NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NR 10-5-2009

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 Carl Bailey Company Building

other names/site number Site #PU8498, Keathley Patterson Electric

2. Location

street & number 3100 East Broadway ☐ not for publication

city or town North Little Rock ☐ vicinity

state Arkansas code AR county Pulaski code 119 zip code 72114

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.)

Cathie Matthes 7/13/09

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:

Signature of the Keeper Date of Action

- ☐ 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:) _____

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		buildings
		sites
		structures
		objects
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)

COMMERCE/TRADE/specialty store

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE/specialty store

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/International Style

Materials
(Enter categories from instructions)

foundation CONCRETE
walls BRICK, WOOD, GLASS
roof TAR
other

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

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.

Levels of Significance (local, state, national)
Local

Areas of Significance (Enter categories from instructions)
Architecture

Period of Significance
c.1945

Significant Dates
c.1945

Significant Person (Complete if Criterion B is marked)

Cultural Affiliation (Complete if Criterion D is marked)

Architect/Builder
Raymond Loewy, Architect

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.

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:

Carl Bailey Company Building
Name of Property

Pulaski County, Arkansas
County and State

Geographical Data

Acreage of Property Less than one acre.

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	15	570280	3846129
2			
3			
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 Ralph S. Wilcox, National Register & Survey Coordinator
organization Arkansas Historic Preservation Program date June 2, 2009
street & number 1500 Tower Building, 323 Center Street telephone (501) 324-9787
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 Donald R. Smith
street & number 1121 A Williamson telephone
city or town North Little Rock state AR zip code 72117

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SUMMARY

Located at 3100 East Broadway in North Little Rock, the Carl Bailey Company Building was built c.1945 in the International style. The building is an example of the International Harvester "Servicenter" that was designed by noted industrial designer Raymond Loewy. The Carl Bailey Company Building rests on a continuous concrete foundation and has brick walls. The showroom area has expansive areas of windows, which allowed for a light and airy showroom for customers to browse in. The building is topped by a flat roof with large overhangs on the front section. The roof is pierced in the front by a large brick pylon, which would have originally displayed the store's name and International Harvester logo.

ELABORATION

The Carl Bailey Company Building is located at 3100 East Broadway in North Little Rock, Pulaski County, Arkansas. The Carl Bailey Company sold agricultural implements, and the building on East Broadway was built c.1945 and is a good example of the International Harvester "Servicenter" that was designed by noted industrial designer Raymond Loewy. With its asymmetrical façade, unornamented wall surfaces, flat roof, and expansive areas of windows, the Carl Bailey Company Building is a textbook example of the International style.

The Carl Bailey Building is divided into two sections, a lower front section that had the showroom, offices and parts storage, and a taller rear section, which was used to service equipment. The building rests on a continuous cast-concrete foundation and has brick walls, except on a small addition on the east side, which has concrete block walls. The showroom area of the building has expansive areas of glass on the north side (and originally on the west side) to create a light and airy environment to show off the equipment for sale and to allow a pleasant shopping environment for customers. The service area of the building, which is taller, also has large windows to allow lots of light in and it also has tall garage doors to allow large farm implements access to the building for repairs.

The Carl Bailey Company Building is topped by a flat roof, which has large overhangs on the front section in the showroom and office areas. The rest of the building has no roof overhang. The roof is also pierced in the front by a large brick pylon, which originally carried the company's name and an International Harvester logo.

Front/North Façade

The north façade of the building is dominated by the windows of the showroom space, which take up the entire western half of the façade. The showroom is fenestrated by twenty large rectangular metal-framed windows organized in five columns of four windows. The windows now have security bars installed in front of them. The windows are supported by the concrete foundation and are topped by a plain cornice. Access to the showroom is through a pair of metal-framed plate-glass doors topped by a plate-glass transom windows. As with the windows, the door and transom are now covered by security bars.

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The eastern part of the original building was devoted to offices. Just to the left of the entrance is the brick pylon, which projects out from the façade. To the left of the pylon, is a single metal-framed plate-glass window, which is followed by a closely-spaced pair of metal-framed plate-glass windows. Based upon renderings and photographs of other Loewy-designed "Servicenters" and changes in the brick work, the current windows replaced larger plate-glass windows. These windows are also covered by security bars. As with the showroom portion of the façade, the bottom of the office portion is composed of the concrete foundation, and the top is a plain cornice. The roof has a projecting overhang across the façade, except where it is interrupted by the pylon.

To the left of the original building's north façade, is the addition to the building. The north façade of the addition is faced in concrete block and is recessed from the plane of the original building's façade. Towards the east end of the façade is a pair of wide metal doors with a single plate-glass window in the top half. This entrance is approached by a low concrete ramp.

The taller, repair section of the building, is fenestrated by four evenly-spaced metal-framed, casement windows.

Side/East Façade
The east side of the original showroom and office section of the building is fenestrated by a single metal-framed plate-glass window, which, like the windows on the front façade, is covered by security bars. In addition, based upon changes in the brick work, the current windows replaced larger plate-glass windows. As with the showroom portion of the façade, the bottom of the office portion is composed of the concrete foundation, and the top is a plain cornice. The roof has a projecting overhang across this portion of the façade.

The east façade of the concrete block addition has no fenestration.

