

NR LISTED 9-16-82

United States Department of the Interior  
Heritage Conservation and Recreation Service

# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

## 1. Name

historic Mount Nord Historic District

and/or common N/A

## 2. Location

street & number Mount Nord Avenue not for publication

city, town Fayetteville vicinity of congressional district Third

state Arkansas code 05 county Washington code 143

## 3. Classification

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<u>N/A</u>	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

## 4. Owner of Property

name Multiple Ownership

street & number See continuation sheet (Item 4 page 1)

city, town vicinity of state

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Washington County Courthouse

street & number Highway 71

city, town Fayetteville state Arkansas

## 6. Representation in Existing Surveys

Arkansas Historic Preservation Program

State Survey

has this property been determined eligible? ☐ yes ☐ no N/A

date July 1971 ☐ federal ☐ state ☐ county ☐ local N/A

depository for survey records Arkansas Historic Preservation Program

## 7. Description

### Condition

☐ excellent  
☒ good  
☐ fair

☐ deteriorated  
☐ ruins  
☐ unexposed

### Check one

☒ unaltered  
☐ altered

### Check one

☒ original site  
☐ moved date \_\_\_\_\_

### Describe the present and original (if known) physical appearance

Picturesquely sited atop one of Fayetteville's many rolling hills, the Mount Nord Historic District is barely visible along the northern skyline of the city's historic downtown. In this auspicious setting the district presents a unique ensemble of residential structures that well reflect the Classical taste popular at the turn of the century, realizing the fullest potential of the inherent monumentality of these styles. Rising above the University of Arkansas campus to the southwest and Fayetteville's most populous late-nineteenth-century residential areas to the south and southeast, at the time of its circa 1900-1910 development, this once remote hilltop became the city's most prestigious new residential district and, consequently, attracted some of the city's most prominent and prosperous citizens. Equally impressive today as during its formative years, the district is now the focal point of a larger, though less eminent, residential area that emerged around it in the 1920s and 1930s. Within this scheme, the district retains its original integrity and character free of contemporary encroachments.

Although the district boundaries encompass only one block of Fayetteville's Mount Nord Addition defined by Mount Nord Avenue (originally Lafayette Avenue) to the south, Mock Avenue to the west, Maple Avenue to the north and Forest Avenue to the east, its prominence in the natural landscape, as the area's name suggests, enhanced and accentuated by consistently generous land use planning and sympathetic landscape design, clearly defines the area as a visually cohesive and distinctive entity. This quality together with the grand scale and self-consciously "high style" design of the houses situated atop Mount Nord renders the small district conspicuous both in the Fayetteville cityscape and in the immediate surrounding residential neighborhood. The slope of Mount Nord continues to incline noticeably toward the north along the 438 feet eastern and western boundaries of the district. This landscape which reinforces the area's strong physical definition is emphasized by the presence of low stone retaining walls along Mount Nord Avenue. These walls give Mount Nord's houses spacious lawns which rise approximately two feet above sidewalk grade the character of pedestals fashioned to display these stately structures to their best advantage. Higher retaining walls along Maple Avenue shield the rear elevations of the buildings. The thick screen planting assures visual privacy. Clearly the vast elevated building sites, stone retaining walls and beautifully manipulated landscape create a distinctive appearance throughout this almost six acre large block as a visual entity of a dramatically different character than that of the surrounding residential environment.

Five monumental structures, all residences of woodframe and masonry construction built between 1900 and circa 1925, occupy the Mount Nord Historic District. They are oriented to the south with principal elevations facing Mount Nord Avenue. Each structure contributes to the district by virtue of its architectural character, its setting, and its feeling and visual association. (See individual descriptions below for elaboration.) All except MN-3, the victim of a 1970 fire, retain the highest degree of original integrity including continued use as single family residences. The five rectangular lots are almost equal in size with each of the houses sited on the center of its lot resulting in a visually contiguous building line set far back, approximately 100 feet, from the street on meticulously landscaped and well manicured lawns. Coincidentally, the two most significant structures in the district, MN-1 and MN-5 -- of historic and architectural importance, figure most meaningfully in its physical definition.

