

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Jones Memorial Methodist Church

other names/site number Site #SB1017

2. Location

street & number 400 East Main Street not for publication

city or town Hartford vicinity

state Arkansas code AR county Sebastian code 131 zip code _____

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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 for in 36 CFR Part 60. In my opinion, the property meets
does not meet the National Register criteria. I recommend that this property be considered significant
 nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

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 for additional
comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the 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 the Keeper

Date of Action

Jones Memorial Methodist Church
Name of Property

Sebastian County, Arkansas
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in count.)

Contributing	Noncontributing	
1	1	buildings
		sites
1		structures
		objects
2	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of Contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION/Religious facility

Current Functions
(Enter categories from instructions)

RELIGION/Religious facility

7. Description

Architectural Classification
(Enter categories from instructions)
LATE 19TH AND 20TH CENTURY REVIVALS/Neo-Classical Revival

Materials
(Enter categories from instructions)
foundation STONE
walls BRICK
roof ASPHALT
other _____

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B.** removed from its original location.
- C.** birthplace or grave of a historical figure of outstanding importance.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years.

Levels of Significance (local, state, national)

LOCAL

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance

1921

Significant Dates

1921

Significant Person (Complete if Criterion B is marked)**Cultural Affiliation** (Complete if Criterion D is marked)**Architect/Builder****Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

Name of repository:

Name of Property _____

County and State _____

10. Geographical Data

Acreeage of Property _____

UTM References

(Place additional UTM references on a continuation sheet.)

1 15 374350 3876475
 Zone Easting Northing
2 _____

3 _____ _____ _____
 Zone Easting Northing
4 _____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Garrett Wright
organization Arkansas Historic Preservation Program date 06/17/10
street & number 323 Center Street, Tower Building 500 telephone _____
city or town Little Rock state AR zip code 72201

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Summary

The Jones Memorial Methodist Church is a two-story building and was built in 1921 in the Neo-Classical architectural style, with a T-shaped plan, a large porch supported by classical columns, an ornate broken pediment above the main door, and a cornice with dentils. The foundation is made of stone, the walls are made of brick, and the roof is made of asphalt shingles. The building is found at 400 East Main Street in Hartford, Arkansas, in a small town setting. It was built in honor of Dr. Elisha Baxter Jones and his wife. The church is a prime example of the Neoclassical Revival architectural movement that was popular in the first half of the twentieth century. The building remains in good condition and has had some minor alterations since its construction.

Elaboration

The Jones Memorial Methodist Church was built in 1921 and was constructed using the Neoclassical style, using stones for the foundation, bricks for the walls, and asphalt shingles for the roof. The foundation of the entire building is continuous. There are multiple stained glass windows on the church and some one-over-one, double-hung windows. The church possesses many of the traditional Neoclassical architectural features, including a large, raised porch supported by six massive columns with Doric capitals; a decorative broken pediment with dentils above the front door; and a boxed eave with a moderate overhang, with dentils beneath.

The Neoclassical architectural style was quite popular when the Jones Memorial Methodist Church was built and was inspired by the planners of the 1893 World's Columbian Exposition in Chicago, who mandated a classical theme for the event. There were two phases of Neoclassical architecture. The church was built shortly after the first phase, which is usually accepted as being from 1900 to 1920 and emphasized hipped roofs and elaborate columns. Architects during the second phase of Neoclassical architecture, from 1925 to the 1950s, employed side-gabled roofs and simple columns. In between these two phases, the Neoclassical style was often overshadowed by other Eclectic architectural styles.

The church sits in a small town setting. It is near many residential buildings and some commercial buildings as well. It is not far from downtown Hartford and lies on a one-half acre lot. The building is the best, if not the only, example of Neoclassical architecture in Hartford.

South Façade / Front

The south façade of the building rests on a continuous stone foundation. The one-bay central porch, however, lies on a continuous cast concrete foundation. Nestled in the stone of the foundation on either side of the porch is a small, one-over-one double-hung window, though the one on the right of the porch has been boarded up. Thirteen concrete steps lead up to the central porch and are flanked on either side by a metal handrail on a brick wing wall. There is a third metal handrail in the center of the steps. The stairhead, which also acts as the floor of the porch, is made of concrete.