The east side of the rear section of the building, which housed the repair area of the facility, has a central roll-up garage door. The door, which appears to be a replacement, is fenestrated by twelve rectangular windows. To the left and right of the door are large twenty-four-paned, metal-framed windows.

Rear/South Façade
The rear of the addition has a pair of double metal doors with glass in the upper half of each. The rear of the addition has a full-width flat metal awning.

The rear of the original building, which is comprised of the original service and repair area, is fenestrated by four, evenly-spaced, thirty-six-paned, metal-framed windows.

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Side/West Façade
The west façade of the building is divided into three sections, the showroom area, an area likely used for parts storage, and the service/repair area. The west façade of the showroom area, which has a large roof overhang, was originally fenestrated with large rectangular windows matching the windows on the front façade. In addition, the center of the showroom's west façade had a roll-up garage door to allow the moving of equipment and merchandise in and out of the showroom. Currently, however, the showroom portion is covered with vertical board, which covers up the windows and door, although the door's outline is still visible. In addition, the concrete pad leading to the showroom door is still present. (The windows are also covered on the inside to allow the building's current occupant to have shelves of merchandise along the wall, but it appears that the windows are still encased in the wall.)

The west façade of the parts storage area is fenestrated by three evenly-spaced columns of four-paned metal-framed windows.

The west side of the service area of the building, beginning at the north side, has two roll-up garage doors. The doors, which appear to be replacements, are fenestrated by six rectangular windows. To the right of the door is a large twenty-four-paned, metal-framed window.

Integrity
Overall, the Carl Bailey Company Building has good integrity. The largest changes to the building center around the changes to the windows, especially in the office area and the west side of the showroom. Although the windows and the door on the west side of the showroom have been boarded up, the outline of the door is still visible and it appears that the windows remain and are encased in the current wall material. With respect to the windows in the office area, the new windows, although smaller in size, are in locations where windows were originally. Even with these window changes, the building still exhibits the bulk of Loewy's design elements and it still is a good example of the International style.

With respect to the addition on the east side of the building, it is small in scale and set back from the original building's front façade. Also, the addition's lack of ornamentation and size are complimentary of the original building's International style characteristics.

The area around the Carl Bailey Company Building developed as mainly commercial and light industrial buildings along East Broadway. East Broadway is also U.S. 70 and was the main highway in and out of North Little Rock prior to construction of the Interstates in the area. In the streets that parallel Broadway, on the other hand, the development historically was mainly residential. The character of the area remains the same today with mainly commercial and light industrial buildings in the immediate vicinity of the building on Broadway, which reflects the character of the area when the building was built c.1945.

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SUMMARY

The Carl Bailey Company Building, located at 3100 East Broadway in North Little Rock, is being nominated to the National Register of Historic Places with **local significance** under **Criterion C** as an excellent example of the International style designed by renowned industrial designer Raymond Loewy. Loewy, who was well known for many of his designs, including Coldspot refrigerators, automobiles for Studebaker, and the paint scheme for Air Force One, designed what was called the "Servicenter" for International Harvester in the 1940s, one of only a handful of building designs that he executed in his career.

The International Harvester Servicenter is a textbook example of the International style. Its asymmetrical façade, metal-framed windows, unornamented wall surfaces, and lack of decorative detailing at the doors or windows are hallmarks of the style. The Servicenter, having been designed in the 1940s, also reflected the growing popularity and spread of the International style in the 1930s and 1940s.

ELABORATION

Settlement in the Little Rock area began shortly after the turn of the nineteenth century. Although surveying land and offering it for sale did not begin until 1815, a few settlers were in the area prior to then. Edmund Hogan, for example, who was originally from Georgia and came to Arkansas via Missouri, was living on the north bank of the Arkansas River opposite Little Rock where he operated a ferry by 1812. Another distinguished early settler was Wright Daniel who settled at the base of Big Rock Mountain prior to 1814 and opened a gristmill in 1815. When the Arkansas Territory was created in 1819, the state's first capital was at Arkansas Post. However, it was not the best location since it often flooded and was far away from the majority of the territory's population. In 1820, a new centrally-located site for the capital was chosen on the south bank of the Arkansas River at the Little Rock.[1]

Initial settlement and development in Little Rock was focused on the river. The original plat of Little Rock consisted of 88 square blocks stretching south from the river to what is now Eleventh Street. By the 1860s, however, the city began to expand beyond the original plat, notably with the platting of the Woodruff's and Masonic additions on the city's east side, the Wright's Addition on the south side, and the Capitol Hill Addition on the west side. Apparently, building sites on the city's west side were popular. An announcement in the November 21, 1872, issue of the *Arkansas Gazette* stated that "This property consists of twenty-seven full and fractional blocks, overlooking the Cairo and Fulton railroad as it leaves the city. This is a fine property, and from its geographical position, will soon become a portion of the city. Upward of one hundred lots in the addition have already been disposed of, and are at this time being improved."[2]

[1] Roy, F. Hampton, Sr., and Charles Witsell, Jr., with Cheryl Griffith Nichols. *How We Lived: Little Rock as an American City.* Little Rock: August House, 1984, pp. 12-14.
[2] *Ibid,* pp. 19, 104.

