

United States Department of the Interior  
National Park Service

NR Listed: 10/30/02

### 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 Shaheen-Goodfellow Weekend Cottage

other names/site number Stoneflower; CE0079

#### 2. Location

street & number 704 Stony Ridge

not for publication

city or town Eden Isle

vicinity

state Arkansas

code AR

county Cleburne

code 023

zip code 72543

zip code 72543

#### 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.)

Cecilia Matthews  
Signature of certifying official/Title

9/16/02  
Date

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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

The Arkansas Designs of E. Fay Jones, Architect

Number of Contributing resources previously listed  
in the National Register

N/A

6. Function or Use

Historic Functions  
(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions  
(Enter categories from instructions)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification  
(Enter categories from instructions)

Modern Movement

Materials  
(Enter categories from instructions)

foundation STONE

walls WOOD

roof WOOD

other

Narrative Description

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

See attached continuation sheet

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.

X 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

X G less than 50 years of age or achieved significance within the past 50 years.

Levels of Significance (local, state, national)

Areas of Significance (Enter categories from instructions)  
ARCHITECTURE

Period of Significance  
1965

Significant Dates  
1965

Significant Person (Complete if Criterion B is marked)  
N/A

Cultural Affiliation (Complete if Criterion D is marked)  
N/A

Architect/Builder  
Jones, E. Fay, Architect

Narrative Statement of Significance

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

9. Major Bibliographical References

**Biography**

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

Name of repository:

Maurice Jennings & David McKee Architects; the University of Arkansas at Fayetteville Library Special Collections

10. Geographical Data

Acreeage of Property 1.29 acres

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>15</u>	<u>580860</u>	<u>3928650</u>	3	<u>          </u>	<u>          </u>	<u>          </u>
	Zone	Easting	Northing		Zone	Easting	Northing
	<u>          </u>	<u>          </u>	<u>          </u>	4	<u>          </u>	<u>          </u>	<u>          </u>

See continuation sheet

**Verbal Boundary Description**

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

Parts of Lots Ninety-two (92) and Ninety-three (93) of Estates Addition to Eden Isle Subdivision, more particularly described as follows: All of Lot Ninety-two (92), except, starting at a point which is the NE corner of corner of Lot 92, thence in a Southwesterly direction along the Eastern boundary of Lot 92 for a distance of 50.0 feet, thence in a Northwesterly direction for a distance of 99.0 feet to a point on the Northern boundary of Lot 92; thence in an Easterly direction along the Northern boundary of Lot 92 for a distance of 124.9 feet to the point of beginning and containing 0.0536 acres, more or less.

Also, a portion of Lot Ninety-three (93), described as follows, starting at a point which is the SW corner of Lot 93; thence in a Northerly direction along the Western boundary of Lot 93 for a distance of 50.0 feet, thence in a Southeasterly direction of 131.8 feet to the point on the Southern boundary of Lot 93; thence in a Westerly direction along the Southern boundary of Lot 93, for a distance of 123.0 feet to the point of beginning and containing 0.0754 acres, more or less.

SUBJECT TO all rights-of-way, covenants and restrictions, easements and all other reservations of record.

**Boundary Justification**

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

This property includes all of the contributing resources which have been historically associated with this resource

11. Form Prepared By

name/title Helen A. Barry/Consultant – rewritten by Frank Latimer/Education-Outreach Coordinator

organization Arkansas Historic Preservation Program date 16 September 2002

street & number 1500 Tower Bldg., 323 Center St. telephone 501-324-9880

city or town Little Rock state AR zip code 72201

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**Additional Documentation**

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Submit the following items with the completed form:

**Continuation Sheets**

.ps

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.)

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**Property Owner**

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

name \_\_\_\_\_  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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**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 Reduction Projects (1024-0018), Washington, DC 20303

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## National Register of Historic Places Continuation Sheet

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### SUMMARY

The Fay Jones-designed Shaheen-Goodfellow Weekend Cottage, usually known as "Stoneflower," was constructed in 1965 in the resort community of Eden Isle, Arkansas. While incorporating many characteristic Jones features, Stoneflower was a milestone in the architect's work. The definite vertical emphasis of Stoneflower's design, along with dramatic contrast between an airy, wooden upper structure and a cave-like stone base, created a house strikingly different in appearance from Jones' previous designs. A tall, narrow, 2-level, gable-roofed building with widely overhanging eaves, Stoneflower also foreshadowed Jones' design for the acclaimed Thorncrown Chapel.