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The main entrance is found in the center of the porch and is formed by two white wooden doors. Each door has one row of two square panels at the top with two rows of two rectangular panels each underneath. Each door also has a metal handle and lock. Above the door is a broken pediment decorated with dentils. The simple frame around the doors is made of white wood. Two, one-over-one, double-hung, stained-glass windows are found above the door. The windows contain a light-colored glass square surrounded by blue.

The door is flanked by two columns and an engaged pilaster on either side. The two columns on each side are placed horizontally along the southernmost side of the porch. These four columns are rounded and have Doric capitals. The engaged pilasters are found where the porch meets the brick wall of the façade. These pilasters are rectangular with even simpler Doric capitals.

There is one stained glass window on either side of the porch. Both windows consist of a one-over-one double-hung window underneath a fanlight that is split up into four sections. The two parts of each window are separated by a horizontal piece of white wood. When viewed together, the stained glass depicts a light-colored vertical rectangle with a rounded top surrounded by blue. There is a soldier course consisting of twenty-five rowlock bricks underneath each of these windows that jut out slightly from the wall. There is a stack bond consisting of thirty-one stretcher bricks on either side of the windows. On top of each stack bond is a rectangular stone block. There are twelve bricks above each stone block that arch up to the keystone.

The overhang of the porch is made of white wood and is rectangular with dentils on the cornice. The gabled roof of the porch creates a triangular section between the roof and the overhang. There are also dentils on the eaves of the roof. The roof on the portions of the façade not covered by the porch has a very small overhang with a cornice.

Both corners of the façade are ornamented with ten quoins. There is a drain pipe just to the right of the porch that runs from the roof to the ground.

East Façade / Side

The east façade of the building is composed of two parts. The left section is rectangular and is part of the bottom of the T-shaped plan. The right section is a square and helps form the top part of the T-shaped plan. Both parts of the façade lie on a stone foundation. The quoins from the right side of the south façade carry over to the left corner of the east façade.

The left section of the east façade has seven windows in the stone foundation. All are one-over-one double-hung windows, though the leftmost one is wider than the others. The rightmost window has been enclosed with what appears to be concrete.

There are four stained glass windows on the left side of the east façade. The leftmost window is identical to the two on the front of the building. The other three depict the same image, but are almost twice as large.

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Each of these larger windows consist of two, one-over-one double-hung windows on bottom and one fanlight divided into halves horizontally and quarters vertically.

The right section of the east façade juts out farther than the left section. On the wall that connects to the left section of the façade, there are two windows and a drain pipe. The bottom window is longer than the top window. Both are one-over-one double-hung windows and underneath each is a soldier course consisting of sixteen rowlock bricks. The drain pipe stretches from the roof to the ground.

On the side of the projection facing east, there is a metal wheelchair ramp that is covered by a metal awning. This ramp leads to a door on which there is a nine-pane window. To the right of the door is a one-over-one double-hung window. There are two smaller one-over-one double-hung windows on this façade. One is directly above the door and the other is directly above the longer window.

The roof of the projection is hipped and ends where it meets the main hip of the roof.

North Façade / Rear

The rear façade is fairly simple in comparison to the others. There are eight windows on this façade arranged in two rows of four. The bottom row consists of the taller one-over-one double-hung windows that are found on the east façade. The top row consists of the small square one-over-one double-hung windows found on the front and east façades of the building. There is a drain pipe on each end of the façade. This rear section of the church is where the nursery and Sunday School classrooms are. The basement was used as a recreation facility and was most likely where the church's social events were held.

West Façade / Side

The west façade is the mirror image of the east façade. Its projection is on the left side of the façade and has eleven steps leading up to a raised stoop on which there is a white door. There is a metal handrail on the left side of the steps. To the left of the door is one of the taller one-over-one double-hung windows. Two of the smaller one-over-one double-hung windows are above the window and door on the projection.

