Street 70 feet to the starting point, same being in the Northwest Quarter of Section 31, Township 9, Range 6 East, in the City of Tupelo, Lee County, Mississippi.

Lee County Courthouse – Chancery Clerk's Office – Land Records – Book 1801 Page 080

Boundary Justification (Explain why the boundaries were selected.)

This is the lot historically associated with the house at 215 North Church Street.

11. Form Prepared By

name/title R. Bradley Prewitt
organization Prewitt Group, P.A. date May 31, 2010
street & number Post Office Box 1404 telephone 662-401-3431
city or town Tupelo state MS zip code 38802
e-mail brad@prewittgroup.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: **R. C. Clark House, 215 North Church Street**
City or Vicinity: **Tupelo**
County: **Lee**
State: **MS**
Photographer: **Dianne Bond**
Date Photographed: **June 28, 2010**

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Description of Photograph(s) and number:

1 of 20.

Photo #1 (MS_Lee County_RC Clark House_0001)

East façade, showing front door, battery wall, deep porch, paired columns, and gilded house number, camera facing west.

2 of 20.

Photo #2 (MS_Lee County_RC Clark House_0002)

South elevation (left) and east façade (right), showing battery wall, siding, & windows, camera facing northwest.

3 of 20.

Photo #3 (MS_Lee County_RC Clark House_0003)

North elevation (right) and east façade (left), showing battery wall, siding, & windows, camera facing southwest.

4 of 20.

Photo #4 (MS_Lee County_RC Clark House_0004)

Rear façade, showing extended and enclosed rear porch, now kitchen, public bathroom, and storage, camera facing east.

5 of 20.

Photo #5 (MS_Lee County_RC Clark House_0005)

Non-contributing shed, camera facing west.

6 of 20.

Photo # 6 (MS_Lee County_RC Clark House_0006)

Reception hall to Central Hall, camera facing west, showing pocket door, staircase with newel post.

7 of 20.

Photo # 7 (MS_Lee County_RC Clark House_0007)

Reception hall mantel, leaded glass windows, fixture, and pocket doors to dining room, camera facing north-northwest.

8 of 20.

Photo #8 (MS_Lee County_RC Clark House_0008)

Conference Room showing large doors, leaded glass, fixture, & millwork, camera facing southeast.

9 of 20.

Photo #9 (MS_Lee County_RC Clark House_0009)

Dining Room/Office showing pocket doors, leaded glass window, and fixture, camera facing north-northeast.

10 of 20.

Photo #10 (MS_Lee County_RC Clark House_0010)

Bay window bedroom showing mantel, tile, and surround/cover, and fixture, camera facing south.

11 of 20.

Photo #11 (MS_Lee County_RC Clark House_0011)

Bay window bedroom showing first floor interior door with transom and original hardware, camera facing north.

12 of 20.

Photo #12 (MS_Lee County_RC Clark House_0012)

Qtr sawn oak mantel bedroom showing mantel, tile, and surround/cover, camera facing northeast.

13 of 20.

Photo #13 (MS_Lee County_RC Clark House_0013)

Central hall newel post, end cap, and balustrade close-up, camera facing west.

14 of 20.

Photo #14 (MS_Lee County_RC Clark House_0014)

Central hall passing into vestibule, showing extended newel posts of staircase and millwork, camera facing west.

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15 of 20.

Photo #15 (MS_Lee County_RC Clark House_0015)

Library showing shelves and millwork and original back, and single light door, camera facing south.

16 of 20.

Photo #16 (MS_Lee County_RC Clark House_0016)

Kitchen (enclosed back porch) showing original back wall, camera facing northeast.

17 of 20.

Photo #17 (MS_Lee County_RC Clark House_0017)

Vestibule passing into original bathroom, showing original back wall window and millwork, camera facing west.

18 of 20.