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They appear dominantly on the far eastern (MN-1) and far western (MN-5) lots of the block virtually embracing the block with their powerful proportions and commanding Classical details. The less opulently outfitted structures, MN-2, MN-3, and MN-4, though of architectural interest in their own right, recede somewhat as they link the premier structures. No physical barrier other than strategic planting separates the property lines vesting the block with a peculiar unity and truly creating the imagery of buildings in a park. Again, in this regard, the district is unique for, while newer ambient structures blend inconspicuously into a streetscape of far more constrained lots enlivened only by the characteristic richness of the Northwest Arkansas landscape, the district's components are prominently placed like gems on their sites. This quality and character of the relationship between houses and landscape is one of the compelling characteristics of the district.

Architecturally, the five houses convey a good range of the spectrum of the early-twentieth-century design rationale, exhibiting the essentially Classical characteristics of the Beaux Arts influence (MN-1, MN-3 in its original condition), the Georgian Revival (MN-5) and the Colonial Revivals (MN-5, MN-4, MN-2) with vague references to the Renaissance Revival (MN-5) and the lingering impact of the Victorian Italianate mode (MN-2). While individual design features ranging from MN-1's fluted Ionic columns to MN-2's bracketed cornice, from MN-3's dominant circular bay to MN-4's rubble stone walls and MN-5's Palladian windows are eye-catching, it is the consistently massive scale of the buildings, without sacrifice of correct, visually appealing proportions, that is most striking in viewing and evaluating the district. While turn-of-the-century Fayetteville boasted an array of high style architecture as well as claiming a strong vernacular tradition, it is the impressive size of these structures complemented by their beautifully landscaped environs that is responsible for the district's unique character as an architectural ensemble.

Mount Nord's architectural and landscape design was conceived to symbolize the prosperity of its inhabitants, and its fine state of preservation serves to reinforce that imagery today. Individual descriptions of the five contributing houses that create this ambience follow.

MN-1. #1 Mount Nord Avenue -- The Pritchard

House (circa 1907):

Two-and-one-half story symmetrically planned woodframe, weatherboard faced Neo-Classical residence raised above grade on three-quarter basement; one-story kitchen wing (contemporary with house) extends from rear (north) elevation; stone foundation wall; asphalt shingle hip roof with three cross gable dormers, hip roof over rear wing, hip roofs also cover one-story bay windows that project from east and west first floor elevations. Stone steps on center axis lead to monumental front porch composed of two-story flat-roofed portico supported by six colossal fluted Ionic columns carrying full entablature consisting of an architrave of three fascia boards, unembellished frieze and capped with overhanging bracketed cornice; nearly circular one-story porches carried on Ionic

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columns extend from either side of portico with their curvilinear profiles projecting slightly beyond east and west extremes of facade; sweeping full entablature caps one-story porches spanning the portico behind its colossal order to form second floor balcony that runs full length of facade reiterating design of the portico's entablature with one exception -- the first story's overhanging cornice is absent of brackets; turned and sawn balusters punctuated by slightly taller square piers following the vertical lines of the one-story Ionic columns comprise the gallery rail. Fenestration of first floor principal elevation surprisingly asymmetrical consisting of simple single leaf entrance with transom to east of central portico, tripartite window with three-light transom and beveled glass in the sidelights to the west and single double-hung window which flanks the entrance to the east. Second floor fenestration of principal elevation, however, is symmetrical corresponding to the relationship of the portico and its flanking porches. Side elevations feature bay windows on the first floor which light the dining room on the west and the library on the east and pairs of diamond-paned casements appear on the second story. Gable-roofed dormers with end returns and Ionic pilasters pierce north, east and west roofscapes; front dormer features semi-circular window. Other Classical exterior details of note include paneled two-story pilasters that articulate corners of the facade, overhanging bracketed cornice that distinctively caps the building and its simple, yet horizontally defined cornice board. A corbeled brick chimney rises along the south end of the west elevation; the house has only one fireplace because, originally, a system of steam radiators heated the building. A one-story flat-roofed rubble stone garage is sited below the grade of the house and, in plan, off the northeast corner of the house on the east side of the lot; two woodframe one-story shed-roofed structures, now used principally for storage are located behind the house on the northern extreme of the property.

