

NR listed 9/8/92

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

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1. Name of Property

=====

historic name: Kahn-Jennings House

other name/site number: N/A

=====

2. Location

=====

street & number: 5300 Sherwood Street

not for publication: N/A

city/town: Little Rock

vicinity: N/A

state: AR

county: Pulaski

code: AR 119

zip code: 72207

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3. Classification

=====

Ownership of Property: Private

Category of Property: Building

Number of Resources within Property:

Contributing	Noncontributing	
<u>4</u>	_____	buildings
_____	_____	sites
<u>3</u>	_____	structures
_____	_____	objects
<u>7</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register: N/A

Name of related multiple property listing: N/A

=====  
**4. State/Federal Agency Certification**  
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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination \_\_\_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets \_\_\_\_\_ does not meet the National Register Criteria. \_\_\_\_\_ See continuation sheet.

Cathryn A. Buford  
Signature of certifying official

7-16-92  
Date

Arkansas Historic Preservation Program  
State or Federal agency and bureau

In my opinion, the property \_\_\_\_\_ meets \_\_\_\_\_ does not meet the National Register criteria. \_\_\_\_\_ See continuation sheet.

\_\_\_\_\_  
Signature of commenting or other official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

=====  
**5. National Park Service Certification**  
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I, hereby certify that this property is:

\_\_\_\_ entered in the National Register  
\_\_\_\_ See continuation sheet.

\_\_\_\_ determined eligible for the  
National Register

\_\_\_\_ See continuation sheet.

\_\_\_\_ determined not eligible for the  
National Register

\_\_\_\_ removed from the National Register

\_\_\_\_ other (explain): \_\_\_\_\_

\_\_\_\_\_  
Signature of Keeper

\_\_\_\_\_  
Date  
of Action

=====  
**6. Function or Use**  
=====

Historic: Domestic

Sub: Single Dwelling

Current : Domestic

Sub: Single Dwelling

=====  
7. Description  
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Architectural Classification:

Tudor Revival  
French Renaissance  
\_\_\_\_\_

Other Description: N/A

Materials: foundation Stone roof Ceramic Tile  
walls Stone other Brick  
Limestone

Describe present and historic physical appearance. X See continuation sheet.

=====  
8. Statement of Significance  
=====

Certifying official has considered the significance of this property in relation to other properties: Local.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions): N/A

Areas of Significance: Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period(s) of Significance: 1926-1927

Significant Dates: N/A

Significant Person(s): N/A  
\_\_\_\_\_

Cultural Affiliation: N/A

Architect/Builder: Mayer, Maximillian F.  
\_\_\_\_\_  
\_\_\_\_\_

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.  
X See continuation sheet.

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9. Major Bibliographical References

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X See continuation sheet.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data:

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: \_\_\_\_\_

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10. Geographical Data

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Acreage of Property: Approximately one

UTM References: Zone Easting Northing      Zone Easting Northing

A	<u>15</u>	<u>561100</u>	<u>3846980</u>	B	_____	_____	_____
C	_____	_____	_____	D	_____	_____	_____

\_\_\_\_ See continuation sheet.

Verbal Boundary Description: \_\_\_\_ See continuation sheet.

All of Lots 133,134,135,172,173,174, 2nd Block, Prospect Terrace Addition to the City of Little Rock.

Boundary Justification: \_\_\_\_ See continuation sheet.

This boundary includes all of the property historically associated with this resource that retains its integrity.

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11. Form Prepared By

=====  
Name/Title: Helen Barry, Student: University of Arkansas at Little Rock  
Edited by AHPP staff

Organization: Arkansas Historic Preservation Program Date: 07/30/92

Street & Number: 225 E. Markham, Suite 300 Telephone: (501) 324-9346

City or Town: Little Rock State: AR ZIP: 72201

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 1

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**Summary**

Occupying the block between Sherwood and Edgewood Road, and located just to the west of North Harrison St. (formerly Linkwood Road), the Kahn-Jennings House sits on six lots (approximately 150 ft. x 300 ft.) in Little Rock's Prospect Terrace neighborhood. The house is a large architect-designed example of the English Revival style. Designed in 1926-27 by Little Rock architect Max Mayer, the house was built in 1927 and exhibits many characteristics associated with the English Revival style: large horizontal and simplified wall surfaces, steeply pitched roof, overscaled and underscaled window openings and restrained but finely crafted details. However, the house designs also reflects the influence of the French Eclectic style.