The area along the north bank of the Arkansas River did not parallel the development of Little Rock, Arkansas's capital city across the river. Chronic flooding and swamps discouraged larger settlements across from "the little rock" in the early 1800s as white settlers began moving into the area. The north side was referred to as "Opposite Little Rock" on early maps and served primarily as a terminal where ferries shuttled passengers across the river and river boats docked. It was used extensively as a major junction during the relocation of Southeastern tribes to Oklahoma in the 1830s and 1840s. In 1838 an army officer named Richard DeCantillon Collins, who surveyed roads and rivers in Arkansas for the government, registered with the Pulaski County clerk's office eight square blocks for sale on the north bank. The first name given to the area was DeCantillon, but the townsite fell victim to a flood in 1840.[3]

Another early settlement in the area called Huntersville may have been named for Captain R. L. Hunter who surveyed a route for the Little Rock-Fort Smith railroad. The first rail route built in Arkansas was the western division of the Memphis and Little Rock Railroad. Completed in 1862, the railroad ended at a depot on the north river bank "opposite Little Rock" where passengers were ferried across the river to Little Rock. In 1871 the Arkansas Gazette published an editorial in an attempt to clear general confusion about the name of the town "opposite Little Rock." This editorial explained that during the Civil War the U.S. military superintendent of the north side depot was William Hunter and the location was known as the military post of Huntersville. By 1872 what was left of the Huntersville settlement had been destroyed by fire. Yet another development on the north side, though not as well known as DeCantillon, Huntersville, or Argenta, was the town of Quapaw. In 1865 William E. Woodruff advertised riverfront lots adjacent to "Huntersville" but there is no evidence of any deeds recorded.[4]

In 1866 the town of Argenta was surveyed and platted by the heirs of Thomas W. Newton Sr. The name was derived from Argentum, Latin for silver. Folklore says that silver had been discovered about ten miles north of the town site. "Kellogg's Diggins" was primarily a lead mine, which did yield some silver, and was intermittently mined through the mid-1920s. Although a post office was established in Argenta in 1871, the town did not incorporate. In 1873 the completion of the Baring Cross bridge across the Arkansas River just to the west of Argenta, connecting it with Little Rock and the southwest, heralded the beginning of a long period of growth for the Town of Argenta. By the late 1870s, Argenta was a major railroad line crossing. As the railway-related shops, warehouses and work force increased so did the town of Argenta. Additions to the west of the plat of the Original Town of Argenta were laid out in the 1880s including DeCantillon Addition, Hudson's Addition, and Clendenin's Addition. It was common for a large portion of railway labor to be migratory and large numbers of these "boomers" as they were called passed through Argenta. The railroad people who settled in one place were called "homeguards." With a rapidly growing population and little

[3] Smith, Sandra Taylor. "Argenta Historic District- Boundary Increase II, North Little Rock, Pulaski County, Arkansas." National Register of Historic Places Registration Form. From the files of the Arkansas Historic Preservation Program, 2006.
[4] *Ibid.*

organized means of enforcing the law, the disorderliness and the town's many saloons inspired several editorials in the *Arkansas Gazette* in the 1880s demanding either incorporation or annexation by Little Rock for the purpose of obtaining control of "lawless conditions."[5]

However, efforts to incorporate Argenta failed until 1890. Residents of Argenta filed a petition for incorporation, but Little Rock's city attorney advised the City Council that since the boundaries of Little Rock and Argenta extended to the middle of the Arkansas River, the cities were considered contiguous, which empowered Little Rock to annex the north side. In an election in April 1890, Little Rock voters decided to annex the north side and make Argenta Little Rock's Eighth Ward. Although C. L. Vogel (Vogel Grocery, 323 Main) challenged the legality of the election in the Supreme Court of Arkansas, it was affirmed that the annexation was legal. At the time of its annexation to Little Rock, Argenta was still considered a "rough" town and was "off limits" even to soldiers stationed at the nearby Fort Logan H. Roots military base. Saloons and gambling houses filled the buildings along Argenta's primary street, Newton Avenue (changed to Main Street in 1904). There were no paved streets, no treated water system, plank sidewalks, a small police force, and only a bucket-brigade fire protection (until Little Rock built a fire station in 1895). Low-lying streets with no drainage system often flooded, leaving Argenta a muddy, mosquito-infested area. Although a "free" steel and wooden bridge was constructed across the Arkansas River in the late 1890s, little improvements were made in Little Rock's Eighth Ward.[6]

Although Pulaski County during the nineteenth and twentieth centuries quickly became an urban county due to the presence of Little Rock and North Little Rock, agriculture was also an important part of the county's history. According to *The Goodspeed Biographical and Historical Memoirs of Central Arkansas*, the following was reported:

> In 1880, according to the United States census, Pulaski [County] had 2,154 farms, and 75,941 acres of improved land, and the amounts of cereal and vegetable productions of the county for the year 1879 were as follows: Indian corn, 369,911 bushels; oats, 32,976 bushels; rye, 245 bushels; wheat, 5,623 bushels; orchard products, $23,237; hay, 844 tons; cotton, 20,439 bales; Irish potatoes, 15,512 bushels; sweet potatoes, 25,935 bushels; tobacco, 4,965 pounds. Compared with other counties Pulaski then ranked as the fifth within the State in the production of cotton, the fourth in the production of Irish potatoes, and the third in the production of sweet potatoes. …
>
> In 1880 there were within the county's boundaries 2,103 horses, 2,078 mules and asses, 10,115 neat cattle, 1,961 sheep and 18,245 hogs. In 1888

[5] *Ibid.*
[6] *Ibid.*

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> there were, as shown by the tax books, 3,612 horses, 3,681 mules and asses, 14,131 neat cattle, 1,757 sheep, and 11,661 hogs. These figures show a large increase in the number of all animals except sheep and hogs. ...[7]

Even today, agriculture remains an important part of the Pulaski County economy as well as in neighboring Lonoke County, which is located about nine miles east of the Carl Bailey Company Building.

