

VIII. ARCHITECTURAL STYLES AND FEATURES

A wide variety of architectural styles and types of buildings exist in the City of Little Rock. A particularly outstanding collection of Greek Revival, Italianate and Queen Anne structures characterize the MacArthur Park Historic District. Buildings in the district range from simple residential cottages to formal, high-style mansions, to historic churches and schools. Unifying characteristics of the area include brick construction, a strong presence of porches, buildings close to the street with outbuildings located in the rear and accessed by alleys, sidewalks and planting strips, and a grid street pattern.

While some buildings are textbook examples of certain architectural styles, others are more vernacular in interpretation or have had historic alterations. However, each *contributing* structure is defined by age, architectural ornamentation, building shape, roof form, materials and other decorative features, which characterize it as a good representative of a certain architectural style. A contributing structure is a good example of a recognized style, and retains unaltered the major architectural details of that style. When a district is nominated to the National Register for Historic Places, every structure is designated “contributing” or “non-contributing.” An area must have more than 50% “contributing structures” to be listed on the National Register.

This section of the manual identifies those features or elements of buildings that have given them visual character and embody their significance—those features that should be carefully evaluated in order to preserve them and in turn preserve the character of the entire district. Some of the styles described in this section do not exist in MacArthur Park or are not yet listed as “contributing,” since they were not fifty years old when the last survey was completed. In anticipation of new individual or district listings, more recent styles were included so that the desirable character-defining features of more recent structures may be appreciated and preserved.



Figure 106 The Arsenal Building, MacArthur Park 503 E. 9th



Figure 107 The Arsenal Building (south elevation)



Figure 108. Absalom Fowler House, 503 E. 6th Street

A. FEDERAL 1760 – 1850

The Federal style of architecture, arising from an admiration of Roman classical designs and popular in our fledgling nation, featured a symmetrical floor plan, a small porch or entrance with little ornamentation, often including fanlights, sidelights, and pilasters around a paneled entrance door. Roofs were low pitched or hipped, and separated from the walls by a simple cornice. Double-hung windows either had large panes of glass or 6 over 6 small panes, separated by thin wooden muntins. Palladian windows first appeared, having a large central arched section framed by two smaller rectangular windows. The simple geometric shapes emphasized elegant austerity. In various areas of the United States, this early style is sometimes called Georgian or Adam, as well as Federal.

- symmetrical form
- flat surfaces
- restrained use of classical ornament and detail
- roof separated from walls by a simple cornice
- small, simple porches or entrances with Ionic columns
- fanlight: a fan shaped, arched transom over the front door and wider than the door; rectangular sidelights filled the extra space
- windows aligned symmetrically, both horizontally and vertically
- windows placed singly, never in pairs
- windows usually double-hung sashes, 6 over 6 panes
- Palladian windows
- lintels over windows had sharply flared ends and a keystone at the center
- shutters

Examples in the MacArthur Park Historic District:

- Absalom Fowler House, 503 E. 6th
- The Arsenal Building, MacArthur Park 503 E. 9th

B. GREEK REVIVAL 1820 – 1860

Greek Revival buildings were characterized by symmetrical form and classical elements, including a temple-like porch, with a pediment supported by columns and pilasters, and with a heavy cornice or entablature. The building shape was usually rectangular and roofs were low-pitched gabled or hipped. A full entablature (cornice plus frieze plus architrave) separated the roof from the wall. Entrances had either four-panel doors or double doors, with a rectangular transom and narrow sidelights. Double-hung windows were multi-paned with 6/6 or 9/6 lights. Lintels over the windows were simple rectangles. Mirror-image symmetry was essential to the design of a Greek Revival building, regardless of interior function.

This style reflected the ideals of freedom and democracy, which the new country admired in ancient Greek culture. Columns, capitals, pediments and gleaming white walls arose all over the United States to witness the success of the experiment in government. In the South, large plantation houses had two-story porches with massive columns, sheltering a smaller second-story balcony.