Photo #18 (MS_Lee County_RC Clark House_0018)

Upstairs hall looking into front façade dormer room with quarrel pattern top sash, camera facing east.

19 of 20.

Photo #19 (MS_Lee County_RC Clark House_0019)

Carriage step with "RC Clark" stamped in the concrete, camera facing north.

20 of 20.

Photo #20 (MS_Lee County_RC Clark House_0020)

Front porch showing its depth, windows, front door with transom and numbering, and wall with concrete coping, camera facing south.

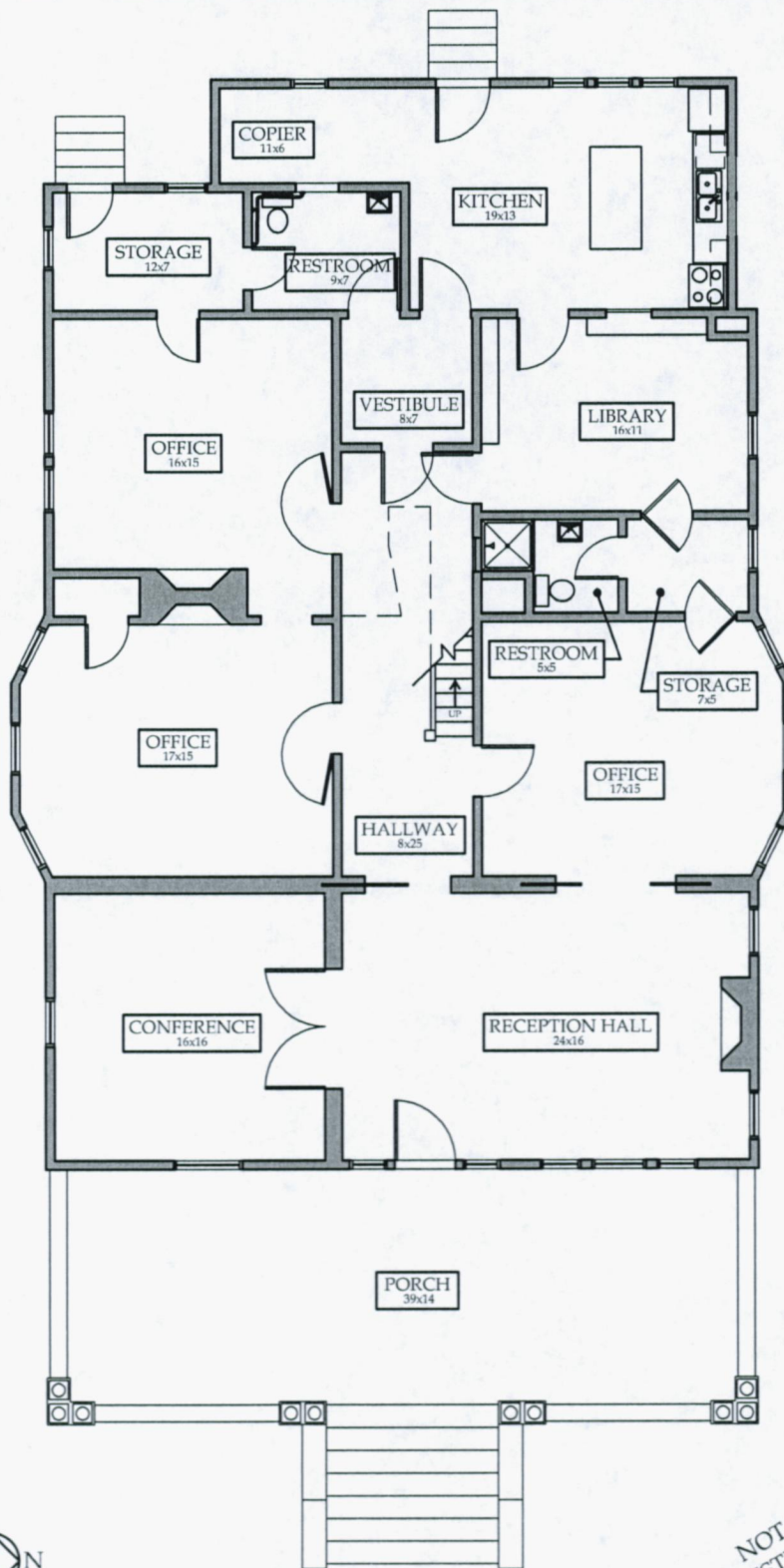
Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Prewitt Group, P.A.
street & number Post Office Box 1404 telephone 662-401-3431
city or town Tupelo state MS zip code 38802