### ELABORATION

Designed by Fay Jones for two young landscape architects, bachelor Bob Shaheen and Curt Goodfellow, his wife and children, Stoneflower was a modest commission with a not-very-generous budget of \$25,000. Within that budget, Jones was asked by his clients to design a house that would embrace the view of nearby Greers Ferry Lake; serve as a retreat from the city; provide a room for indoor planting (but not a typical greenhouse); keep space simple, open, and flexible; and visually eliminate all manufactured items – "anything that looked like it was bought and stuck on."<sup>1</sup> The result was a highly creative organic design that attracted national attention. In June 1966, *Life* magazine said of Stoneflower,

On one level it is an airy tree house, high above the ground, with a deck that sways a little as if the wind were moving it. On another level it is a cool cave, snug inside rock walls with even a hot-and-cold running waterfall. Overall, it is an all-purpose escapist home, sitting on a bluff in the foothills of the Ozarks.<sup>2</sup>

In Stoneflower, two themes first explored by Jones in his own home (and expanded upon in many subsequent designs) came clearly into focus. First, there were the lower level's "naturalistic and rustically defined stone spaces set with water and plants."<sup>3</sup> In contrast came the "upper structure filled with the shadows of a space-defining lattice of wood struts."<sup>4</sup> These dueling themes, described by Robert Ivy as "two of Jones' shelter prototypes – caves and treehouses," are the essence of Stoneflower's design.<sup>5</sup>

Anchored by a foundation of boulders from the building site, Stoneflower is rectangular in form, its wood-frame upper structure sheathed in natural board-and-batten siding. The house is twelve feet wide, thirty feet long, and twenty-four feet high (exactly one-half the dimensions of twenty-four by sixty by forty-eight feet that Jones would use at Thorncrown Chapel). A wooden deck, also thirty feet in length, projects from the lake end of the home's upper level, extending living space into the trees and toward the water.

Light fills the upper level of Stoneflower – the main living space with a sleeping loft – through large windows that fill most of the two gable ends of the house. At the lake end, the window is open to the view, but at the opposite end – which faces a golf course – the window is protected by wooden battens which continue the vertical rhythm of the home's board-and-batten siding. In anticipation of future next-door neighbors, the long sidewalls of the house were designed without windows except for clerestories.

<sup>1</sup> "Cotto and Geometry," *Progressive Architecture*, May 1965, p. 144.

<sup>2</sup> "Escape House High and Low," *Life*, no. 50, 24 June 1966, p. 108.

<sup>3</sup> "Euine Fay Jones Architect," *Friends of Kebyar* 7, April/May/June 1989, p. 19.

<sup>4</sup> *Ibid.*, 19.

<sup>5</sup> Robert Adams Ivy, Jr., *The Architecture of E. Fay Jones*, FAIA (Washington, D.C.: The American Institute of Architects Press, 1992), 119.

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The upper level is one large space, its ceiling rising to the roofline. On this level are the living and dining areas and the kitchen, which is tucked under a sleeping loft that "floats" near the center of the open space. To stabilize the high, long walls of the house, Jones used overhead cross-bracing that forms an intricate web-like pattern the length of the upper level (a structural element that he would employ again, to even better effect, at Thorncrown Chapel). Throughout this level are Jones-designed furnishings and fixtures: built-in sofas and a dramatic hanging light fixture, to name just two.

In dramatic contrast to the airy, light-filled upper structure, the lower level of Stoneflower is cave-like. In the words of *Life* magazine, "To walk down the mossy steps into Stoneflower is to enter a primeval world. Inside the rocky cavern, water trickles over a boulder into a small stream that disappears underground. Ivies slither up walls and ferns poke out of corners."<sup>6</sup>

Here, Jones was able to address his clients' wish for a place for plants. By making the upper, wooden structure narrower than the stonewalled base and filling the gaps with fiberglass panels, he created skylights that admit sufficient light for a lower-level garden room. With exterior doors at either end, the garden room also serves as Stoneflower's entry; a spiral staircase leads to the upper level. Just off the garden room, and separated from it only by sight lines, is the home's bath or "bathing grotto," where a man-made waterfall serves as a shower.