WAD406  
MN-2. #2 Mount Nord Avenue -- The Bohart-Huntington House (circa 1901): Two-and-one-half story asymmetrically planned woodframe weatherboard faced transitional (early Colonial Revival showing vestiges of Italianate influence) style residence raised above grade on basement; brick foundation wall; steep hip roof with cross gable. One-story front porch comprised of simple Doric columns carrying plain entablature of horizontal boards with overhanging cornice wraps around on angle to the east; like designed hip-roofed one-story porches articulate secondary entrances on northeast and rear (north); railing of simple square sawn balusters caps front porch. Principal entrance composed of single-light paneled door with transom flanked by small square casement to the east and fenestration of two large double-hung one-over-one windows to the west; second floor principal elevation, featuring chamfered bay with three double-hung windows containing diamond shaped panes in their upper lights, projects under the gable; also embellished with corner boards, cornice board and profusion of pendant brackets; one double-hung window in west wall also features brackets with pendants at extremes of window moulding, like-designed bracket mark corners of the elevation.



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Front cross-gable features round-arched window with hoodmould and articulated keystone; east elevation characterized by two-story chamfered bay similar in design to one-story bay of principal elevation; west facade projects slightly under cross gable; single dormer in rear (north) elevation. Broad overhanging bracketed cornice with cornice board strengthens relationship among elevations and their projecting components; corner boards accentuate extremities of elevation. A single woodframe out-building is located on northeast corner of property behind house.

W102707  
MN-3. #3 Mount Nord Avenue -- The Gulley House (circa 1905, substantially altered after 1970 fire): Two-and-one-half story asymmetrically planned brick residence; stone and brick foundation wall; composition shingle hip roof with balustrade traversing principal elevation roofscape; one-story front porch offset to the west and surmounted by second floor balcony has been enclosed (c. 1970) and features brick pilasters on stone bases carrying simple architrave, unembellished frieze and slightly overhanging cornice; behind porch enclosure centrally situated principal entrance door with oval beveled glass light and transom offers access to house. Facade dominated by southeast corner two-story projecting circular bay capped with modillion decorated cornice board and overhanging cornice surmounted by balustrade; second story principal elevation actively articulated with central projecting bay featuring double leaf balcony entrance and broad chamfered southwest bay articulated with brick pilasters, fascia laden entablature that encircles original portion of the house, overhanging cornice that balances power of the opposite corner bay and pierced by three double-hung one-over-one windows with delicate tracery in upper lights. Square sawn balusters spanning between simple paneled piers compose balcony and roof balustrade rails. Rear (north) elevation substantially altered, composed of one-story hip-roofed wing on west side of facade (original to structure), featuring cornice of like design as roof cornice, windows have been altered; centrally placed door provides rear access, and one-story flat-roofed wing (c. 1970) with projecting semi-circular bay completes elevation. One-story brick garage sited off northwest corner of house.

W102708  
MN-4. #4 Mount Nord Avenue -- The Lawsen House (circa 1925): Two-story symmetrically planned woodframe Colonial Revival influenced house (perhaps more closely related to the period houses of the 1920s) with two-story wing to the east (contemporary with house), one-story addition to the southwest (circa 1930s); raised slightly above grade on stone foundation wall; wood shingled gambrel roof overhangs beyond first floor facade with second story of facade projecting from gambrel under wood shingled shed roof continuing unbroken from gambrel peak. Noteworthy fenestration includes nine-over-one-light double-hung windows in first floor north and south elevations with eight-light by eight-lights casements with shutters above; principal entrance on central axis with eleven-light transom and ten-light sidelights. Projecting east bay appears as solarium with walls composed of multi-pane floor-to-ceiling height casements with transoms in first story and now-screened balcony above.