- symmetrical form
- horizontal emphasis
- columns, pilasters, and capitals
- full entablature between roof and wall (cornice + frieze + architrave)
- rectangular transom and sidelights around front door
- multi-paned, double-hung windows
- smooth surfaces
- white or off-white exterior color
- landscape design in front of buildings reflected the symmetry of the design

Examples in MacArthur Park District:

- Curran Hall, 615 E. Capitol Avenue
- Trapnall Hall, 423 E. Capitol Avenue
- Pike-Fletcher-Terry House, 411 E. Seventh
- Geyer House, 523 East Seventh
- Holtzman House, #1, 516 East Ninth
- Cook House, 605 E. Sixth
- 2nd Kadel Cottage, 417 E. Tenth



Figure 109. Curran Hall, 615 E. Capital Avenue.



Figure 110. Pike Fletcher Terry House, 411 E 7th



Figure 111. Trapnall Hall, 423 E. Capital Avenue



Figure 112. First Lutheran Church, 314 E 8th Street

C. GOTHIC REVIVAL 1830 – 1880

Romantic associations with medieval history and literature helped popularize the Gothic Revival style. Many churches and schools used this style, characterized by steeply pitched gabled roofs, vertically pointed arches, towers and battlements, crenellations, bay windows, and stained glass windows. Covered porches, big enough to serve as outdoor rooms, were introduced to encourage interaction with the natural surroundings. The invention of the jigsaw allowed decorative wooden trim to be added at costs lower than hand-formed trim.

- asymmetrical, picturesque form
- vertical emphasis
- steeply-pitched gable roof
- roof edges decorated with fanciful vergeboard (“Steamboat Gothic”)
- one-story porches with fanciful trim
- pointed arches over windows, doors, porch openings
- towers, battlements, crenellations
- bay and oriel windows
- hood moldings over windows
- leaded stained glass
- rough surfaces to increase textural interest
- board and batten siding (boards laid vertically with narrow strips covering joints)
- much use of “natural” color, earth tones of reddish brown and gray
- landscape features included curved driveways and paths, arbors for vines, a “natural” approach

Examples in the MacArthur Park Historic District:

- First Lutheran Church, 314 E. Eighth
- St. Edward’s Church, 815 Sherman



Figure 113. St. Edward’s Church, 815 Sherman

D. ITALIANATE 1865 – 1885

The Italianate style was characterized by asymmetrical or L-shaped building plan, wide eaves heavily decorated with brackets, cornices, and other trim. Decorative features were created either of cut limestone, cast iron, or carved wood. Tall narrow windows, with round arches, had decorative hoods with a flat design incised in stone or wood. Doors were usually four-paneled, and windows were double-hung with 1/1, 2/2, or 4/4 lights. Front and side porches had turned posts and large arched brackets. The Southern interpretation of the Italianate style expanded porches to two-story galleries on several sides, to provide shade and catch breezes.

- asymmetrical shape
- tall, narrow proportions
- heavily decorated brackets, cornices, porches
- large scroll-shaped brackets under wide eaves, usually in pairs
- round-headed, arched windows with hood moldings
- tall first-floor windows, paired under arches
- porches and verandas, front and side
- decorative features in cast iron, limestone, or wood
- iron roof cresting
- stone or brick quoins to accent corners

Examples in the MacArthur Park Historic District:

- Lincoln House, 301 E. Seventh
- Garland-Mitchell House, 1404 Scott
- Mills House, 523 E. Sixth
- Welch-Cherry House, 700 Rock
- Charter House, 308 E. Eighth
- Johnson House, 507 E. Seventh
- Kempner House, 521 Rock Street
- Samuels-Narkinski House, 515 Rock
- Cohn House, 904 Scott
- Pollock House, 914 Scott
- Terry-Jung House, 1422 Scott Street



Figure 114. Mills House, 523 E. 6th



Figure 115. Samuels-Narkinski House, 515 Rock



Figure 116. Lincoln House, 301 E. 7th

E. SECOND EMPIRE 1860 – 1890

The Second Empire style was named for the reign of Napoleon III in France. The dominating characteristic was the mansard roof, which gave a monumental and ornate look. Wide eaves were supported by decorative brackets. Windows were covered with projecting hoods or large surrounds.