Furnishings and fixtures on the lower level continue the grotto theme: "A bowed fireplace lights one corner of the man-made cave; a small foundation circulates water through a small interior pool. Rock ledges for seating, boulders for coffee tables, and a flagstone floor combine to form a Jungian dreamscape."<sup>7</sup>

Outside, the wooden deck not only provides additional living space but also a means of cooking – one that was Jones-designed and thoroughly integrated into the overall scheme. A little more than halfway down the deck, away from the house, are two "flambeaux," or open metal containers with gas-fired jets for cooking and light, one on either side. They connect the deck with the steel bracing that anchors it to the ground below.

The Stoneflower property also contains a small outdoor pool, surrounded by flagstone pavers.

<sup>6</sup> "Escape House High and Low," 114.

<sup>7</sup> Ivy, *The Architecture of E. Fay Jones, FAIA*, 119.

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### Summary

The Shaheen-Goodfellow weekend cottage, usually known as Stoneflower, is being nominated under criterion C with local significance as part of the multiple property submission *The Arkansas Designs of E. Fay Jones, Architect*. The two-story house was built in 1965, and was the inspiration for Thorncrown Chapel in Eureka Springs built fifteen years later. The house is architecturally significant as the first representation of what would become known as the "Jones style" and the genesis of his later designs.

This structure marks the first time Jones used numerous architectural elements and techniques that would become trademarks of his designs. They include:

1. The paired support beams.
2. The steeply pitched, peaked roof.
3. The use of intersecting, steeply angled support beams for the ceiling using 2" x 4" lumber.
4. The use of large glass windows as walls.
5. The incorporation of natural stone for a lower level and wooden framed upper level.
6. The use of dramatic, overhanging gables.
7. The use of a convection cooling system to circulate air throughout the house.
8. The use of overhanging windows to allow light into the lower level of the house.
9. The vertical rather than horizontal emphasis of the design.

### Elaboration

Shaheen and Goodfellow were familiar with Jones' work as they had done landscape design projects for the house Jones designed for Governor Orval Faubus in Huntsville. The two landscape designers acquired the lot for the house through trading some of their landscape design services working on the roadway and golf course at Eden Isle. The lot for the house is near the golf course, and Jones took this into account when he designed the windows of the rear, or southern elevation, which are slatted and screened to avoid damage from slice drives.

The cross bracing which Jones employed to stabilize the structure laterally is one of the most important aspects of Jones' design techniques which he has continued to utilize in other work such as Thorncrown Chapel and Pinecote Pavilion. The remote location, deceptive simplicity, and small scale of the house have caused it to be overlooked as compared to some of Jones' other commissions. However, as Jones' work ages and perspective is gained on the body of his work, Stoneflower certainly is one of his most significant designs as it is a microcosm that perfectly exemplifies the characteristics that he has expanded upon and reinterpreted throughout his career.

Stoneflower was the first Jones design that departed from the traditional "look" of a residential structure. Robert Ivy describes this new design concept as "startling," and describes Stoneflower as Jones' "most sensual house."<sup>8</sup> Stoneflower clearly represents a new direction in Jones' work and is significant as being the prototype for the later designs that would lead to Jones being recognized as one of the nation's leading architects.

Jones' previous house designs tended to borrow (as did most other architects' efforts at the time) from the work of Frank Lloyd Wright. Indeed, Jones studied with Wright for a time. He was cautioned by the celebrated Wright to avoid duplicating the designs

<sup>8</sup> Ivey, *The Architecture of E. Fay Jones*, FAIA, 119.