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WAD 905  
MN-5. #5 Mount Nord Avenue -- The Mock-Fulbright House (circa 1901):  
Two-story double pile masonry red brick veneered Classical Revival residence raised above grade on basement with two-story wing to the east (circa 1915), one-story screened porch to the west (enclosed circa 1915), one-story kitchen wing with offset porch to the rear (north); stone foundation wall; hip roofs on original double pile and rear wing, cross gable roof on two-story east addition, gable-roofed dormers project from central axis of north and west roof elevations. Principal elevation dominated by two-story Classical portico supported by two pairs of Ionic columns and two Ionic pilasters carrying entablature of simple architrave, unembellished frieze and overhanging bracketed cornice; gable end features soffit brackets and Georgian Revival influenced fanlight with articulated keystones; the pairs of columns frame distinctive principal entrance composed of broad segmental brick archway with articulated stone voussoirs and arch spring points embracing single leaf door flanked by sidelights of one-over-one double-hung windows over paneled bases with Doric colonnettes defining sidelights and door, fanlight transom. Directly above the archway, a second floor balcony with rail of simple square balusters projects on large brackets, single leaf door leads to balcony and two small square windows with mullions forming a starburst pattern flank balcony door. Noteworthy facade fenestration includes Palladian windows that flank portico in first floor and second floor double-hung one-over-one windows with delicate tracery in the upper lights. Other exterior details of note include stone quoins, brick string courses adding a deep dimensional character to the second story elevations of the south, east and west sides of the house and overhanging bracketed cornice with cornice board that caps the house; four chimneys rise above the hip roof. Original plan of double pile altered circa 1915 although basic central hall relationship remains intact. Interior features stained glass window centered on landing wall of the symmetrical double stair lighted by a skylight; walnut wainscot and exposed beams remain in the living room (formerly the east parlor). A one-story frame structure located to the rear of the house is believed originally to have been a carriage house.

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<u>Property</u>	<u>Owner</u>	<u>Owner's Address</u>
MN-1	Mr. & Mrs. Herbert Hatfield	#1 Mount Nord Avenue Fayetteville, Arkansas 72701
MN-2	Mr. & Mrs. R. H. Huntington	#2 Mount Nord Avenue Fayetteville, Arkansas 72701
MN-3	Dr. & Mrs. William F. Harrison	#3 Mount Nord Avenue Fayetteville, Arkansas 72701
MN-4	Ms. Mary W. Block	653 Canyon Road, Unit 14 Sante Fe, New Mexico 87501
MN-5	Dr. & Mrs. Joseph B. Hall	#5 Mount Nord Avenue Fayetteville, Arkansas 72701

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input checked="" type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1900 - 1920s

Builder/Architect

Unknown

Statement of Significance (in one paragraph)

### SUMMARY

Although the Mount Nord Historic District encompasses only a single hilltop block, it presents an outstanding architectural ensemble of houses carefully complemented by their landscape and uniquely appropriate to their site. The physical prominence of this site provides a magnificent backdrop for the structures that comprise Mount Nord, all architecturally significant for their unusually grand scale and proportions and varied interpretations of the essentially Classical styles of the early twentieth century. It is not surprising that this attractive hilltop location was developed by some of Fayetteville's most prosperous citizens, foreshadowing to a certain extent its contemporary residential development (circa 1950, '60s and '70s) of scenic hilltops as the city's boundaries expanded. Mount Nord's early inhabitants included banker James Bohart, lumber entrepreneur E. C. Pritchard, Ozark White Lime Company president F. O. Gulley and investor J. E. Mock. All of these individuals made meaningful contributions to Fayetteville's thriving early-twentieth-century economy, thus adding commercial significance to the district's importance. Additionally, the district attains significance in the category of politics/government as the site of United States Senator J. William Fulbright's family home (MN-5) and in the category of communications in recognition of his mother, Roberta Fulbright, owner and editor of the Fayetteville Democrat, today's Northwest Arkansas Times. Still a landmark definitive in the larger residential neighborhood that has grown around it and noteworthy for the integrity of its original built and landscaped fabric, the Mount Nord Historic District captures a noteworthy moment in Fayetteville's architectural history which reflects the temper of its period of significance and the impact of the individuals responsible for its growth.