**Elaboration**

The Kahn-Jennings House was constructed as the residence of Sidney L. Kahn, Sr., the developer of the Prospect Terrace neighborhood. The house is located on the southern half of an expansive block, with a rather low stone wall surrounding the property around the northern end. A driveway runs through the property, connecting Edgewood and Sherwood Roads at the west end of the property, and passing between two identical small stone servants' houses which function visually as gate houses. This same effect is achieved at the east end of the property at Linkwood Road where the main entrance gate is centered between two small stone storage houses with hipped roofs. Thus, although the long horizontal front facing Sherwood Road would appear to be the "front side" of the residence, the house is entered through the courtyard at Linkwood Road, giving the residence a more intimate approach.

The house is constructed in a variegated honey-colored stone, which is laid in a random pattern across the entire wall surface. According to local oral history, this stone, which is seen in other houses in the area (especially those designed by Max Mayer), was gathered when what is now known as Cantrell Road was cut through the side of nearby Cantrell Hill, thus presenting an inexpensive and attractive building material. The roof is composed of multi-colored tile shingles and the chimneys are brick. The window trim, fireplace mantel, fountain decoration and chimney caps and neckings are Bedford, Indiana limestone.

The house has two storeys of living space with a full attic creating the appearance of three storeys. The southern facade facing Sherwood Road is divided asymmetrically into three main parts with a projecting front gable forming the central section. This gable rises three storeys to the full height of the house and has a plain vergeboard at the cornice line.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 2

A detailed description of the window treatments in this central area will serve to illustrate the variety of window types which are indicative of the English Revival style. This section contains a projecting bay (in the Elizabethan manner) at the first level which marks the interior location of the dining room. The bay contains four sash windows and is faced in limestone. An incised bracketed arch over each window and a plain stone cornice delineates the top. The windows in this bay are of leaded glass in five tints specifically chosen by the architect. The three smaller sash windows centered above this bay on the second level are also leaded. These windows are surrounded by cut limestone with a limestone lintel above all three. Next to the bay window on the first level is a series of three double-hung sash windows with twelve panes. These windows are quite unusual and typical of Max Mayer's style. These windows open on to the breakfast room and are surmounted by a plain limestone lintel. A pair of double-hung windows are placed symmetrically above those on the first floor and are at the same height as the others on the second story of the central section. An oriel window is placed at the center of the gable at the third floor or attic level of this central portion. The oriel is made of wood and projects outward, supported by a carved bracket. The two windows are leaded and the oriel is surmounted by a copper roof with decorative wood trim below it.

The other two sections of the south facade are recessed behind this central section with the right or eastern portion set back about twelve feet and the left portion approximately five feet. This creates the asymmetrical appearance of the plan. There is also a flagstone courtyard located at the area which is created by the ell shape of the building to the east (this courtyard is surrounded by the low winding stone wall noted above). Above this eastern section, a dormer projects from the roof above. The dormer has a hipped roof with tile facing along the sides. The windows are casement-style, each two panes wide and six panes high. Once again, this eastern portion contains grouped windows at the first and second level. At the far eastern end of the house and forming the planar surface of the northern front of the house is the two-story sleeping porch end of the home. This section does not rise to the height of the main roof, which also contributes to the asymmetrical quality of the home when viewed from N. Harrison. In the plans drawn by Max Mayer the second story windows on all three sides of this porch extension would have had elaborate carved limestone panels in a floral motif centered beneath each window. However, for some reason these details were never installed.