Immediately behind where the steps jut out to the right from the large projection is a small ground floor projection with another white door covered by a white metal awning. The awning is supported by two metal posts. This projection provides wheelchair access to the ground floor, as shown by the concrete ramp next to a handicapped parking spot. Directly above the small projection, on the side wall of the large projection, is the cornerstone of the church, which states:

M.E. CHURCH, SOUTH
1921

E.D. MOUZON, BISHOP
J.A. ANDERSON, P.E.
W.F. BLEVINS, P.C.

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Committee

M.M. SMITH L.L. WEST
MARK ADAIR H.W. REINHARD
H.N. WEST V.B. SMEDLEY

There are two windows above the cornerstone. The bottom window is one of the tall one-over-one double hung windows and the top is a small one.

There are six one-over-one double-hung windows on the stone part of the east façade. The rightmost window has been boarded up, however. Like on the east façade, there are three large stained-glass windows and one small one. There is also a drain pipe in between the small stained-glass window and the large one to its left. The quoins from the left side of the south façade carry over to the right side of the west façade. To the left of the bottommost quoin is a plaque that says

JONES MEMORIAL
METHODIST CHURCH
IN HONOR OF
DR. & MRS. E.B. JONES.

Sign

There is a rectangular brick structure that is used as a sign on the southwest corner of the building. There is a plaque on the west façade of the structure, which says

ERECTED IN MEMORY OF
EMERSON ALLEN MCCONNELL
BY HIS FRIENDS

There is a sign directly above the plaque which is used to display the times of church services and the name of the pastor. The other three facades are solid brick. The structure is solid except for near the top, where it is hollow. On each side there is an arch-shaped opening. The bottom of this opening is when the structure transitions from solid to hollow. A large bell rests inside the hollow portion of the structure. There is no roof.

Ancillary Structure / Education Building

The education building lies to the north of the church building. It is a one-story, rectangular building made of brick. It has a gabled, asbestos roof and rests on a continuous brick foundation. Its main entrance, two wooden doors, is on the south façade of the building, and is covered by a porch. There are four windows to the right of the door. There is a large wooden cross on the east façade of the building.

Integrity

The building maintains excellent integrity. There is no sign of deterioration and few major alterations have been made. The sanctuary has been redecorated and re-carpeted, the stained glass windows have been restored, and central heat and air conditioning has been added to the building. Other memorials and

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Name of Property

Sebastian County, Arkansas
County and State

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contributions from church members have allowed the restoration of the front entrance and the repointing of the entire exterior.

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Statement of Significance

The Jones Memorial Methodist Church is being nominated to the National Register of Historic Places with **local significance** under **Criterion C** as a prime example of the Neoclassical style of architecture in Hartford. Some of the building's key Neoclassical features are the large central porch supported by massive columns with Doric capitals, a broken pediment decorated with dentils above the front door, and a moderate overhang furnished with a cornice and dentils.

Elaboration

The first official white settlement in the region occurred in late 1817, when the military post at Fort Smith was established.¹ Others began to move into what would become Sebastian County, including C.E. Goddard, the father of well-known Methodist ministers Drs. Sam and Oscar Goddard.² On January 10, 1851, parts of Crawford, Polk, and Scott counties were merged together to form Sebastian County. This was partly due to Fort Smith's position as a dominant trading center for both whites and Native Americans.³

Hartford, Arkansas, was established in 1868 by Dr. J.D. Williams. The city continued to grow, thanks to the large coal deposits in the area. In 1899, the Choctaw Railroad Company bought some un-mined coal deposits near Hartford, resulting in the main part of the town being moved a few miles away. This new location became known as Gwynn, but was reincorporated on February 28, 1900. It then became known as Hartford again, while the old town became known as West Hartford. With more and more coal mining in Hartford came an influx of workers, some of which even came from Europe.⁴

The Methodist Episcopal Church, South came into existence in 1844, after nearly all Methodists from slave states withdrew from the original Methodist Episcopal Church.⁵ In fall of 1845, the Arkansas Methodist Conference was held in Camden. At this conference, it was voted that Arkansas Methodist churches would become part of the Methodist Episcopal Church, South.⁶

¹ *The Goodspeed Biographical and Historical Memoirs of Arkansas* (St. Louis: Goodspeed Publishing Co., 1890), 687-8

² Jerry Moore and Roach Lonnie, *No Smoke, No Soot, No Clinkers* (Little Rock: Frank Boyd, 1974), 4.