### ELABORATION

The Mount Nord Historic District consists of one distinctive block in Fayetteville situated on a hilltop to the north of the city's historic downtown commercial square. The district and surrounding blocks of the residential area were surveyed in the spring of 1979 by University of Arkansas at Fayetteville graduate students in the School of Architecture. The Mock-Fulbright House (MN-5) and the Pritchard House (MN-1) are represented in the Arkansas Historic Preservation Program State Survey, recorded July 1971. In July 1981, Arkansas Historic Preservation Program staff conducted an on-site review of the most recent survey then establishing the limited boundaries of the district. These boundaries were based upon the strong landscape and architectural distinction of the five sites on the district block and the strength with which topography and land use distinguish this area from its surroundings. The smaller scale, more tightly constrained land use, and late 1920s -- early 1930s architectural character of the ambient residential blocks to the south, north and west and a public school with joining playground to the east do not relate to the historic or architectural significance of the district but serve to create readily distinguishable boundaries.



## 9. Major Bibliographical References

See continuation sheet.

## 10. Geographical Data

Acreage of nominated property 2.9 acres

Quadrangle name Fayetteville, Ark.

Quadrangle scale 1:24000

UMT References

A 1 5 3 9 5 4 0 5 3 9 9 2 1 2 0  
Zone Easting Northing

B 1 5 3 9 5 5 6 5 3 9 9 2 1 1 0  
Zone Easting Northing

C 1 5 3 9 5 4 1 0 3 9 9 2 0 4 0

D 1 5 3 9 5 5 6 0 3 9 9 2 0 3 0

E         

F         

G         

H         

### Verbal boundary description and justification

Block 1, Mount Nord Addition beginning at the northeast corner of the intersection of Mount Nord and Forest Avenues thence running west to Mock Avenue thence running north to Maple Avenue thence running east to Forest Avenue thence running south to point of beginning.

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

## 11. Form Prepared By

name/title Ethel Goodstein, Architectural Historian/Donald R. Brown, Historian

organization Arkansas Historic Preservation Program date August 13, 1981

street & number Suite 500, Continental Building telephone (501) 371-2763

city or town Little Rock state Arkansas

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

   national    state   X   local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

title

SHPO

date

8-9-82

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I hereby certify that this property is included in the National Register.

Keeper of the National Register

Attest:

Chief of Registration

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Available sources do not reveal the date of the platting of the Mount Nord Addition nor that of its annexation to the original city of Fayetteville. Although Sanborn Insurance Company Maps do not record the Mount Nord district until 1913, development of the area apparently dates to the first years of the twentieth century. James M. Bohart, builder of the first of the five houses to be completed on Mount Nord (MN-2, circa 1901) was responsible for persuading E.C. Pritchard (MN-1, 1904), F.O. Gulley (MN-3, circa 1905) and J. E. Mock (MN-5, circa 1901) to invest in this area. Bohart's interest in Mount Nord developed in a historical context of great prosperity as Fayetteville's 1890s emergence as a banking and distribution center and the hub of prosperous tourist, lumber and fruit processing industries continued. The attractiveness of the then relatively secluded, scenic Mount Nord with its sizeable lots to the progenitors of this prosperity seems apparent, especially since lots in the previously established residential sections of Fayetteville were beginning to undergo subdivision and infill with smaller houses. Even in a city that is characterized by the picturesque slopes of the Ozarks, the allure of Mount Nord's visually rich and expansive sites must have been substantial and the area, ripe for development was cultivated as Fayetteville naturally grew to the north.