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of others, including himself, and advised Jones to create his own unique style. Examining the evolution of Jones' work it is clear that all of his designs prior to Stoneflower were heavily influenced by Wright. Stoneflower represents a break with his previous design direction and stands as an example of an easily recognized Jones design. In other words, everything Jones did prior to Stoneflower, such as The Jones Residence (1956) and Pine Knoll (1964) looks like Wright's Fallingwater, and starting with Stoneflower, everything else looks like a Jones design, such as The Lutz Residence (1978).<sup>9</sup> Even Jones' later homes that he designed in the more traditional Prairie Style still include elements first tried in Stoneflower. Note the structure called Private Residence (1977) in Little Rock. Although not as dramatic in design as Stoneflower, the building still incorporates the elements first used there, like the high-pitched roofline with angular ceiling supports of wooden beams, the open walls, and deck extending out into space from the main area of the home. The architect himself confirmed that Stoneflower was a departure from his previous efforts, and was the first of the designs that would be uniquely his.<sup>10</sup>

Rather than the somewhat squat, flat, horizontal orientation of the design elements that was typical in Jones' earlier work, Stoneflower soared to new heights, emphasizing the vertical rather than the horizontal. Stoneflower actually takes on a cathedral-like appearance, and was the predecessor for Jones' two main themes in architecture, tree houses and caves.<sup>11</sup> Jones stated that Stoneflower was where he was able to first undertake a long-time goal. "This house allowed me to realize my dream since a manager of building a house combining the 'cave and tree-house' concept. I had always wanted to do one, and this was it."<sup>12</sup>

This was the first time Jones used paired wooden columns and the intersecting, steeply angled support beams for the ceiling. This was also the first time Jones utilized the "open wall" concept of glass windows filling the spaces between the support piers rather than solid walls on the front and rear elevations. This structure also represents Jones' first use of dramatic, overhanging wooden gables. All of these elements would be later used on Jones' most celebrated design, Thorncrown Chapel.<sup>13</sup>

Stoneflower was, in fact, the prototype for Thorncrown, and all other Jones-designed chapels as well. The same design elements that make Thorncrown so spectacular were first used and perfected in Stoneflower. Indeed, Stoneflower is exactly ½ scale to Thorncrown. Or more correctly, Thorncrown is scaled to 2:1 from Stoneflower.<sup>14</sup> It is not possible to celebrate Thorncrown without paying homage to Stoneflower's earlier use of the same techniques in design.

When James Reed, the owner of the property where Thorncrown is built, first approached Jones with his idea of a chapel, all he offered in suggestion for design was that the structure should cooperate with the natural beauty of the area, and it should enhance the spirituality of the place. The Thorncrown project required modest size, humble materials, and simple plans.<sup>15</sup> These were, in fact, the same requirements for Stoneflower. Jones did not have to look far for the inspiration for Thorncrown. All he had to do was revisit Stoneflower.

Jones recounted how visitors to the Stoneflower building site during the early stages of construction had approached him. The curious observers asked if they were building a church. Jones agreed that it did look like a chapel, and made a mental note to

<sup>9</sup> Rattenbury, "Continuing the Wright Way," *Building Design* (June 1993): 2.

<sup>10</sup> E. Fay Jones, interview by Frank Latimer, telephone, Little Rock, AR, 22 August 2002.

<sup>11</sup> Ivey, *The Architecture of E. Fay Jones, FAIA*, 119.

<sup>12</sup> E. Fay Jones interview, 22 August 2002.

<sup>13</sup> Ivey, *The Architecture of E. Fay Jones, FAIA*, 120.

<sup>14</sup> *Ibid.*, 120.

<sup>15</sup> C.A. Gandes, "Wayfarer's Chapel by Fay Jones," *Architectural Record* 169, no. 3 (1981): 80-87

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revisit this design should he ever be approached with a request for an ecclesiastical project. Some 15 years later that very opportunity presented itself and Jones used Stoneflower as the basis for this, and other, chapel designs.<sup>16</sup>

According to Ivy, Stoneflower is also significant because here Jones perfected his system of convection cooling, where air is drawn in through the lower portion of the structure, where the air is always cool, and forced up through the house and out through vents in the roof.<sup>17</sup> Stoneflower is also noteworthy in that it is the smallest residence Jones designed, having been built on an extremely tight budget it is a marvel of design intended to make the most of limited space.