This porch area is located on the eastern side of the living room on the first floor and the master bedroom on the second level. A large chimney with an unusual brick flue (the large, elaborate chimneys are typical of the English Revival style) is located in the wall between this main living area and the porch, allowing for a fireplace on both floors. A lovely French door, which is two panes across and nine panes in height, opens out of the living room on to the patio at

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 3

the southern end of the porch area. French doors are one of the hallmarks of Max Mayer's style, and a screen door crafted out of cypress and veneered in oak with mullions which replicate the French door was also built to Max Mayer's specifications. A metal awning supported by two thin iron rails is located on the outside to delineate this door and add to the French character of the door detail.

Unusual iron work is featured in many of Max Mayer's houses and the Kahn-Jennings House is no exception. An elaborate organic-patterned gate and fence encloses the eastern end of the large flagstone terrace at the northern end of the home, with the stone covering the entire distance between the storage houses at the eastern end of the property and the garage at the western end. The detached garage is faced in the same stone as the house, as are all out-buildings and fences. This eastern garage wall contains a fountain niche with a limestone shell carving centered above, creating quite a decorative effect.

As stated earlier, this large terrace is located in front of the northern or entrance side of the house. The northern facade is far more two-dimensional than the southern facade, however, and any symmetry caused by the two gables is broken up by the varying sizes of windows. A roof dormer is also located on the northern side above the entrance and is identical to the one on the opposite side of the house. The gables are located on either side of the entrance portion of the building with the westernmost gable protruding only slightly from the wall surface. The entrance is dominated by two arches containing a single column with a decorative capital (similar to the one seen at the Justin Matthews Jr. House -- NR-listed 12/18/90 -- designed by Max Mayer in 1928). The entrance is set back into the facade with the arches forming a loggia. This recessed area contains a small arched window with leaded glass at the left and an arched wooden door at the right. The floor inside this loggia is raised slightly and covered in red tile. A lantern hangs from the beamed ceiling in this area and is similar to the fixtures which hang in the entrance foyer and elsewhere in the house. These fixtures are original to the house and were made in Kentucky.

The courtyard at the northern end of the house is joined with another at the western end by passing through an open doorway which is located between the detached garage and the main house at the north-west corner. After passing through this doorway, one arrives at another flagstone terrace. Here, the stone terrace fits into the ell of the house at the south and continues to the servants' houses which frame the driveway at the north-west end of the property. The two servants' houses are identical, as each is rectangular in plan and covered with a tiled gable roof. Although the 1927 plans called for them to receive stucco facing on their exterior walls, as-built they are faced in the same stone as the house.

The western end of the main house forms an ell with a small porch extension off



United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 4

of the kitchen forming the western-most portion of the house. This end contains a chimney which originally functioned as an incinerator in the kitchen area. Once again, there are paired and single windows at the western end of the house as there are on the north. There is also a narrow overhanging porch at the first level. The most significant feature of this end of the house is the doorway, a single leaf glass door with full sidelights and a large fanlight above. This door marks the western end of the entrance foyer. It allows light to pass into the hall, which contains many significant features such as a groin vault ceiling, elaborately carved doors covered in the original gilt, and a grey stone floor.

This entrance hall also contains a window seat set into the area near the entrance and stairs which proceed up to the second floor directly opposite the entrance hall from the northern entrance door. The ceiling above the stairs is barrel vaulted with a niche creating a focal point on the second floor landing. The largest room in the house is the living room which is located off the entrance hall. The limestone mantel (hand carved to Max Mayer's specifications) is centered on the wall opposite the gilt doors which lead into this room. Panelled entirely in red oak and stained a dark brown, the living room panelling is self supporting and finely joined. Everything is custom milled with no stock moulds in the dining and living rooms. The dentil work in the dining room is extraordinary and the panelling and walls in this room are still painted the original light-green color, often referred to as "Max Mayer green."

The dining room is perhaps the most important room in the house from a historical point of view. When Mr. and Mrs. Alston Jennings Sr. purchased the home from Sidney Kahn Sr. in 1968, it was stipulated that the house would be sold to them if the dining room were left exactly as it was. Thus the room contains the same Adrien Brewer paintings, the same drapes, furniture and chandelier that it did when the Kahn's resided there.

