



Convent, 801 Sherman

H. ROMANESQUE REVIVAL 1870 – 1900

The Romanesque Revival style was used primarily for public buildings, massive enough to showcase the heavy building materials of stone or brick, broad round arches, towers, cavernous door openings and bands of large windows. Stone was cut in irregular shapes and left rough-surfaced. This style emphasized solidity and security, well-suited to schools and banks. Developed by architect H. H. Richardson, this style came to be called Richardsonian Romanesque.

- massive proportions
- monochromatic rough-faced stone or brick construction
- broad round arches over windows, front entrance, porch supports
- round towers or turrets with steeples
- recessed, cavernous doorways
- bands of large, deep-set windows
- brick corbelling trim on chimneys or near roof
- little applied ornament
- variety of color and textures
- the structure reflected the essential nature of the building material, particularly if it was stone
- usually asymmetrical



Kramer School

Examples:

- Kramer School, 701 Sherman
- Convent, (St. Edwards Catholic Church) 801 Sherman



Kramer School



Kramer School, 701 Sherman Street

I. COLONIAL REVIVAL 1890 – 1940

The Colonial Revival style of the early 20th Century expressed a renewal of interest in American colonial architecture, moving away from the exuberant Victorian styles and other European-influenced styles. Details were borrowed from Georgian, Federal, and Greek Revival styles and reinterpreted to look "colonial." The Colonial Revival house had a small one-story porch supported by columns. Sometimes it had no porch but only a classically-detailed entrance with fanlights and sidelights. Colonial Revival style emphasized symmetrical building plans. Windows were often paired with multi-light glazing in double-hung sashes.

Dutch Colonial Revival houses became popular with the most prominent feature being a gambrel roof.

- symmetrical building plan
- simplified ornament
- small entrance porch supported by columns and pilasters
- heavy cornice with dentil trim
- Palladian windows and 12/12 sashes, frequently in pairs
- simple chimneys

Examples:

- Reigler Cottage, 610 Rock
- Bracy-Manning House, 620 E. Sixth
- Denison House, 500 E. Eighth
- Johnson Houses #1 & 2 & 3, 514 & 516 & 518 E. Eighth
- Scott House, 923 Cumberland
- Altenberg House, 1001 Cumberland
- Millard-Tennebaum House, 1409 Cumberland
- Hanggi House, 1314 Cumberland
- Cumberland Square Apartments, 11th & Cumberland
- Apartments, 909 Cumberland



*Millard-Tennebaum House, 1409
Cumberland*



Reigler Cottage, 610 Rock



Hanggi House, 1314 Cumberland



Holtzman House #2, 514 E. 9th



Eastside School Auditorium



Eastside School Entry 1401 Scott Street

J. NEOCLASSICAL or CLASSICAL REVIVAL 1895 – 1950

In contrast to the Colonial Revival Style, the Neoclassical style (sometimes called Classical Revival or Beaux Arts) called for a more massive scale and details which were closer to the Greek and Roman originals. The façade was dominated by a full-height porch (usually two-story), with entablature, monumental columns and sometimes a pedimented temple front. They exhibited classical symmetry and ornamentation, particularly in new construction.

The 1904 World's Columbian Exposition in Chicago popularized the Neoclassical Style. Many Victorian houses were "updated" by replacing ornate, asymmetrical porches with front porches spanning the front façade with classical columns. Multi-colored exteriors were covered with white paint. Landscape design returned to geometrical symmetry. Foundation plantings began to be used.

- symmetrical
- massive in scale
- classical ornamentation of columns and dentils
- full-height porches with columns, entablature, pediments
- symmetrically placed windows
- central door with transom and sidelights

Examples:

- Eastside School and Auditorium, 1401 Scott
- Holtzman House #2, 514 E. Ninth
- 1402 Commerce
- Nash Rental Houses, 409 E. Sixth, 601 Rock



601 Rock Street

K. ENGLISH REVIVAL 1900 – 1930

English or Tudor Revival architectural styles, popular in the early 20th century, used the combination of brick, stone, stucco and half-timbering of medieval English buildings. Picturesque and asymmetrical, they featured steeply-pitched roofs of tile or slate, or occasionally false thatched. Windows were grouped in threes, casements, leaded windows in diamond patterns, or double hung. Massive chimneys had decorative chimney pots.