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.).

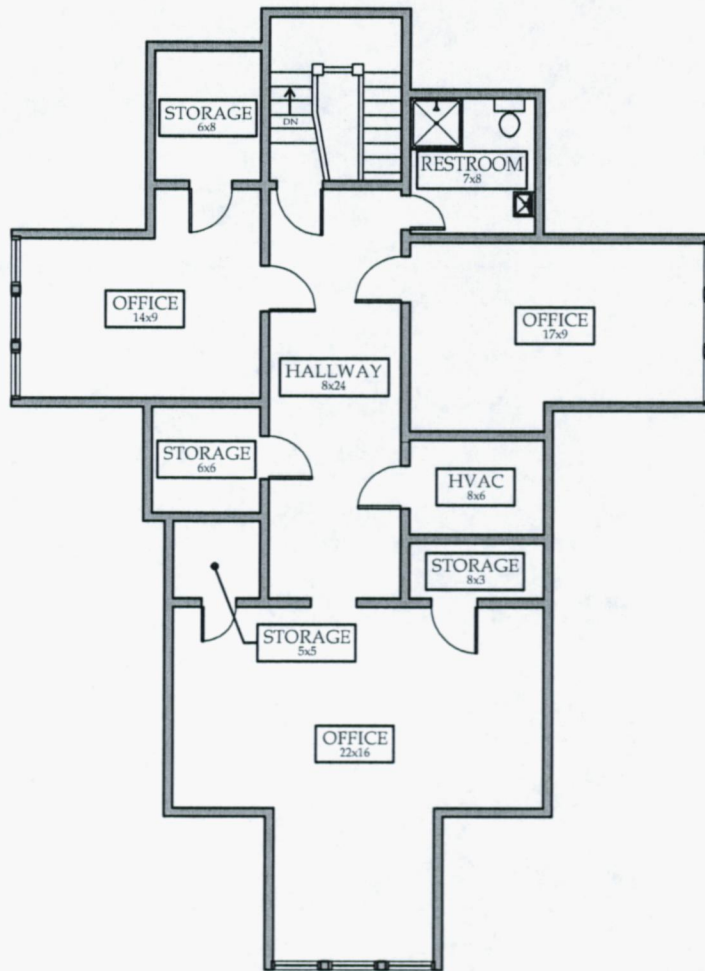
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



1 FIRST FLOOR PLAN
 SCALE: 3/32"=1'-0" 

NOT FOR
 CONSTRUCTION

| | | | | |
|--|--|--|--------------------------------------|--|
| <p>SUSAN STOUT DESIGN 4959 STONE PARK BLVD. OLIVE BRANCH, MS 38654 662.892.8850 VOICE/FAX WWW.SUSANSTOUTDESIGN.COM SUSAN STOUT, AIA</p> | <p>RENOVATION & RESTORATION OF: THE R.C. CLARK HOUSE 215 NORTH CHURCH ST. TUPELO, MISSISSIPPI NPS PROJECT NO. 23871</p> | <p>Client: Bradley Prewitt, Esq. Prewitt Group, P.A. Post Office Box 1404 Tupelo, MS 38802 662.821.2505 (office) 662.821.2501 (fax) 662.401.3431 (mobile)</p> | <p>FIRST FLOOR PLAN</p> | <p>Project No: 09003 Date: 6-21-10 A1.1</p> |
|--|--|--|--------------------------------------|--|