- mansard roof, sometimes covered with colored slate or tile and topped with iron cresting
- prominent projecting and receding surfaces
- projecting central bay
- towers
- dormer windows
- classical elements of columns, pediments and balustrades
- arched windows with molded surrounds, usually in pairs

Examples:

- Villa Marre, 1321 Scott



Figure 117. Villa Marré, 1321 Scott Street

F. STICK STYLE 1860 – 1890

The Stick Style was a wooden structure which used decorative wooden details to imitate the medieval half-timber building methods. Vertical, horizontal or diagonal boards were applied over clapboard siding to achieve the effect of structural members. Houses were usually asymmetrical with steep roofs, large porches, with decorative trusses in the gables.

- wood structure
- boards applied over clapboards to simulate structural members
- asymmetrical plan
- steep roofs with decorative trusses in the gables
- large porches with diagonal braces and simple columns
- simple ornamentation which reflects structural elements

Examples:

- Chisum House, 1320 Cumberland
- Butler House, 609 Rock



Figure 118. Butler House, 609 Rock



Figure 119. Chisum House, 1320 Cumberland Street



Figure 120. Bein House, 1302 Cumberland Street



Figure 121. Holtzman-Vinsonhaler House, 500 E. 9th Street

G. QUEEN ANNE (VICTORIAN) 1880 – 1910

The Queen Anne, or Victorian, style was popularized in the late 19th Century and featured an asymmetrical floor plan with extensive exterior detailing, including various building materials, textures, and colors. This eclectic style, combining medieval and classical elements, was generally two-stories high and often had corner towers, turrets or projecting bays. Exterior wall surfaces were often rich mixtures of brick, wood, stone, and wood shingles cut in various patterns. Large wraparound porches with milled trim—columns, brackets, balusters, and fretwork—were usually present on the main façade. Porches were stacked on top of porches. For the first time, the upper and lower window sashes had different number of lights. Frequently, the upper sash was bordered with small colored panes. Entire windows might be leaded stained glass. Huge medieval-style chimneys towered over the steeply pitched roof, which was frequently surfaced in decorative slate or standing-seam metal. Gables included decorative verge boards and other trim. Smooth, plain surfaces were avoided.

This exuberant style championed individualism and fanciful detail, made possible by the new industrial



Figure 122. Hanger House, 1010 Scott Street

developments. Landscape design also reflected variety in design and plant materials.

- picturesque and eclectic
- asymmetrical form, irregular plan
- sharp outlines broken up
- corner towers or turrets, with conical or pyramidal roofs or steeples
- projecting bays and balconies
- steep gable roofs with dormers
- huge “medieval” chimneys, patterned and corbelled
- wrap-around one-story porches; also double porches
- contrasting materials and colors; multiple patterns, textures, carvings
- molded brick and cut shingle trim
- milled wooden columns, brackets, balusters, gable trim (“gingerbread”)
- stained-glass windows

Examples:

- Hanger House, 1010 Scott
- Holtzman-Vinsolhaler-Vogler House, 512 E. Ninth
- Holtzman-Vinsolhaler House, 500 E. Ninth
- Ferling House Apartments, 401-403 E Tenth
- Bein House, 1302 Cumberland
- Apartments, 305-07-09 E 7th, 815 Rock
- Gemmil House, 1415-1417 Cumberland



*Figure 123. Ferling House Apartments
401-403 E 10th Street*



*Figure 124. Holtzman-Vinsonhaler-Vogler
House 512 E. 9th Street*



Figure 125. Gemmil House, 1415-1417 Cumberland Street



Figure 126. Historic photo of Kramer School courtesy of the Butler Center for Arkansas Studies, Central Arkansas Library System.