By 1839, a road was in place roughly following the route of U.S. 70 (which is East Broadway in North Little Rock) east from the Little Rock area, although the only settlement in the vicinity was Bayou Meteo [sic.] in the vicinity of present-day Jacksonville.[8] However, in its early days the road was not much more than a "stump-studded path wandering through the wilderness."[9]

By the early twentieth century, as automobiles became more prevalent, it was necessary to provide good roads for easier travel. Since the route of U.S. 70 east from North Little Rock was an important route connecting Lonoke County and points east with North Little Rock and Little Rock, it would have likely been one of the first roads in the county to be improved. In fact, during the 1910s, Pulaski County was already busy improving its roads. According to the *Third Biennial Report of the Department of State Lands, Highways and Improvements*, which was published c.1919, "The county owns a large amount of road equipment, consisting of rollers, scarifiers, crushers, pile drivers, drags, graders, scrapers, trucks, wagons, etc. ... A great deal of work has been done in grading roads, and repairing bridges throughout the county. Considering the unusually heavy truck traffic during the last two years the condition of the roads and bridges is fairly good."[10]

The importance of East Broadway and U.S. 70 as a transportation corridor is evidenced through the type of development that has occurred along the road. While other streets in the eastern part of North Little Rock and in neighboring Rose City have had mainly residential development, Broadway has developed in a more commercial and light industrial way. The commercial establishments along Broadway in the first part of the twentieth century catered to motorists and included tourist courts, restaurants, and gas stations. Light industrial development was natural along Broadway since it could take advantage of the existing transportation corridor. Because of the importance of East Broadway, and its visibility to a high volume of

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The Goodspeed Biographical and Historical Memoirs of Central Arkansas. Chicago: The Goodspeed Publishing co., 1889, p. 366.

[8] Burr, David. H. *Map of Mississippi, Louisiana & Arkansas exhibiting the post offices, post roads, canals, rail roads, &c.* Map. London: J. Arrowsmith, 1839.

[9] West, Elliott. *The WPA Guide to 1930s Arkansas*. Lawrence, KS: University Press of Kansas, 1987 reprint of 1941 publication p. 220.

[10] *Third Biennial Report of the Department of State Lands, Highways and Improvements*. Publisher unknown, c.1919, p. 75.

traffic, both from the urban and nearby rural areas, it was a good choice of location for the Carl Bailey Company's facility.

The International Harvester Company was founded in 1902, and brought together some of the smartest and most talented engineers of the time. Although the tractor industry was just getting started at the time, the International Harvester Company (IHC) took an early leadership role in the industry. Early IHC tractors were very well built, but also very crude. As one author wrote, "The fact that they worked at all is just as amazing as the thought that farmers could actually get anything done with these crude pieces of equipment."[11]

However, soon IHC tractors became much better designed and much more user-friendly. Models such as the 8-16, 10-20, and 15-30, were rugged, well-built, and economical to build. Their quality also made them leading sellers in the early twentieth-century. But it was the Farmall that was IHC's best model, and it became the standard tractor design for the following thirty years. The Farmall, and the following Letter Series tractors, incorporated lots of small improvements that had been developed and turned them into machines that were "timelessly graceful and useful."[12]

One of the key players in the designs of these tractors was noted industrial designer Raymond Loewy. The Letter Series of tractors didn't have any real dramatic engineering breakthroughs. Rather, it was full of refinements. Before Loewy's involvement in the design of tractors, they were designed more for tasks rather than people. As a result, they were "harsh and jarring in design and, more often than not, unfriendly and uncomfortable to use."[13]

Loewy, along with other industrial designers of the period, felt that machines should be designed for people to use. The industrial design movement's success was because of the fact that the new machines were exciting to look at and futuristic in design. However, the reason that the movement was so significant was because "machines were shaped to humans rather than vice versa."[14]

Loewy began restyling tractors for IHC in the late 1930s. The Model A, which first appeared in 1939, the Model H, and the Model M were the foundation of the Letter Series line, and all exhibited the smooth styling that Loewy was known for. However, it was not just farm tractors that received Loewy's magic touch. IHC's TracTracTors (bulldozer-type machines with tracks on them) started to receive new styling from Loewy as early as 1938 with the full line in production by 1940.[15]

[11] Klancher, Lee. *International Harvester: Photographic History*. Osceola, WI: Motorbooks International, 1996, p. 5.
[12] *Ibid.*
[13] Klancher, p. 131.
[14] Klancher, p. 132.
[15] Klancher, pp. 132 and 175.