³ Sebastian County Government, *150 Years of Sebastian County* (Fort Smith: David Hudson, 2001), 1.

⁴ Moore and Lonnie, 4.

⁵ Goodspeed, 790

⁶ Walter N. Vernon, *Methodism in Arkansas, 1816-1976* (Little Rock: Joint Committee for the History of Arkansas Methodism, 1976), 84.

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In 1870, C.E. Goddard donated land to the community of Hartford to be used as a cemetery. However, a one-room building was built on the land instead. This building served as a Methodist Church and the community's first school. In 1921, this old building was replaced by a new one under the pastorate of Reverend W.F. Blevins and the episcopacy of Bishop E.D. Mouzon. It cost \$25,000 to build the new church and full ownership was given to the people of Hartford after its completion. The church was built in the Neoclassical style.⁷

Construction funds were met easily in the 1920s, but were hurt by the Great Depression in the 1930s. The church was in debt for its construction, yet it hardly had money to "pay the preacher and meet the Conference Claims." Many members of the congregation feared that they would lose their new church. However, the church was saved in the 1930s when, according to legend, Dr. Elisha Baxter Jones dramatically tore the church building's mortgage during one Sunday's service. In reality, Jones simply made a large monetary contribution so the church could be completed. Thus, in 1940, the church changed its name from the Hartford Methodist Church to the Jones Memorial Methodist Church and continues to be used today.⁸

Revived interest in classical architecture dates back to the eighth century under the Carolingian dynasty.⁹ America's first attempt to create classic-influenced buildings did not come until the nineteenth century, however. Nineteenth century American architecture involved many revivals of old styles. The Early Classical Revival, popular from 1770 to the mid-1800s, featured full-height porches supported by four columns, semi-circular fanlights above front doors, and windows arranged in symmetrical rows. This architectural style arose from the need for public buildings to house the country's new government. Roman architecture served as a prime model.¹⁰

The Greek Revival occurred from 1825 to 1860 and was characterized by cornice lines with wide bands of trim, prominent porches, and large columns (usually Doric). This renewed interest in Greek architecture stemmed from two main events. The Greek war for independence, from 1821 to 1830, aroused sympathy from Americans who had just gained their independence decades

⁷ Lillian L. Gibson, "Jones Memorial United Methodist Church, Hartford, Arkansas," *The Key* 17, no. 2 (Fall 1982): 22.

⁸ Gibson, 22.

⁹ John Fleming, Hugh Honour, and Nikolaus Pevsner, *The Penguin Dictionary of Architecture* (New York: Penguin Books, 1980): 76.

¹⁰ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1994), 169-170.

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earlier. The War of 1812 also ended American interest in British-influenced architectural styles (such as the Adam style).¹¹

The Greek Revival was gradually replaced by more revival movements, including the Gothic Revival from 1840 to 1880. Buildings in this style had steeply pitched roofs, gables decorated with vergeboards, pointed-arch shaped windows, and one-story porches. The Gothic Revival style was usually used in rural rather than urban settings because its main proponents, Alexander Jackson Davis and Andrew Jackson Downing, promoted its buildings as compatible with the natural landscape.¹²

There were several other revival movements in the nineteenth century known as Exotic Revivals. These included revivals of Egyptian, Oriental, and Swiss Chalet architecture, which were brought about after increasing exploration and trade in “exotic” lands. Buildings built in Exotic Revival styles were quite rare.¹³

American interest in revivals of other architectural styles finally led to the Neoclassical movement, which took elements from other eighteenth-century movements—most obviously the Early Classical and Greek Revivals. Neoclassical buildings, like Early Classical and Greek, had large porches with prominent columns. The windows were often arranged symmetrically, like Early Classical Revival buildings.¹⁴