Thus, the house is original in many respects. The only changes have been minor, such as the sound-proofing of the first floor play room by Mr. Kahn in response to his children taking music lessons. Mr. and Mrs. Jennings have made relatively few changes, those being the "glassing in" of the screen porch and the modernization of the kitchen.

Upstairs, the house contains five bedrooms, a dressing room, a porch, and three full bathrooms. Although this is a large house, the bedrooms retain an intimate feel due to their unusual arrangement and clever architectural detail.

In addition to the house, the nomination includes three contributing buildings -- the detached garage and the two identical small stone servants' houses -- and three contributing structures -- the two small stone storage houses and the flagstone terrace surrounded by its low stone wall, for a total of seven

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 5

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contributing resources. There are no non-contributing resources.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 1

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**Summary**

Built by the developer of the Prospect Terrace Neighborhood, Sidney L. Kahn Sr. in 1927, the Kahn-Jennings House was one of the most elaborate dwellings built in that area. The neighborhood originally consisted of the area east of Kavanaugh Blvd. (then Prospect Ave.), going north to Centerwood Road and west to Edgewood Road. Prospect Terrace was planned by landscape architect Henry Wright of St. Louis and was restricted and exclusive to the upper middle-class (homes which cost more than \$7,500 to build in 1923). With "views...equal to those which travelers go to Switzerland or the Rockies to see," Prospect Terrace was designed to capitalize on the scenic views of downtown Little Rock and North Little Rock which would have been possible at that time.

**Elaboration**

Sidney L. Kahn, Sr., a native of Little Rock, Arkansas was born here on November 9, 1884. The son of Herman Kahn and of Marian (Cohn) Kahn, Sidney L. Kahn, Sr., was educated in the Little Rock public schools before going on to Phillips-Exeter Academy in Massachusetts and graduating from Harvard University in 1907. His brother Alfred G. Kahn graduated in the same year and they both returned to Little Rock to enter the same profession as their father, banking. Sidney L. Kahn, Sr., soon became vice-president of The Bank of Commerce and remained in that position until 1919. When the Union Trust Company was amalgamated with the Bank of Commerce, Mr. Kahn left the bank and formed a private real-estate business which involved the development of sub-divisions, most notably Prospect Terrace.

While developing Prospect Terrace and other sub-divisions, Sidney L. Kahn, Sr., served as president of the Little Rock Realty Association and maintained a successful real-estate brokerage firm. This interest led him to write several articles for "National Real Estate Magazine." Besides serving on the City Planning Board, Sidney L. Kahn, Sr., was also a member of the Arkansas State and the Little Rock Chambers of Commerce as well as a variety of other interests. Sidney L. Kahn, Sr., married Helen Lucille Rose of Tennessee in 1916. They had three children by the time they were building their home on Sherwood Road: Joan, Sidney Jr. and Grace.

Prospect Terrace was part of the movement to the suburbs which boomed in Little Rock during the 1920's. Part of the Pulaski Heights Addition which was begun about 1891, Edgehill, Cliffwood, and Shadowlawn are some of the neighborhoods which were also being developed near Prospect Terrace during the twenties. These suburbs offered a location in a park-like setting with curvilinear streets which were more amenable than the grid-like streets downtown. The

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 2

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curving streets were also designed with the automobile in mind. These streets forced cars to slow down in what was fast-becoming a commuter city. Thus, Prospect Terrace is an example of the need for a new type of neighborhood in Little Rock (for those who could afford it.) Sadly enough, it also marked the end of an era. Sidewalks were not incorporated into the design as people were doing less walking.

Maximillian F. Mayer was born in San Antonio, Texas in 1887. He studied architectural engineering at Texas A&M where he received his degree in architectural engineering. Besides studying architecture in Europe, Max Mayer practiced architecture in New York and California before coming to Arkansas. In 1920, Mayer was working as a draftsman for Eugene John Stern and George R. Mann, two very successful Arkansas architects. While with their firm, Max Mayer played the central role in designing the Quapaw Bathhouse in Hot Springs, Arkansas. By 1923, Max Mayer had set up his own architectural offices.