By the time that Loewy was doing work for IHC in the late 1930s and 1940s, he was already one of the most noted industrial designers in the world. Raymond Loewy was born in 1893 in Paris, France. After World War I, when he served as a captain in the French Army, Loewy came to New York to join his brother, a prominent surgeon. When he first arrived in the United States, Loewy made a living as a window designer at Macy's before becoming a fashion illustrator for *Vogue* and *Harper's Bazaar*. It was not until 1928 that Loewy began his career in industrial design.[16]

When Loewy arrived in America, he was amazed at what he observed concerning American products. He noted: "I was amazed at the chasm between the excellent quality of much American production and its gross appearance, clumsiness, bulk, and noise. Could this be the leading nation in the world, the America of my dreams? I could not imagine how such brilliant manufacturers, scientists, and businessmen could put up with it for so long. … Through the exciting twenties, I never was able to understand why this ingenious new nation did not have a new and fresh look about it."[17]

The types and variety of projects that Loewy was involved in really took off beginning in the 1930s. Some of his best known designs from the 1930s included the Sears Roebuck's Coldspot refrigerator from 1935 and the GG1 locomotive for the Pennsylvania Railroad, which received a Gold Medal in Transportation at the Exposition Internationale des arts et techniques de Paris in 1937. The decade also began his involvement in automotive design with the design of the Hupmobile for the Hupp Motor Company in 1932 and the beginning of his work with Studebaker in 1938. His work on transportation related projects led *Architectural Forum* to write in 1940 that "Loewy is the only American designer who can cross the United States in a car, train, or plane of his own design," something that was true.[18]

In 1933, in partnership with Lee Simonson, Loewy opened the Designer's Office and Studio, which specialized in product, transportation, and packaging design. (It would become Raymond Loewy Associates in 1944.) The increase in Loewy's business and popularity brought about the need to open a design agency in London in 1934, the addition of an Architecture and Interior Design department to his New York office in 1937, and the opening of a Chicago office in 1938, the same year that he became a naturalized American citizen.[19]

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[16] Tretiack, Philippe. *Raymond Loewy and Streamlined Design*. New York: Universe Publishing and The Vendome Press, 1999, pp. 5-6, 9, and 73.
[17] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 10.
[18] Tretiack, Philippe. *Raymond Loewy and Streamlined Design*. New York: Universe Publishing and The Vendome Press, 1999, pp. 12 and 73.
[19] *Ibid.*

The 1940s continued Loewy's climb in popularity and success, and saw the creation of one of his most enduring designs, the packet for Lucky Strike cigarettes. When asked to improve the existing packet's design in 1942, Loewy made a simple but very significant change to the packet by placing the logo on both sides. That way, when the cigarette packet was tossed on a table, the logo was always visible. As a result, the logo was seen millions of more times without spending any additional money on advertising. Loewy also founded the American Society of Industrial Design in 1944 and became the Society's president in 1946.[20]

Loewy's success up through the 1940s made him a mover and shaker in the world of design, something that was heightened by an October 1949 issue of *Time* magazine that featured him on the cover. However, the late 1940s was a great time for industrial designers, especially with the recent end of World War II. As Paul Jodard writes in his book on Loewy, "...By 1949, the post-war boom was well under way, with nearly a million new houses being started each year, all needing stoves and fridges, furniture and light fittings. All the automobile factories were launching new models annually, from the Ford Fairlane to the new Plymouth Business Coupe. The industrial designers were seen as being among the orchestrators of this plenty."[21]

Up through the 1940s, Loewy's success was dependent on private enterprises and corporations, but later in his career he was also involved in work for the United States government – work that would be some of his most interesting. In 1962, Loewy was given the opportunity to redesign the graphics on Air Force One, after suggesting that the harsh red design, then in use, could be improved. Loewy worked personally with President Kennedy and came up with a design of blue that today is still in use and is inextricably linked with the office of the President. (His relationship with the Kennedy's would continue after President Kennedy's assassination when he was asked to design a postage stamp to memorialize Kennedy.)[22]

Loewy's work for the U.S. government continued under the Johnson Administration when he was asked to help with making manned space vehicles habitable during long stays in space. Although in the long term, his work for NASA likely will not be as well remembered as his designs in the 1930s through the 1950s, the work did "represent another new opportunity to expand the boundaries of the industrial design profession as a whole. It appealed to [Loewy's] love for speed, for the new, for high drama, and for assignments that attracted enormous media attention."[23]

Although Loewy was comfortable designing a phenomenally wide range of products, he did have limits in the types of commissions he would accept. He relates a story concerning a proposal to redesign hand

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[20] Tretiack, Philippe. *Raymond Loewy and Streamlined Design*. New York: Universe Publishing and The Vendome Press, 1999, pp. 8-10.
[21] Jodard, Paul. *Raymond Loewy*. New York: Taplinger Publishing Company, 1992, p. 111.
[22] Porter, Glenn. *Raymond Loewy: Designs for a Consumer Culture*. Wilmington, DE: Hagley Museum and Library, 2002, pp. 124-126.
[23] Porter, p. 126.

grenades that would "*further* increase fragmentation and, therefore, the number of casualties. He [the client] invited me to lunch at the Palm Springs Racquet Club and mentioned it rather slyly between the chef's salad and the lime pie. I was very shocked by the casualness of the proposal, just as if he had asked me to design cosmetic bottles; I left him with his chef's salad, and he never called me again."[24]