- asymmetrical
- steeply-pitched roofs of slate or tile
- multiple gables with steeply-pitched roofs
- multiple building materials (brick, stone, stucco, wood)
- decorative half-timber trim
- windows with leaded or diamond-shaped panes; double hung sashes; or casement windows
- prominent chimneys of brick and stone, sometimes with decorative chimney pots

Examples:

- House 419 E. Eighth
- House 1201 McAlmont



419 E 8th

Other examples in Little Rock



3420 Hill Road



324 W. Daisy Bates



4220 Woodlawn

L. SPANISH REVIVAL 1900 – 1940

The Spanish Revival styles featured stuccoed walls, low pitched roofs covered with red tiles and with little or no eave overhang. Decorative tiles were set into wall surfaces, around arched window and door openings. This style has also been called Mediterranean, Mission, and Moorish.

- asymmetrical
- rich stylistic details
- red tile roofs
- low pitched roof with little eave overhang
- decorative tiles inserted in walls
- prominent arches over doors, windows, porches
- stucco

Examples

- None in MacArthur Park

Other examples in Little Rock



YMCA Building , 520 South Broadway



YMCA Building,



*Albert Pike Hotel,
701 Scott Street*



3233 Ozark Street

M. EGYPTIAN REVIVAL 1835 – 1925

Egyptian Revival designs were used frequently throughout the 1800's and early 1900's, with interest reviving after the discovery of King Tutankhamen's tomb in 1922. Little Rock has one of a very few remaining Egyptian Revival houses in the United States.

The most unusual feature of the Egyptian style regards the exterior walls: they are "battered"; that is, they slant inward as they rise. The boxy front porch imitates large entry gates in front of many temples. Egyptian columns resemble bundles of sticks tied at the top and bottom, flaring at the top. Variety of bright paint colors help accentuate details of this unusual style.

- battered walls (slanting inward as they rise)
- columns resembles bundles of reeds tied together, flaring at the top
- front porch resembles gates to temples

Example:

- None in MacArthur Park.

The example in Little Rock



Fordyce House



Fordyce House, 2115 South Broadway



1402 Commerce

N. AMERICAN FOURSQUARE 1880 – 1920

The American Foursquare house was a vernacular style which arose from the skills of local carpenters and was not based on prevailing high style. The two story, square houses had hipped roofs and usually contain four rooms of similar size on each floor. Porches usually have simple, classical detailing. In its purest form, the American Foursquare is a cube with a pyramidal roof.

- two story
- square
- pyramidal hipped roof
- simple, if any, ornamentation

Examples:

- Johnson Rental Houses, 514, 516 & 518 E. Eighth
- House 1324 Rock
- House 1402 Commerce



Johnson House #3, 518 E. 8th Street

Other examples in Little Rock



1605 Arch Street



1616 Spring Street

O. CRAFTSMAN 1910 – 1940

The Craftsman style became the most common architectural style in America in the early 20th Century. The Craftsman style grew out of the English Arts and Crafts movement, which called for a return to medieval, handcrafted artistic endeavors. The style was also loosely based on houses in India (called *bungla*,) low, one-story structures with large verandas. Craftsman bungalows were characterized by irregular plans, low-pitched gable or hipped roofs, often with shed dormers and wide eaves. Large broad porches extended across the front façade, supported by tapered columns resting on piers of stone, brick, or wood. Sleeping porches were added. By providing outdoor living space, the porches and terraces helped blur the distinction between outside and inside. Windows had a decorative, multi-light upper sash over a single-light lower sash; casement windows were also frequently used. In contrast to the vertical Victorian emphasis, the Craftsman style emphasized the horizontal. Wide roof eaves exposed knee braces and rafters, frequently with decorative ends. The “airplane or camelback bungalow” adaptation raised a portion of the attic to a full room, perched like a cockpit over the rest of the house. Many older homes were updated by replacing ornate turned columns and spindle trim with chunky piers and tapered box columns

Honesty, truthfulness, functionalism, and human scale in construction and ornament guided the Craftsman style. Landscape design reflected the design and building materials of the house, with stone walls, raised beds, fish ponds, and other decorative yet functional structures.

- The impression of hand craftsmanship in stone, wood, shingles, stucco
- low, horizontal emphasis
- one or 1 ½ story
- low-pitched gable roof
- irregular plan
- broad porches wrapping around two or more sides
- two-part columns: piers of stone, brick or wood supporting traditional round columns or new tapered box columns; usually two shapes and two materials
- tapered square porch columns resting on piers of stone, brick or wood
- decorative, multi-paned or casement windows



Rainwater Apartments. 519 E. Capitol



1107 Cumberland



1412-1414 Scott Street



Old Fire Station #2, 1201 Commerce

- dormer windows
- wide eaves with exposed rafters, supported by angular “knee” brackets
- Limited surface ornamentation

Examples:

- Rainwater Apartments, 519 E. Capitol Avenue
- Fire Station #2, 1201 Commerce
- Baer House, 1010 Rock
- Beverly Apartments, 406 E. Seventh
- Melmore Apartments, 511 Rock
- Park Place Apartments, 916-924 Commerce
- Apartments, 924-926 Rock, 619 Rock, 1107 Cumberland, 1412-1414 Scott, 511 E. Eighth

Other examples in Little Rock



Cornish House 1800 Arch



604 Oak Street

P. PRAIRIE STYLE 1900 – 1930

Developed by Frank Lloyd Wright to blend with the landscape of the Midwest, the Prairie style exhibited the integration of the house with the environment. It emphasized the horizontal line; used natural building materials of wood, rock or brick, and glass; encouraged free movement between inside and outside with doors opening onto verandas and sprawling floor plan; used bands of windows, sometimes leaded casements; was always built on “human scale”; maintained “human scale” and related human needs to forms.

- horizontal emphasis
- wide, overhanging eaves
- low-pitched roofs
- verandas wrapping around the house
- pergolas over verandas, walkways, outdoor seating areas
- short pillars, capped with limestone or concrete, frequently with a wide, shallow urn for plants
- narrow bands of windows
- built of brick, stucco, or rough-sawn wood

Examples:

- None in MacArthur Park

Other examples in Little Rock



1701 South Broadway



2200 Broadway



Apartments at 418-422 15th Street

Other examples in Little Rock



Knoop House, 6 Ozark Point



AP&L Building, 900 S. Louisiana



Bell Telephone Building., 517 N. Elm

Q. “MODERNIST” STYLES: ART DECO, MODERNE, and INTERNATIONAL 1920 – 1950

Advancements in technology and industrialization in the early twentieth century influenced both the style and building materials of residential, commercial, and institutional structures. The new styles reflected the booming economy and optimism of this era, in the United States and in Europe.

Art Deco buildings emphasized vertical interest with towers or other projections on basically simple, streamlined forms. Walls were surfaced with smooth stucco but were decorated with stylized geometric designs, including zigzags and chevrons. Other decorative features in metal reflected designs for automobiles and trains. The Art Deco style was frequently used for theaters and commercial buildings.

Art Moderne buildings used new industrial design and materials for a "streamlined" effect. Buildings emphasized the horizontal, the flat roofs having a small ledge. Grooves or lines in walls and bands of windows stressed the horizontal focus. But the style also combined stark technology with curves. Curved walls, towers, canopies relieved sharp corners and reflected designs of ships, airplanes and automobiles of the 1930's. Glass blocks sometimes replaced traditional windows, particularly in towers or curved walls. Casement windows met at corners. Aluminum and stainless steel were used for cornice, door and window trim, railings and balustrades. This style, popular for automobile showrooms, gasoline stations, and diners, also influenced the design of household products like radios, refrigerators, and toasters.

The International Style emphasized stark simplicity, geometrical, stripped of ornamentation. Steel, concrete, glass expressed the latest technology in design and materials. Flat roofs had no eaves. Casement windows were set in ribbon groups, sometimes meeting at the corner. International Style commercial buildings allowed the skeleton frame construction to be visible and used glass curtain walls, growing into the “anonymous glass box” style. The emphasis relied on pure geometric form.

Examples in MacArthur Park Historic District:

- Apartments at 418-422 Fifteenth

R. RUSTIC, C.C.C. and W.P.A. STYLES 1900 – 1943

Structures and landscape features built between 1933 and 1943, either by the Works Progress Administration (WPA) or the Civilian Conservation Corps (CCC), had some distinct characteristics, although they are not classified as a true architectural style.

The CCC recreational facilities were usually described as “Rustic,” maintaining a close, organic relationship with the natural setting. Mortared rock and stained logs were used for lodges, cabins, pavilions. Branches were used to detail porch posts, railings, and balustrades. The Rustic style was also used in some private homes and American Legion huts.

- buildings and landscape features in parks and forests: “Parkitecture”
- harmonic, not intrusive, to natural setting
- horizontal lines, low silhouette, organic forms & scale
- rugged design
- native materials
- lodges, cabins, pavilions, bathhouses, dams, fire towers

WPA buildings were usually in urban settings and thus were more refined than the CCC structures in parks and forests. Many had low-relief sculpture or stylized geometric decoration, carved in limestone or cast in concrete. Designs illustrating American ideals in education, industry, commerce, the judicial system decorated post offices, court houses, and other civic buildings. The original entrance to the Fine Arts Museum, now an interior wall of the Arkansas Arts Center, is a good example of the WPA style.