1 SECOND FLOOR PLAN
SCALE: 3/32"=1'-0" 

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SUSAN | STOUT | DESIGN
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WWW.SUSANSTOUTDESIGN.COM
SUSAN STOUT, AIA

RENOVATION &
RESTORATION OF:
THE R.C. CLARK HOUSE
215 NORTH CHURCH ST.
TUPELO, MISSISSIPPI

NPS PROJECT NO. 23871

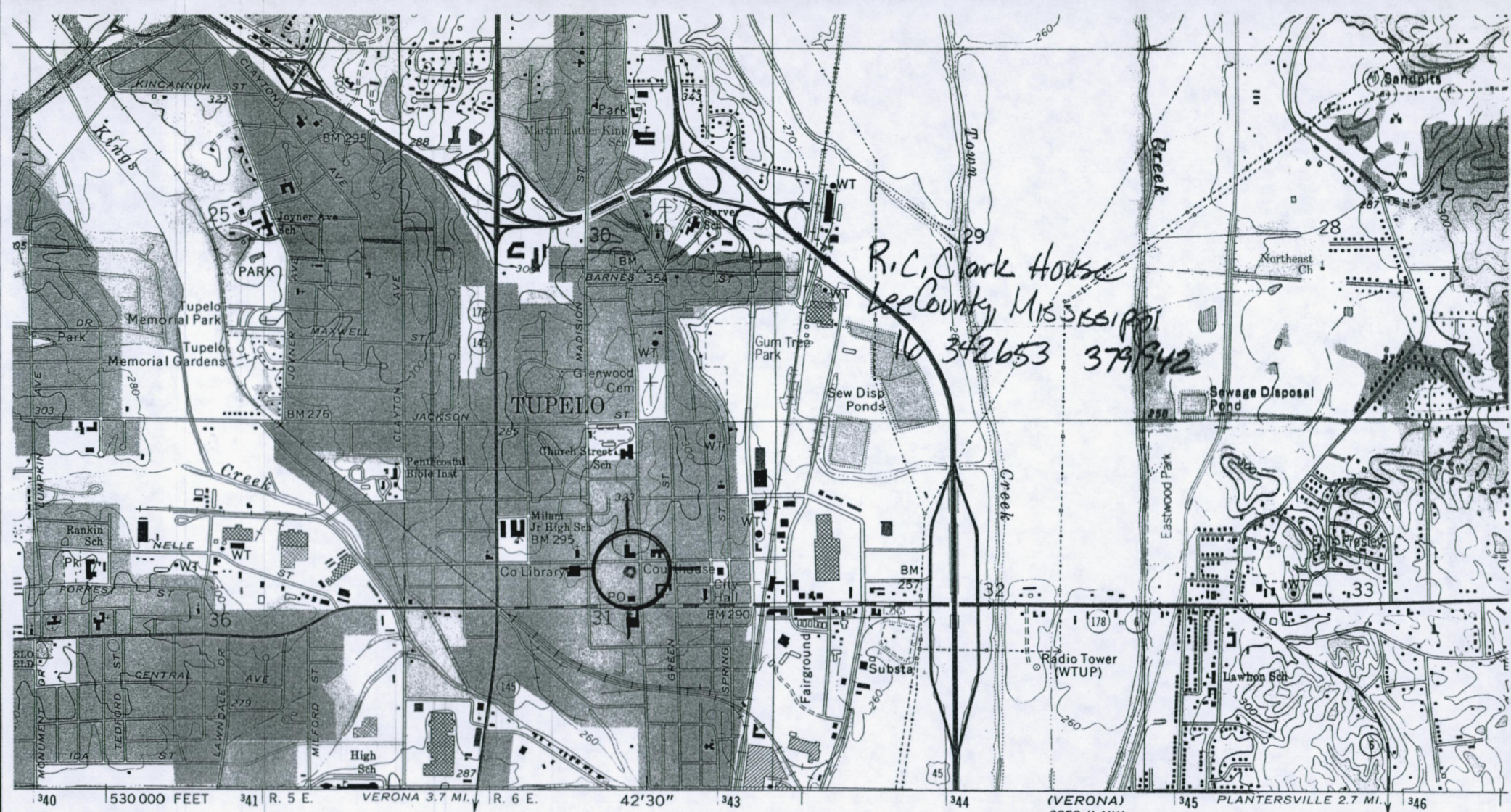
Client:
Bradley Prewitt, Esq.
Prewitt Group, P.A.
Post Office Box 1404
Tupelo, MS 38802
662.821.2505 (office)
662.821.2501 (fax)
662.401.3431 (mobile)