However, the fact that Loewy worked on a wide variety of projects was something that he felt any industrial designer could do. Loewy believed that a "designer has to choose to live internationally to not only accept but also respect the marketplace which is made up of people from every walk of life." Loewy also believed that an industrial designer should "have a background in both engineering and art history," and be "open to an extraordinarily broad range of influences."[25]

Loewy also believed in what he termed the MAYA stage of a design, something that was central to his philosophy, which was the point where the design was the *M*ost *A*dvanced *Y*et *A*cceptable. Loewy wrote that "if [a] design seems too radical to the consumer, he resists it whether the design is a masterpiece or not. In other words, the intrinsic value of the design cannot overcome resistance to its radicality at the MAYA stage." Loewy further explained it by saying that "the MAYA stage varies according to topography, climate, season, level of income, etc. (For instance, an advance design sells better in Texas than in North Dakota. Dark color is more popular in Pennsylvania than in Texas. A radical design will find good acceptance in larger cities, university towns, resorts; poor acceptance in mining towns, the farm belt, etc.)"[26]

Although Loewy believed that any industrial designer could work on a wide variety of projects, part of Loewy's success was attributable to natural talent, which is beautifully illustrated with the work that he did on the Avanti for Studebaker. Loewy related in his book *Industrial Design* that, "I remember when the chief engineer of Porsche in Stuttgart asked me, 'Loewy, how did you wind-test the Avanti?' I said, 'Why do you ask?' 'Well, we know a little here about streamlining and your Avanti is almost perfect, no parasitic noise at high speed, skin friction reduced to practically nothing.' I said, 'I didn't test it at all.' He couldn't believe it. 'No,' I said, 'I did it by feel and design intuition.'"[27]

Loewy remained a force in the world of industrial design up until his death in Monaco in 1986. His sheer number of clients and the variety of products that he designed in a career that spanned over fifty years is astounding. Although architecture was only a small part of his design repertoire, it was a significant part. Glenn Porter writes that, "The Loewy staff modernized aging downtown department stores, designed their suburban branches, and ultimately played a central role in the creation of the regional shopping malls

[24] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 32.
[25] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 36.
[26] Loewy, Raymond. *Never Leave Well Enough Alone*. Baltimore: The Johns Hopkins University Press, 2002, pp. 280-281.
[27] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 15.

that exploded across the landscape in the Eisenhower years. Their stores appeared in virtually every major city and every section of the country. … If consumption was the god of the twentieth century, these surely were the temples where her sacraments were enacted."[28]

The variety of projects that Loewy was able to work on is also illustrated with his work for IHC, which extended beyond tractors. Loewy also designed their trademark (and he also suggested improvements in the design of spare-part packaging and printed promotional materials), and he described the process and rationale for the new trademark in his book, *Industrial Design*.

> In view of the prestige and power of International Harvester, I thought that their trademark was frail and amateurish. The firm's executives asked me to show them what I had in mind. I left Chicago for New York on the train and sketched a design on the dining-car menu, and before we passed through Fort Wayne, International Harvester had a new trademark. It was reminiscent of the front-end of a tractor and its operator. The spur-of-the-moment creation of this trademark and its subsequent longevity contradict the notion of other designers that designing new trademarks always demands thorough, lengthy, expensive research and a great many interviews, tests, and polls, plus market research and campaigns to build consumer awareness, etc., etc. … Briefly, the International Harvester trademark was based on a reduction to essentials and a respect for function.[29]

Loewy's belief for a "reduction to essentials and a respect for function" was also applied to the design for the Servicenter, which combined a showroom, offices, and service area all in one facility. Loewy wrote in *Industrial Design* that "The prototype for the International Harvester Servicenter was designed so as to be fully standardized (modular) and easily expanded or contracted according to commercial-site requirements. The sales floor was well lighted, access to large equipment was easy, the floor simple to keep spotless. The goal was to create an atmosphere conveying a sense of product quality, longevity, and sound engineering – an honest, convincing approach in accord with the company's prestige and reputation. Over 1,800 units were built."[30] (Examples of the IHC Servicenter were built in at least twelve different countries.[31])

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[28] Porter, Glenn. *Raymond Loewy: Designs for a Consumer Culture*. Wilmington, DE: Hagley Museum and Library, 2002, pp. 105-106.
[29] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 126.
[30] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 127.
[31] Loewy, Raymond. *Never Leave Well Enough Alone*. Baltimore: The Johns Hopkins University Press, 2002, no page number.

Even though Loewy believed in simplicity and a "reduction to essentials," he also realized that it could be carried too far. He once quipped that, "a tent in the desert is perfectly adequate. It is one of the simplest forms of shelter, but who wants to live in the desert? I mean, in a tent in the desert. You see, *anything* can be carried too far."[32]

The use of the International Style for the design of the IHC Servicenter was a natural choice for Loewy given his beliefs. The style rejected all kinds of decoration, which reduced to the building to its "essentials," just as Loewy believed it should. The style also employed new concepts of form and space. Unlike previous styles, where a building's form was often paramount to the design, the International Style made space the key to a building's design. As Richard Longstreth writes in the book *The Buildings of Main Street*, "The idea of a façade was considered antiquated; buildings were to be three-dimensional objects differentiating indoor and outdoor space while permitting a sense of continuity or 'spatial flow' between the two. Composition was to be developed not in two-dimensional terms – in plan and elevation (including the façade) – but in three dimensions, balancing horizontal and vertical planes (the floors, roof, and walls)."[33]

The IHC Servicenter perfectly illustrates these ideas. The building's design balanced horizontal and vertical planes. In the case of the Servicenter, the horizontally oriented composition of the façade as a whole is balanced by the vertical advertising pylon between the showroom and offices. Loewy's Servicenter design used the latest principles in architectural design, which came from European Modernism of the 1910s and 1920s, and also reflected the "product quality, longevity, and sound engineering" that Loewy desired.