Examples:

Rustic and C.C.C.:

- None in MacArthur Park

W.P.A. “Moderne”:

- Fine Arts Museum original entrance; now an interior wall of the Arkansas Arts Center, 501 E. Ninth
- University of Arkansas Medical School, 1201 McMath (currently U. A. L. R. Law School) original entrance



Fine Arts Museum, 510 E. Ninth ca. 1937



U of A Law School, 1201 McMath

Other examples in Little Rock



Zoo Structure, War Memorial Park



House, 1020 Commerce

S. MODERN 1940 – PRESENT

Many houses were built after 1940 with minimal architectural style and fall into the categories of Vernacular, Minimal Traditional, Ranch, Split-Level, and Contemporary. Some may show limited influence of classical, craftsman, or international styles and may have some applied ornaments or details, which are non-functional. As they become fifty years old, and by preservation definition “historic,” these houses will need to be evaluated as good examples of their respective styles.

Minimal Traditional: This style simplified earlier designs. The popular Tudor style of the 1920’s and the 1930’s was reduced to a dominant front gable and massive chimneys but with a lower-pitched roof and limited detailing. Colonial styles were simplified to a “Cape Cod cottage.”

Ranch: Popular from the 1940’s to the present, these rambling one-story houses had low pitched roofs and broad sprawling facades, including a built-in garage. Details were limited to shutters and porch supports. Outdoor living space was directed to rear patios and courtyards, in contrast to front porches of earlier eras.

Split-Level: This was essentially a ranch house with a two story wing, placed at the midpoint of the main one-story section. Frequently, the garage was at the lowest level.

Contemporary: Architects frequently chose this style beginning in the 1940’s. Low-pitched or flat roofs had wide eave overhangs, exposed structural members, contrasting wall materials and textures, and unusual window shapes and placement. Integration of the house with the landscape was stressed.

Shed: This streamlined style butted gables, geometrical forms against each other, with at least one shed roof with a rather steep pitch.

Neo-Eclectic: In the 1970’s, house designs shifted from the sleek modern styles back to older, traditional styles, but with less purity and attention to detail. Included in the Neo-Eclectic category were Mansard, Neocolonial, Neo-French, Neo Tudor, Neo-Mediterranean, Neoclassical Revival, and Neo-Victorian.

Examples in MacArthur Park Historic District:

- House, 1020 Commerce

T. VERNACULAR 1800 – PRESENT

Houses built in the 19th and 20th centuries without any attempt at a formal style were considered “Vernacular.” Constructed throughout the 19th and 20th centuries, they had five basic forms:

- Shotgun: a long house, only one room wide but several rooms deep.
- Central Hall cottage: One story, two rooms separated by a central hallway. These houses may have originally been one room (or “pen”) cabins enlarged with a second room. A breezeway or “dog trot” may have been enclosed to become the central hall, with the doorway having some architectural details. The 1st Kadel Cottage, 407 E. 10th Street, is an example with a central hall.
- I-House: a two-story house that was two rooms wide, one room deep, sometimes with a central hall.
- Saddlebag: an I-House with a central chimney.
- Double Pile: two rooms wide, two rooms deep, sometimes with a central hall.
- Contemporary Folk: Technological advances and the need for basic, economical shelter after 1940 allowed mass production to enter the housing market. New residences included factory-built mobile or modular homes, Quonset huts, A-frames, and geodesic domes.



1st Kadel Cottage, 407 E. 10th Street

U. 19TH CENTURY COMMERCIAL

Commercial buildings in the late 19th Century were usually two or three stories tall, of brick, with some Italianate detailing. Most had flat roofs, with parapets, finials, or decorative panels accenting the façade. Some facades were made of cast iron with ornate detailing.

Single storefronts (about 25 feet wide) had one entrance; double storefronts (50 feet or wider) had two or three entrances. Commercial blocks, covering a large area, had multiple entrances. Corner buildings sometimes had diagonal entrances. The entrances were recessed, flanked by large display windows. Other details included kickplates or bulkhead panels, clerestory and transom windows. Second story windows were smaller, traditional, double-hung with molded surrounds.

Examples:

- None in Mac Arthur Park

Other examples in Little Rock



301 E. President Clinton Ave.



1200 S. Main Street

V. EARLY 20TH CENTURY COMMERCIAL

In the first half of the 20th Century, commercial buildings in cities tended to be built taller, up to 14 stories. Roofs were still flat or low-pitched. Limited details ornamented the brick structures, perhaps decorative masonry at the cornice or parapet. Light colored bricks became more popular than the older red bricks.

Frequently, either Art Moderne or the International Style was adopted for businesses which wanted to project a more impressive image.

Examples:

- Baker's Liquor, 400-406 E. Ninth
- Kindervater Building, 407 E. Ninth

Other examples in Little Rock



Rector Building, 300 Spring Street



A.O.U.W. Building, 210 Center Street