The Neoclassical movement came in two phases of popularity. The first, from 1900 to 1920, emphasized elaborate columns and hipped roofs. The second, from 1925 to the 1950s, emphasized simple columns and side-gabled roofs. Throughout the 1920s, when the Jones Memorial Episcopal Church was built, the style was often neglected because of the popularity of other Eclectic styles.¹⁵

The Neoclassical movement, as well as the Early Classical and Greek Revivals, was “an attempt to return to the rule of artistic law and order” and the glories of ancient civilizations.¹⁶ The architectural style was a reflection of Americans’ desire for established principles based on laws

¹¹ McAlester, 178-181.

¹² McAlester, 197-200.

¹³ Ibid., 231.

¹⁴ Ibid., 343-4

¹⁵ Ibid., 344.

¹⁶ Fleming, Honour, and Pevsner., 76.

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of nature and reason.¹⁷ Neoclassicism responded to the unstable social conditions of the late nineteenth and early twentieth centuries with an architectural style dominated by order and stability.¹⁸ Incorporated with Neoclassicism is a sense of primitivism—that is, the belief that society (and architecture) was purest when in its primitive form. This may be the underlying philosophy for most revival movements.¹⁹

American Neoclassicism quickly spread across the nation after it was chosen as the main architectural style for the 1893 World's Columbian Exposition in Chicago and eventually became respected worldwide. Albert E. Richardson, a British architectural historian, praised the movement for its beauty and power:

“...we have only to review the great strides made in recent years in America to understand the advantages of an academic school...their work is great because it has assimilated something of the greatness which hovers over these ancient buildings constituting the standard of taste for the world. America is slowly but surely creating unto herself a distinct style; and one, moreover, which is excellent in architectural value because it embraces the theory of the Classic spirit without being a return to mere mechanical pedantry. The modern Classic movement in America is already a powerful agency and spur to the arts of Europe.”²⁰

The Jones Memorial Methodist Church was thus part of a movement that influenced architecture across the globe.

The Jones Memorial Methodist Church has many key features of the Neoclassical style. The large porch supported by four columns with Doric capitals is perhaps the most noticeable—these columns come from the first phase of popularity, as they are large and elaborate rather than simple and slender. The front façade is symmetrical, another feature of Neoclassicism. The fanlight above the front door and the hipped roof also contribute to the building's Neoclassical

¹⁷ Ibid., 76-7.

¹⁸ Mark Gelernter, *A History of American Architecture: Buildings In Their Cultural and Technological Context* (Lebanon, NH: University Press of New England, 1999) 201-2.

¹⁹ Fleming, Honour, and Pevsner, 76-7.

²⁰ Albert E. Richardson, *Monumental Classic Architecture in Great Britain and Ireland* (London: W.W. Norton and Co., 1982), xii.

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style. The building maintains a general sense of order and power to it without excessive decoration.

Today, the building remains the best example of the Neoclassical style in Hartford. The building is still in regular use by an active congregation, and its preservation is a testament to the congregation's love of the building.

Statement of Significance

The Jones Memorial Methodist Church is being nominated to the National Register of Historic Places with **local** significance under **Criterion C** as a prime example of the Neoclassical style of architecture in Sebastian County. Not only is the Jones Memorial Methodist Church one of the few examples of Neoclassical architecture in the county, but it was also built during the short period of time when most architects chose Eclectic styles over Neoclassicism.

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Verbal Boundary Description

Beginning at a point 35°01'24"N by 94°22'38", proceed south approximately 150 feet to a point at 30°01'22"N by 94°22'39". Thence proceed west approximately 60 feet to a point 35°01'24"N by 94°22'38". Thence proceed north approximately 150 feet to a point at 35°01'23" by 94°22'39". Thence proceed west approximately 60 feet to the beginning.

Boundary Justification

The boundary encompasses the land historically associated with the Jones Memorial Methodist Church.