When Loewy designed a building, he was just as concerned with the interior as he was with the exterior, and he liked to have an "absolute flexibility of layout." He also believed that the "area in which most people need the most design education is in the area of lighting. I'm against diffused lighting except in operating rooms, factories, and airport terminals. Spotlighting, pinpointing provides more variety and makes life more cheerful as well."[34] The showroom of the IHC Servicenter, for example, with its walls of windows, did differentiate the indoor and outdoor space while allowing a sense of flow between the two. The windows allowed natural light inside to aid browsing consumers, but also allowed those outside to get a good view of the new farm equipment on sale inside. The openness of the space also allowed flexibility in displaying equipment and merchandise.

The longevity, quality, and sound engineering of the design are also illustrated in the amount of time that the building was able to be used effectively for its original purpose. The Carl Bailey Company first opened

[32] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 47.
[33] Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington, DC: The Preservation Press, 1987, pp. 126-127.
[34] Loewy, Raymond. *Industrial Design*. Woodstock, NY: The Overlook Press, 1979, p. 42.

c.1947 and was founded by Carl Edward Bailey. Bailey was born in Bernie, Missouri, on October 8, 1894, but grew up in Campbell, Missouri. He attended Chillicothe Business College in Missouri, but was not able to afford to continue his education to graduation. Instead he worked a series of jobs and read law in his spare time.[35]

In 1926, Bailey campaigned for Boyd Cypert for prosecuting attorney for the Sixth Judicial District. Cypert chose Bailey as his deputy prosecuting attorney, and Bailey replaced Cypert in 1930. Bailey continued his political career after being prosecuting attorney. He campaigned for attorney general in 1934, and won the election in a close race. In 1936, Bailey was elected governor, and he is best remembered for creating a civil service system that required state employees to pass merit exams. Bailey was reelected to a second term in 1938, defeating R. A. Cook, a former Pulaski County judge. However, in 1940, when Bailey ran for a third term, he was defeated by Homer Adkins.[36]

After his stint as governor, Bailey resumed his law practice in Little Rock and founded the Carl Bailey Company. Even so, Bailey remained politically active, campaigning in 1944 for J. William Fulbright, who was elected to the U.S. Senate in 1944. Bailey died on October 23, 1948 and is buried at Roselawn Memorial Park in Little Rock.[37]

The Carl Bailey Company remained in business as Carl Bailey Company until 1994 when the name changed to River City Equipment. River City Equipment remained in business until 1999. After the business closed, Bob Bailey sold the building to Don Smith on March 10, 1999, for $149,000. However, even though it is not used for the selling of farming equipment, it is still used for retail purposes. After housing Eagle Construction and Environmental Services from 2001 until 2004, the building is now home to Keathley Patterson Electric Company, a wholesale electrical equipment supplier.[38]

The Carl Bailey Company Building is significant for illustrating the growth of the International Style during the 1930s and 1940s, and also for exhibiting the design skills of Raymond Loewy, who is often considered the father of industrial design. The influence of Loewy and his contemporaries is summarized well by Alan Hess in his book *Googie Redux*. Hess writes:

> In the thirties, the rise of industrial designers Raymond Loewy, Norman Bel Geddes, Walter Dorwin Teague, and others began to shift the development of

[35] Information on Carl Edward Bailey found at: http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?search=1&entryID=86.
[36] *Ibid.*
[37] *Ibid.*
[38] Smith, Don. Telephone conversation with the author. 2 March 2009 and Little Rock/North Little Rock city directories 1947-2008.

> styles out of the hands of traditional arbiters of good taste – East Coast magazines, upper-class society, leading designers, and academic critics. Industrial designers sold design by its ability to increase sales. They succeeded, even in the midst of the Great Depression, and design began to be used to mass-market cars, appliances, and architecture. They had planted the idea that the ordinary objects of everyday life could and should be shaped by aesthetics. This democratized design.[39]

In addition, *Cosmopolitan* magazine said of Loewy in 1950 that he had "probably affected the daily life of more Americans than any other man of his time."[40]

The development and design of the International Harvester Servicenter emphasized standardization, mass marketing, and good design in order to sell farm equipment and have a pleasing environment for the consumer. Today, the Carl Bailey Company Building still illustrates the innovative design philosophy of Raymond Loewy and remains a good example of the International Style.

STATEMENT OF SIGNIFICANCE

The Carl Bailey Company Building, located at 3100 East Broadway in North Little Rock, is being nominated to the National Register of Historic Places with **local significance** under **Criterion C** as an excellent example of the International style designed by renowned industrial designer Raymond Loewy. Loewy, who was well known for many of his designs, including Coldspot refrigerators, automobiles for Studebaker, and the paint scheme for Air Force One, designed what was called the "Servicenter" for International Harvester in the 1940s, one of only a handful of building designs that he executed in his career.