By the time Max Mayer designed the Sidney Kahn Sr. home at 5300 Sherwood, Mayer had already worked in Little Rock for about five years and designed at least thirteen homes in Little Rock as well as Trinity Hospital. Well known for his excellence in designing rather eclectic "revival" style structures, Max Mayer was perhaps the best trained architect practicing in Little Rock at this date.

Max Mayer was quite a varied individual. Besides designing homes in a variety of architectural styles, he was a watercolorist, played the violin, and was extremely well read. A lively conversationalist, he never married, but was frequently sought after for parties due to his debonair aura and eclectic interests. Little Rock was rapidly expanding during Max Mayer's time here, and he was kept quite busy with many commissions. When the Great Depression hit Arkansans, Max Mayer returned to San Antonio where he gave up architecture for a time. He spent this time working on his watercolor paintings, learning Spanish and playing the stock market.

In the 1930's Max Mayer was persuaded to return to Little Rock by his friend, Mrs. Louise Loughborough. Together they transformed a group of run-down houses into a striking example of early Arkansas architecture, creating The Arkansas Territorial Restoration. After completing work on the Territorial Restoration in 1940, Mayer practiced architecture in Little Rock until his death in 1947 at the age of sixty. During his successful career in Arkansas, he designed homes in a variety of styles including the Colonial Revival, English Revival and French Eclectic. Most of these houses contain similar elements which were indicative of Max Mayer's touch: French doors, archways, windows with small mullions and many panes, and stone patios. The Kahn-Jennings House remains as an outstanding example of this architect's vision and ability to incorporate his own style into the architectural trends of the time.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 3

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Although both the English Revival and French Eclectic styles were quite popular in Little Rock and America in the 1920's and 1930's, and were quite prevalent in Prospect Terrace and the surrounding neighborhoods, several original features make the Kahn-Jennings House outstanding. Firstly, this house is built on a very large and imposing scale and is finished with an abundance of fine and unusual detail. Secondly, few alterations have been made to the house since its construction, a fact exemplified by the dining room, which is almost exactly the way the Kahn's had it in the 1920's, with the same drapes, paintings, furniture, chandelier and wall color. It is for these reasons that the Kahn-Jennings House remains the most ornate, representative and intact example of this style of architecture in the Prospect Terrace neighborhood.

United States Department of the Interior  
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National Register of Historic Places  
Continuation Sheet