The echoes of Stoneflower can be seen in other, later Jones home designs as well. A residence that Jones designed and built in Evergreen, Colorado, uses the same 45-degree intersecting wooden beams to form the ceiling support that was first seen in Stoneflower.<sup>18</sup> Not only was Stoneflower the prototype for Jones' later chapel designs, but as mentioned previously it was also the trial product for many of his later home designs, too.

Another experimental design goal first seen in Stoneflower that later reappears in Thorncrown is Jones' attempt to make a relatively small building appear larger through the use of high ceilings, open interior spaces, and glass walls. Although Thorncrown is small, it looks and feels larger.<sup>19</sup> This manipulation of perceived space in Thorncrown and other later designs was developed in the Stoneflower design.

In *Church Builders*, Edwin Heathcote and I. Spens noted this evolution in Jones' work from the design elements developed in the architect's early residential projects to the later religious structures. They described this continuation of themes from early homes, such as Stoneflower, by saying "The religious projects evolved from the vocabulary of the 'woodland houses.'"<sup>20</sup> Jones confirmed that Stoneflower was the first of what would become known as the "woodland houses," structures built using natural materials and designed to blend in with the surrounding environment.<sup>21</sup>

The inspiration for Jones' design of Stoneflower was simple necessity. The property owners were trying to build the home under a very tight budget. They wanted something unique, but money was in short supply. So, they began gathering building materials when they could get a good deal on them, even though they did not yet have blueprints, or even a designer for the project. When Jones first visited the site, he did not have a specific design in mind. When he arrived, he found a pile of stone the men had gathered and a large number of 2X4s of considerable length (16'). "What are going to do with all of those 2X4s?" he asked the two owners. They told him they hoped he could use them for the house they wanted to build. He knew that there were far more boards than needed for a traditional framing job. So he had to be creative and devise a way to use all of the lumber provided him. What he finally came up with was the idea for the intersecting beams supporting the ceiling. This was a radical new look in home design, and it allowed him to utilize the great quantity of lumber.<sup>22</sup>

<sup>16</sup> E. Fay Jones interview, 22 August 2002.

<sup>17</sup> Ivy, *The Architecture of E. Fay Jones, FAIA*, 120.

<sup>18</sup> I. Lyon, *American Contemporary Houses* (Telleri, Paris, 1998), 38.

<sup>19</sup> Sylvia Hart Wright, *Sourcebook of Contemporary North American Architecture: From Postwar to Postmodern* (New York: Van Nostrand Reinhold, 1989), 63.

<sup>20</sup> Edwin Heathcote and I. Spens, *Church Builders* (Great Britain: Academy Editions, 1997), 177.

<sup>21</sup> E. Fay Jones interview, 22 August 2002.

<sup>22</sup> *Ibid.*, 22 August 2002.

Shaheen-Goodfellow Weekend Cottage  
Name of Property

Cleburne County, Arkansas  
County and State

United States Department of the Interior  
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With the combination of watching every penny, and using the building materials the owners had already procured for the project, Jones created a design to fit the existing needs of the clients. He didn't start out to make something revolutionary, but the design was innovative to meet the material needs of the owners.<sup>23</sup>

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<sup>23</sup> Ibid., 22 August 2002.

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#### Magazines

- Gandes, C.A. "Wayfarer's Chapel by Fay Jones." *Architectural Record* 169 (1981): 80-87.  
"Grotto and Geometry." *Progressive Architecture* (May 1965): 144.  
"Escape House High and Low." *Life* 50 (24 June 1996): 108.  
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Rattenbury, K. "Continuing the Wright Way." *Building Design* (June 1993): 2.

#### Books

- Ivey, Robert Adams Jr. *The Architecture of E. Fay Jones, FAIA*. Washington, D.C.: The American Institute of Architects Press, 1992.  
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Gordon, H. *American Contemporary Houses*. Telleri, Paris, 1998.  
Wright, Sylvia Hart. *Sourcebook of Contemporary North American Architecture: From Postwar to Postmodern*. New York: Van Nostrand Reinhold, 1989.

#### Interviews

- Jones, E. Fay. 2002. Interview by Frank Latimer over the telephone. Little Rock, AR: 22 August 2002.