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United States Department of the Interior Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

received a date entered

See instructions in How to Complete Type all entries—complete applicable			
1. Name			
historic George R. Mann Buildin	2		·
deorge N. Amir Burram	<u>y</u>		
and/or common Adkins Building			
2. Location			
street & number 115 Fast Fifth S	treet	, N	/A not for publication
city, town Little Rock	N/A vicinity of	congressional district	Second
state Arkansas co	ode ()5 county	Pulaski	code 119
3. Classification			
Category Ownership district public building(s) both structure both object in process being considered	Status occupied unoccupied work in progress Accessible yes: restricted yes: unrestricted no	Present Use agriculture commercial educational entertainment government industrial military	museum park private residence religious scientific transportation other:
1. Owner of Proper name Walter E. Hussman, Jr. street & number p.O. Box 2221			
city, town Little Rock	N/A vicinity of	state	Arkansas
5. Location of Leg	gai Description	on	
courthouse, registry of deeds, etc.	ulaski County Courtho	ouse	
street & number	05 West Markham		
	ittle Rock	state	Parlia and a
6. Representation			Arkansas
Arkansas Historic Preserv	Main has this pro	operty been determined ele	egible? X yes _ no
Street Survey		federalX_ stat	
depository for survey records Arkans	as Historic Preserva	tion Program	
city, town Little Rock		state	Arkansas

7. Description

Condition — excellent — deteriorated — good — ruins — fair — unexposed	Check one unaltered X altered (Interior)	Check one X original site moved date
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Describe the present and original (if known) physical appearance

SUMMARY

Built in 1906, the George R. Mann building, named for its architect -- George R. Mann, displays the Classical vocabulary and design pedantry popular during the early twentieth century and often associated in Arkansas with the work of its designer. The two- story flat-roofed symmetrically massed commercial structure is sited on a side street running perpendicular to Main Street, Little Rock's downtown commercial center since the late-nineteenth century, freestanding on a lot surrounded on three sides by narrow alleys. Constructed of wood joists spanning masonry bearing walls, the building's side and rear elevations are faced with a light buff-colored brick veneer which complements the white terra cotta facade's rich application of Classical decorative details, including a full entablature, dentiling and two-story fluted Ionic columns, and bay "Chicago style" windows. Continuously providing office space since its construction, the long, narrow building was designed on a symmetrical plan with offices flanking a double-loaded central corridor.

<u>ELABORATION</u>

In spite of the building's small scale, the order and monumentality inherent in Beaux Arts Classicism is apparent in the Mann Building's principal (north) elevation. The corners of the facade project slightly, marking the termination of the structural wall, and are articulated with moulded terra cotta blocks that visually create a raised vertical panel framed by a narrow bank of talon moulding. This treatment creates the impression of two-story pilasters. These strong vertical elements are set upon square terra cotta block pedestals with recessed central panels, articulated bases and egg and dart moulding capped cornices, and are surmounted by decorative cartouches. Each end pedestal also supports a fluted, engaged Doric half-column which together with four additional like-designed two-story tall columns, on pedestals narrower than but identical in design to the corner pedestals, carry the building's elaborately embellished. entablature. Above a simple architrave, terra cotta blocks cast with a raised design of sinuous foliated forms comprise the entablature's frieze. Medallions featuring single rosettes also appear in the frieze, defining each bay of the facade and further enriching this decorative element. The entablature's dentiled cornice is capped with a series of cartouches that rhythmically decorate the parapet which caps the building. The corners of the parapet project slightly articulating the termination of the facade. A simple coping completes the crowning parapet wall.

The decorative Classical spirit of the facade is clearly reflected in the articulation of its fenestration. Four tall rectangular one-over-one double-hung windows pierce the chamfered bays of the first story elevation. Today, the original dimensions of the windows have been diminished by the creation of a false transom and a single glass door has replaced the western-most window. Both alterations date to the 1930s and will soon be corrected as part of a proposed rehabilitation project. The windows are set on a base of terra cotta blocks lain flush with the building line, thus emphasizing the profile of the chamfered bay above, and are framed with a band of egg and dart moulding that is contiguous across the facade, spanning the column pedestals as well as surrounding the windows. Fascia bands and a narrow cornice with enriched talon moulding define the transition from the first to the second story of the facade. Even richer than the first floor fenestration, the second floor features the bay or "Chicago" windows Mann often employed in commercial structures here composed of one-

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UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

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CONTINUATION SHEET

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over-one double-hung windows, each surmounted by a transom. Two slender colonnettes, the height of the window and of the transom respectively, and a narrow band of den-tiling articulate the wood window surrounds. A dentiled cornice board above the transoms mediates between the facades angular front and the dominant entablature above.