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

Examples:

- Kramer School, 701 Sherman



Figure 127. 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
- Nash House, 601 Rock Street
- Nash House, 409 e 6th Street
- 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



Figure 128. 601 Rock Street



Figure 129. Reigler Cottage, 610 Rock Street



Figure 130. Hanggi House, 1314 Cumberland Street



Figure 131. Holtzman House #2, 514 E. 9th Street



Figure 132. East Side School 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

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:

- 1301 S. Cumberland



Figure 133. 1301 Cumberland Street

Other examples in Little Rock



Figure 134. 3420 Hill Road



Figure 135. 324 W. Daisy Bates Drive

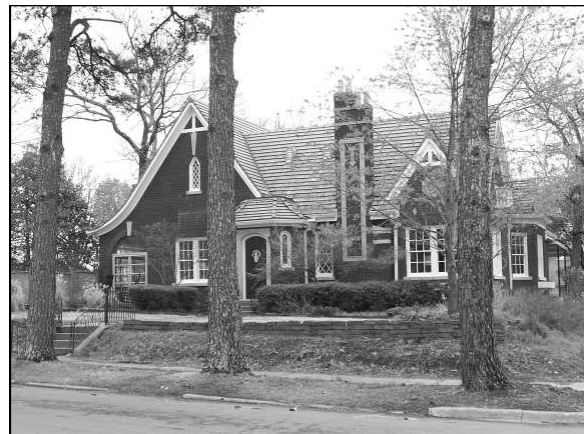


Figure 136. 4220 Woodlawn

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



Figure 137. YMCA Building , 520 South Broadway



Figure 138. YMCA Building,



Figure 139. Albert Pike Hotel, 701 Scott Street



Figure 140. 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



Fig. 141. Fordyce House



Figure 142. Fordyce House, 2115 South Broadway



Figure 143. Fletcher House at 909 Cumberland Street

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
- 909 Cumberland



Figure 144. Johnson House #3, 514 E. 8th Street



Figure 145. Johnson House #1, 518 E. 8th 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

Craftsman continued:

- dormer windows
- wide eaves with exposed rafters, supported by angular



Fig. 146. Rainwater Apartments. 519 E. Capitol



Figure 147. 1107 Cumberland Street



Figure 148. 1412-1414 Scott Street



Figure 149. Beverly Apartments, 406 E 7th Street



Figure 150. 511 Rock Street



Figure 151. Baer House, 1010 Rock Street

- “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
- Florentine Apartments, 524 E 6th
- St. Clair Apartments, 500 E 6th Street
- 722 Sherman
- Apartments, 924-926 Rock, 619 Rock, 1107 Cumberland, 1412-1414 Scott, 511 E. Eighth



Figure 152. Old Fire Station #2, 1201 Commerce 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



Figure 153. 1701 South Broadway



Figure 154. 2200 Broadway



Figure 155. Apartments at 418-422 15th Street



Figure 156. Paragon Building at 307 E Capitol Avenue

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, 418-422 Fifteenth
- Paragon Building, 307 E Capitol

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



Figure 157. Fine Arts Museum, 510 E. Ninth ca. 1937



Figure 158. UALR William H Bowen School of Law, 1201 McMath



Figure 159 House, 420 E 11th Street



Figure 160. Phillips Apartments, 922 Cumberland Street



Figure 161. Oden Optical Company, 112 E 11th Street



Figure 162. St. Edwards School, 815 e 9th Street

S. MID-CENTURY 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:

- Penzel Place, 623 S Sherman
- 200 E 13th, Price Chiropractic Building

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.



Figure 163. 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



Figure 164. 301 E. President Clinton Ave.



Figure 165. 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



Figure 166. Kindervater Building, 407 E Ninth Street



Figure 167. Baker's Liquor, 400-406 E. Ninth Street



Figure 168. The Rainwater Apartments at 519 E Capitol Avenue are an example of Craftsman style architecture. This graphic is from the 1996 edition of the Guidelines.