SECOND
FLOOR PLAN

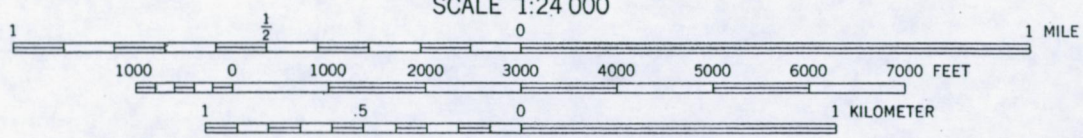
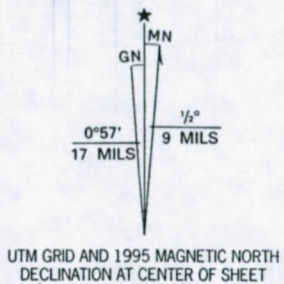
Project No: 09003

Date: 6-21-10

A1.2



s Geological Survey
 ods from imagery dated 1972
) 27). Projection and
 inate system, east zone
 se Mercator ticks, zone 16
) 83) is shown by dashed
 between NAD 27 and NAD 83
 inable from National Geodetic
 in the boundaries of
 own on this map
 pattern



SCALE 1:24 000
 (VERONA)
 3252 11 NW
 PLANTERSVILLE 2.7 MI.

CONTOUR INTERVAL 20 FEET
 DOTTED LINES REPRESENT 10-FOOT CONTOURS
 NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
 FOR SALE BY U.S. GEOLOGICAL SURVEY
 DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



Photograph 1 of 20: MS_Lee County_RC Clark House_0001



Photograph 2 of 20: MS_Lee County_RC Clark House_0002



Photograph 3 of 20: MS_Lee County_RC Clark House_0003



Photograph 4 of 20: MS_Lee County_RC Clark House_0004



Photograph 5 of 20: MS_Lee County_RC Clark House_0005



Photograph 6 of 20: MS_Lee County_RC Clark House_0006



Photograph 7 of 20: MS_Lee County_RC Clark House_0007



Photograph 8 of 20: MS_Lee County_RC Clark House_0008



Photograph 9 of 20: MS_Lee County_RC Clark House_0009



Photograph 10 of 20: MS_Lee County_RC Clark House_0010



Photograph 11 of 20: MS_Lee County_RC Clark House_0011



Photograph 12 of 20: MS_Lee County_RC Clark House_0012



Photograph 13 of 20: MS_Lee County_RC Clark House_0013



Photograph 14 of 20: MS_Lee County_RC Clark House_0014



Photograph 15 of 20: MS_Lee County_RC Clark House_0015



Photograph 16 of 20: MS_Lee County_RC Clark House_0016



Photograph 17 of 20: MS_Lee County_RC Clark House_0017



Photograph 18 of 20: MS_Lee County_RC Clark House_0018



Photograph 19 of 20: MS_Lee County_RC Clark House_0019



Photograph 20 of 20: MS_Lee County_RC Clark House_0020