A double-leaf entrance, definitively, framed by a one-story flat-roofed surround projecting slightly beyond the facade's central bay offers principal access to the building. The recessed doorway, composed of simple wood doors with large rectangular lights, is raised slightly above grade and reached by two shallow steps. The door surround features a perimeter of egg and dart moulding, terra cotta panels decorated with garlands, and a panel bearing the name "Adkins" (dating to a 1930s ownership change) in the lintel.

The side (east and west) elevations of the building appear to have been conceived to afford maximum light to the relatively narrow office spaces within. The long facade features a variety of window designs to achieve this end. The first story of the brick walls is penetrated by eight tripartite openings each consisting of two narrow one-over-one double-hung windows flanking a larger center window. Wood lintels and concrete sills offer further definition. In the second story, like-designed tripartite windows alternate with four bay windows with exposed concrete slabs forming their flat roofs and projecting floors. Single double-hung one-over-one rectangular windows in segmental arched surrounds appear in both the first and second stories of the southern end bays of the side elevations. The rear (south) elevation is the least distinguished of the building's facades, exhibiting no fabric of architectural significance.

In contrast to its richly decorated facade, the interior of the Mann Building is almost utilitarian. The original plan of the building provided only for a double-loaded corridor flanked by offices with a stairway occupying a central location along the interior east wall. Although the building has no formal lobby space, finely milled arched doorways with transoms appear along the first floor corridor and the first floor cooridor features a tile wainscot. A similar wainscot lines the walls of the stairwell that holds the building's U-planned cast iron stair. Distinguished by its decorative rail, the stair is the building's most significant interior feature. As the cumulative result of alterations made by a succession of tenants over the building's life, little additional interior fabric of importance survives. Some original baseboard and window moulding remains but not contiguously nor characteristically throughout the building. A recent rehabilitation project has assures the continuation of the Mann Building's historic use as an office building and protectively restored its outstanding facade.

8. Significance

Period prehistoric 1400–1499 1500–1599 1600–1699 1700–1799 1800–1899 X 1900–	Areas of Significance—C — archeology-prehistoric — archeology-historic — agriculture — X architecture — art — commerce — communications	- -	Iandscape architectur Iaw Iiterature Immilitary Immusic Imphilosophy Impolitics/government	re religion science sculpture social/ humanitarian theater transportation other (specify)
Specific dates	1906	Invention Builder/Architect Georg		other (specif

Statement of Significance (in one paragraph)