By the 1920s Mount Nord was firmly established as a premier residential section and the location was synonymous with the homes of individuals associated with Fayetteville's major industries and businesses--banking, lumber, mercantile and dry goods. Fayetteville Chamber of Commerce literature of 1920 depicted a photograph of Mount Nord in material extolling the city's "Pleasant Surroundings". A more revealing description of the area is found in a novel, Murray Sheehan's Half-Gods, set in Fayetteville (Here, the district is referred to by the fictionalized name Mount Fair.)

"the casual traveler...finds it a place easily fled for on almost all sides there are steep declivities first to be manipulated before rolling away...into the mountains... The town is built on a hill, at least the center of all things, the square is there located. Thence descend the rigidly reticulated streets in all directions...towards Mount Fair, until recently an unconsidered hillock with a sublime view over the Ozarks to the south and now become the most exclusive residence section of the city, where all the new wealth of oil men, lumber dealers, and merchants princes has been directed..."

In spite of Sheehan's subtle literary attack on the "nouveau riche" and the connotations of his evaluation, the first residents and builders of Mount Nord were indeed a group with which to reckon. James Bohart, above-mentioned as the principal figure in the establishment of Mount Nord, was a Bentonville banker who came to Fayetteville in 1900 to serve as president of the Washington County

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Bank and Trust Company. Shortly after the construction of Bohart's house (MN-2) J.E. Mock, an investor with interests in real estate, agriculture, lumber, and the Ozark White Lime Company constructed his house (MN-5). Interestingly, two other individuals with controlling interests in the Ozark White Lime Company which purportedly produced the "highest grade of limerock in the United States, manufacturing all qualities of lime used by the arts and trade", also built on Mount Nord, F. O. Gulley (MN-3) and E.C. Pritchard (MN-1). Gulley became President and General Manager of Ozark White Lime in 1902. Not only was Pritchard an officer of the lime company, he was a principal owner of the largest wholesale and retail lumber and millwork company in Northwest Arkansas, the Northwest Arkansas Lumber Company. The mill had a production capacity of 20,000 feet per day, specializing in the processing of yellow pine and producing boxes designed for packing the region's fruit. Although C. M. Lawson built his house (MN-4) somewhat later than the others, his position as president of Campbell and Bell Dry Goods, still a large retail establishment, is noteworthy in the city's commercial history.

Not long after its construction, circa 1915, the ownership of #5 Mount Nord (MN-5) changed hands, bringing one of Arkansas' foremost families, the Fulbrights, to the district. Jay Fulbright came to Fayetteville in 1906 but did not acquire the Mock House until sometime later. Involved in the administration of a number of Fayetteville banking institutions both as a stockholder and as an officer, Fulbright organized the Citizens Bank of Fayetteville in 1907 and became president of the Washington County Bank & Trust in 1909, a position once held by James Bohart. Additionally, Fulbright was a principal owner of the Phipps Lumber Company, the Fulbright Wholesale Grocery and the Ozark Poultry Company and had a controlling interest in a newspaper, the Fayetteville Democrat. Upon his death in 1923, Fulbright's widow Roberta assumed control over the Fulbright interests as well as acquiring additional holdings, serving as president of the two banks and in 1926 purchasing the Fayetteville Democrat outright. After purchasing the newspaper, Mrs. Fulbright attained prominence as its editor. Today, the Fayetteville Democrat is known as the Northwest Arkansas Times and remains an important regional journal. Mrs. Fulbright is also credited with guiding her son J. William Fulbright, United States Senator from 1945 until 1975, during the early years of his political career. J. W. Fulbright lived in the family house on Mount Nord until the 1940s.