Section number 9 Page 1

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Bibliography

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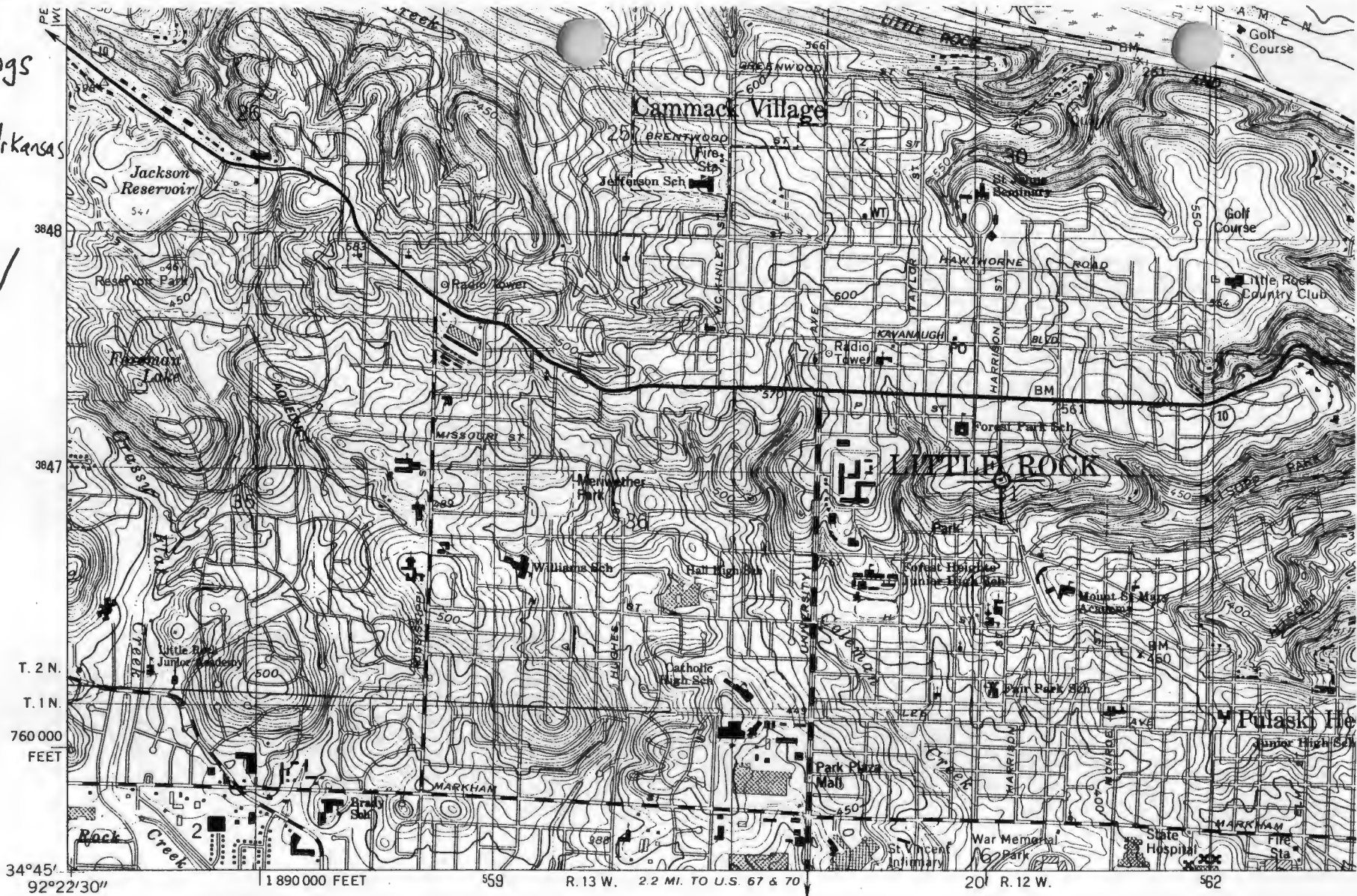
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Kahn-Jennings  
House  
Little Rock, Arkansas

UTM:  
15/561100/  
3846980



(ALEXANDER)  
7553 III NW

Mapped, edited, and published by the Geological Survey  
Control by USGS and NOS/NOAA

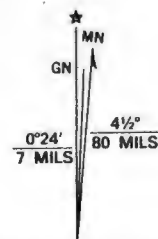
Topography by photogrammetric methods from aerial photographs  
taken 1960. Revised from aerial photographs taken 1984  
Field checked 1985. Map edited 1986

Projection and 10,000-foot grid ticks: Arkansas coordinate  
system, south zone (Lambert conformal conic)  
1000-meter Universal Transverse Mercator grid, zone 15  
1927 North American Datum

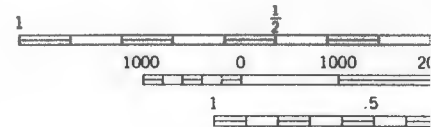
To place on the predicted North American Datum 1983,  
move the projection lines 7 meters south and  
14 meters east as shown by dashed corner ticks

There may be private inholdings within the boundaries of  
the National or State reservations shown on this map

Red tint indicates areas in which only landmark buildings are shown



UTM GRID AND 1986 MAGNETIC NORTH  
DECLINATION AT CENTER OF SHEET



CONT  
DOTTED LINE:  
NATIONAL GEC

THIS MAP COMPLIES W  
FOR SALE BY U. S. GEOLOGICAL SURVE  
AND ARKANSAS GEOLOGICAL  
A FOLDER DESCRIBING TOPOG