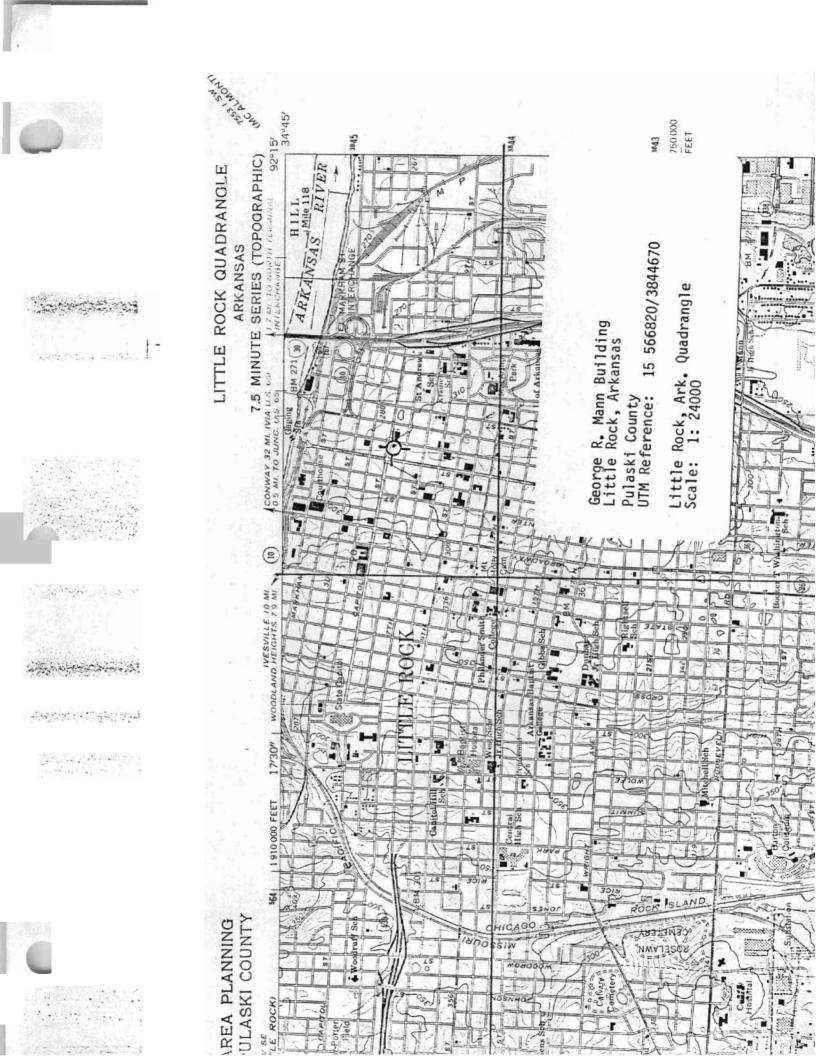
The George R. Mann Building is of architectural significance both as an example of the pervasive influence of Beaux Arts Classicism on the American architecture of the early twentieth century and as an example of the work of its designer, prominent architect George R. Mann who maintained his professional offices in the building from the time of its construction until 1911-12. Among other early tenants of the Mann Building were some of Little Rock's most distinguished professionals, including Dr. Frank Visonhaler, Dr. E. R. Dibrell and Dr. M. E. McCaskill, thus suggesting, as contemporary City Directories indicate, that this was indeed a prime location. In 1911-12, the building was sold and renamed the Urquhart Building. It again changed hands in the 1930s and has since been known as the Adkins Building. The monumentality and Classical proportions intrinsic to the Beaux Arts style in its most literal interpretations are most frequently associated with and especially well suited to the design of public buildings. However, they are skillfully translated in the Mann Building even within the constraints of its small scale rendering the building truly outstanding among Little Rock's commercial architecture of this period. Recognized as one of Arkansas' most significant architects for his execution of a wealth of important, largely Classical, structures including the Pulaski County Courthouse (1912, NR listed 18 October 1979), the Arkansas Gazette Building (1908, NR listed 22 October 1976) and the Arkansas State Capitol (c. 1900-1912, NR listed 28 June 1974). Mann's training in Classicism both during his studies at the Massachusetts Institute of Technology with William R. Ware and in earlier practice with Beaux Arts trained Edward Jacques Eckel, prepared him well to apply the dictates of the style. In this building, his fluency in the Classical vocabulary is evidenced by the richly decorative facade's foliated frieze, dentiled cornice and cartouche laden parapet. These features, together with Mann's adaption of the more modern bay or "Chicago" window, contribute to the building's esthetically pleasing appearance while continuing to serve its historic function as an office facility.

Major Bibliographical References Autobiographical Sketch, George R. Mann, written October 6, 1932. City Directories, City of Little Rock, 1904 to present. Sanborn Insurance Maps, 1897 and 1913 "Little Rock and Arkansas Development Edition", Arkansas Gazette, March 1908 p. 10 **Geographical Data** Acreage of nominated property less than one Quadrangle name Little Rock, ARK Quadrangle scale 1:24000 **UMT References** 1 15 5 6 6 8 12 10 Verbal boundary description and justification W 50' of lots 11 and 12 and W 50" of the N 40" of Lot 10 block 6 original city of Little Rock List all states and counties for properties overlapping state or county boundaries N/A state code county code state county code Form Prepared By 11. (ed. by staff of the AHPP) name/title Ethel Goodstein, Architectural Historian date August 17, 1981 organization Arkansas Historic Preservation Program telephone (501) 371-2763 street & numbe6uite 500 Continental Building Arkansas city or town Little Rock state 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 State Historic Preservation Officer April 13, 1983 For HCRS use only 113122 T ... hereby certify that this property is included in the National Register Keeper of the National Register

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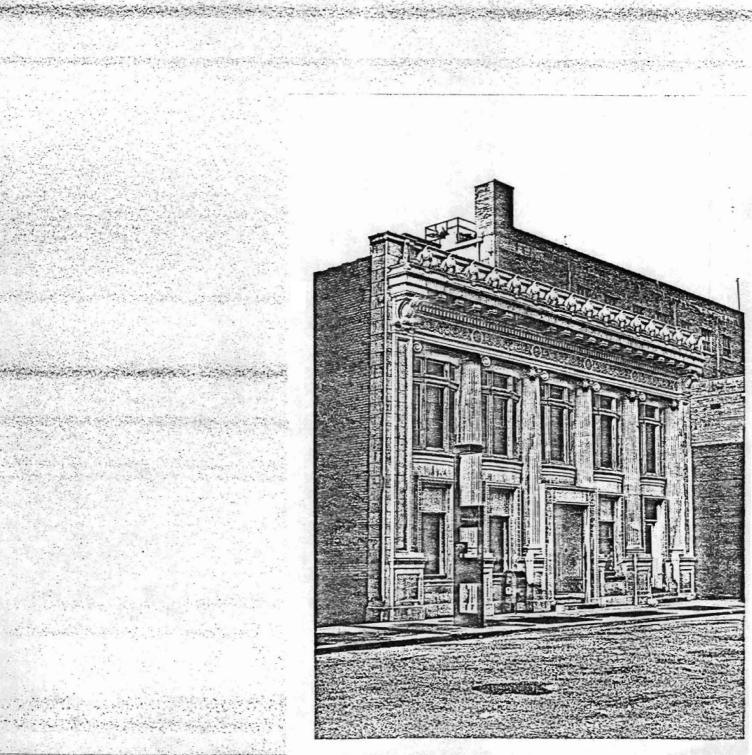
Chief of Registration