The potential of Mount Nord's commanding location, then prominent in the city skyline, to symbolize the power of these prominent Fayetteville families was readily exploited as construction began. The subsequent development of this elevated block through consistently generous site planning, definitive retaining walls, and carefully conceived landscape and architectural design enhances its prominence and vests the district with an individuality and monumentality that is unique for its period and still noteworthy today.



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Contributing to this significance are the distinctive and consistent placement of each house at the center of its site creating a visually contiguous building line set far back from the street, the naturally sloping grade of the spacious lawns that define the sites, and the picturesque landscaping that unites the architectural components of the district within this scheme. The establishment and continued existence of these expansive, auspiciously developed sites free of subdivision is also of special note.

The monumentality of Mount Nord's development as a block is enhanced by the equally grand scale of the houses of which it is comprised. The construction of each house high atop its lot brings to mind the Classical ideal of raising buildings above grade to underscore their significance. Predictably, the houses of the first families that established Mount Nord were built in the Classically-influenced modes that were popular at the turn of the century, and as a group these buildings provide a meaningful exploration of the design sensibilities of this period. Most impressive in all these structures is the impact of their massive size and scale achieved without sacrifice of fine Classical proportions and delicate decorative detail.

The first house constructed on Mount Nord, the Bohart-Huntington House (MN-2), is most evocative of the Colonial Revival influence at the turn of the century characterized by its symmetrical proportions and its steep hip roof with cross gable. However, its Doric columns and round-arched gable window exist in contrast to its chamfered bays and the pendants brackets that enliven its cornice line. The latter details recall the Italianate architecture of the Victorian era and their marriage to the strongly Colonial Revival appearance of the building gives the house a transitional character.

Although it was not built long after the construction of the Bohart-Huntington House, the Mock-Fulbright House (MN-5) reflects the full impact of the formally interpreted Classicism seen in the American architecture of the early years of the twentieth century, well depicting the influence of the Georgian Revival in its massing and in the relationship of its portico to the original double pile. The portico's dentiled cornice, fanlight and colossal Ionic columns and the principal entrance's arched opening and fanlight transom also are significant for their portrayal of this design influence. This Georgian character of the structure is complemented by an interest in Roman Classicism exhibited in its corner quoins, brick string courses and Palladian windows. The two influences here combined create a brilliant exposition of the range of the Classical vocabulary in a structure of extremely fine proportions. It is noteworthy that the east addition to the building was sympathetically designed employing similar materials, and establishing complementary scale and proportions to the original section of the house.



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Built in 1907 the Pritchard House (MN-1) also speaks eloquently of the Classical Revival. The harmonious relationship of its two-story portico with its one-story curvilinear porches creates a strong symmetrical parti. Its decorative details, especially the one and two-story Ionic columns and pilasters, are noteworthy. In contrast, the asymmetrical plan of the house is suggested by the articulation of the first floor principal elevation fenestration. Nevertheless, dominated by the stately portico, the facade captures the symmetry and monumentality implicit in the Classical architecture of its period.

Though less architecturally significant than the other houses on the block, the Gulley-Harrison House (MN-3) and the Lawsen-Block (MN-4) not only contribute to the district, they also communicate a strong feeling of architectural evolution. The Gulley House though an early-twentieth-century product, has been altered as a result of a 1970 fire but its large scale and dominant profile remain and relate well to the other structures of its period on Mount Nord. Constructed in the 1920s, the Lawsen House illustrates the strength with which Colonial forms appealed to the American taste as the century progressed. This building is noteworthy for its reference to Dutch Colonial forms, demonstrated in the articulation of its gambrel roof, and its stone walls which reflect the vernacular tradition of the region.

The Mount Nord Historic District presents an illuminating record of the dictates of American "high style" taste in the early years of the twentieth century. The scale, proportion and siting of these structures in their distinctively landscaped block graphically recall the era of their construction and the contributions of their builders. Fortunately, the block remains in a fine state of preservation with an impressive survival of, and respect for, the architectural and landscape fabric that renders Mount Nord so meaningful in Fayetteville's architectural history.

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