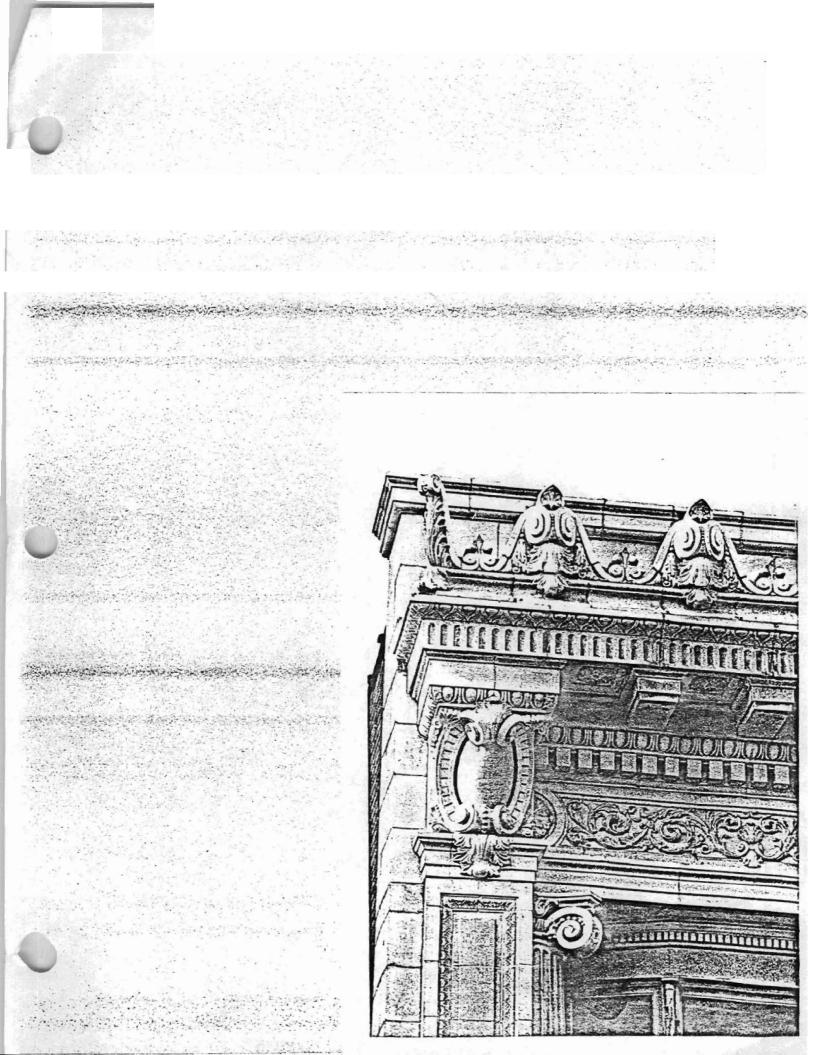
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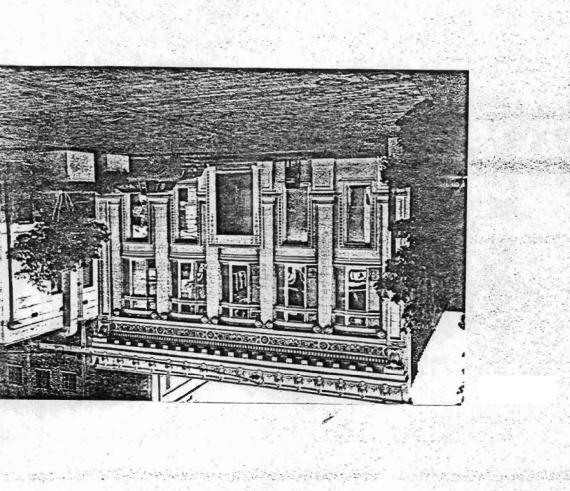












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