The International Harvester Servicenter is a textbook example of the International style. Its asymmetrical façade, metal-framed windows, unornamented wall surfaces, and lack of decorative detailing at the doors or windows are hallmarks of the style. The Servicenter, having been designed in the 1940s, also reflected the growing popularity and spread of the International style in the 1930s and 1940s.

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[39] Hess, Alan. *Googie Redux*. San Francisco: Chronicle Books, c.2004, p. 171.
[40] Porter, Glenn. *Raymond Loewy: Designs for a Consumer Culture*. Wilmington, DE: Hagley Museum and Library, 2002, p. 12.

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VERBAL BOUNDARY DESCRIPTION

From the southeast corner of East Broadway and North Rose Street, proceed southeasterly along the south side of East Broadway for 230 feet, thence proceed southwesterly perpendicular to East Broadway for 150 feet, thence proceed northwesterly parallel to East Broadway for 230 feet to the east side of North Rose Street, thence proceed northeasterly along the east side of North Rose Street for 150 feet to the point of beginning.

BOUNDARY JUSTIFICATION

The boundary contains all of the land historically associated with the Carl Bailey Company Building.

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Figure 1: Exterior view of the prototype International Harvester "Servicenter."

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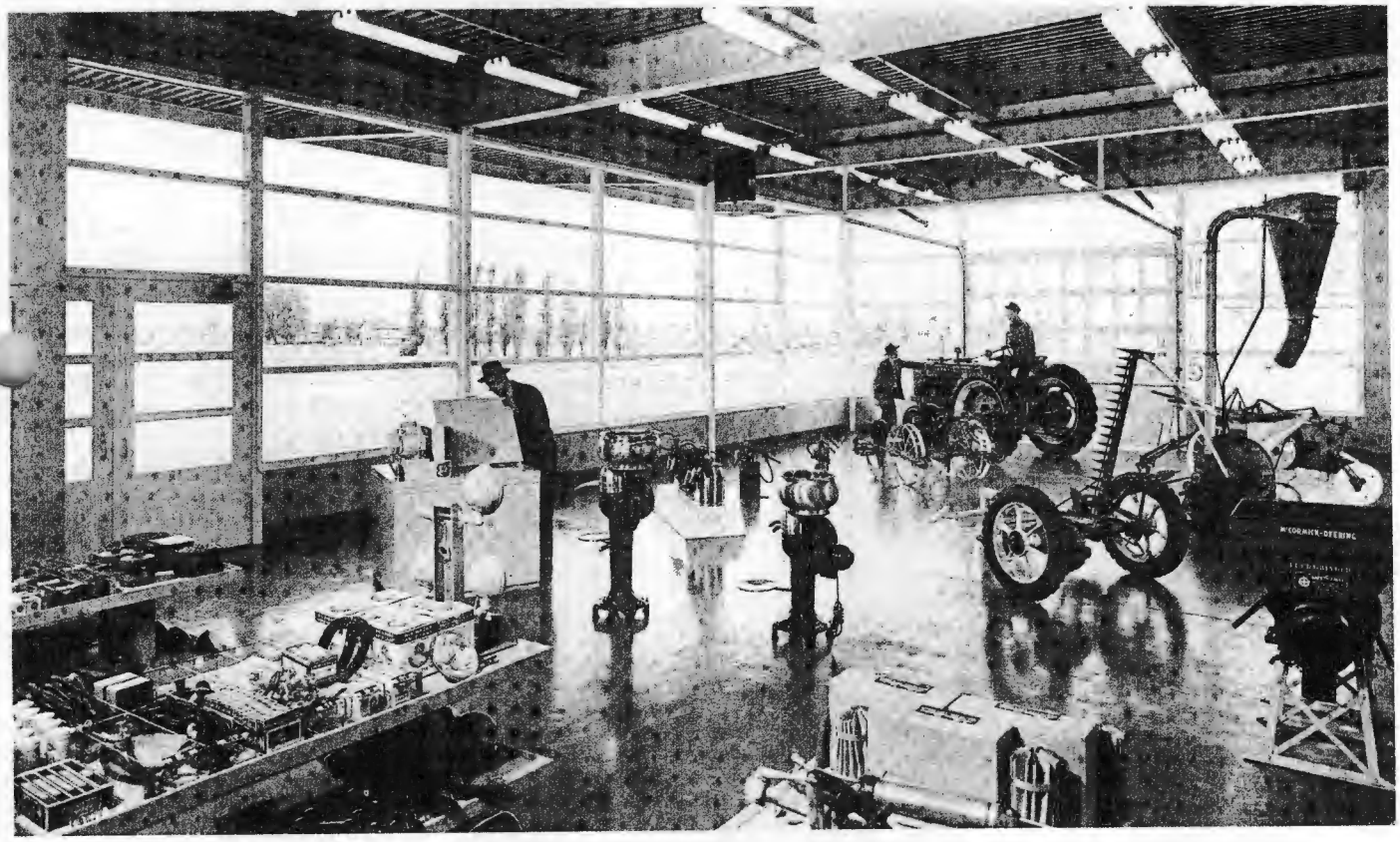

Figure 2: Interior view of the showroom area of the prototype International Harvester "Servicenter."


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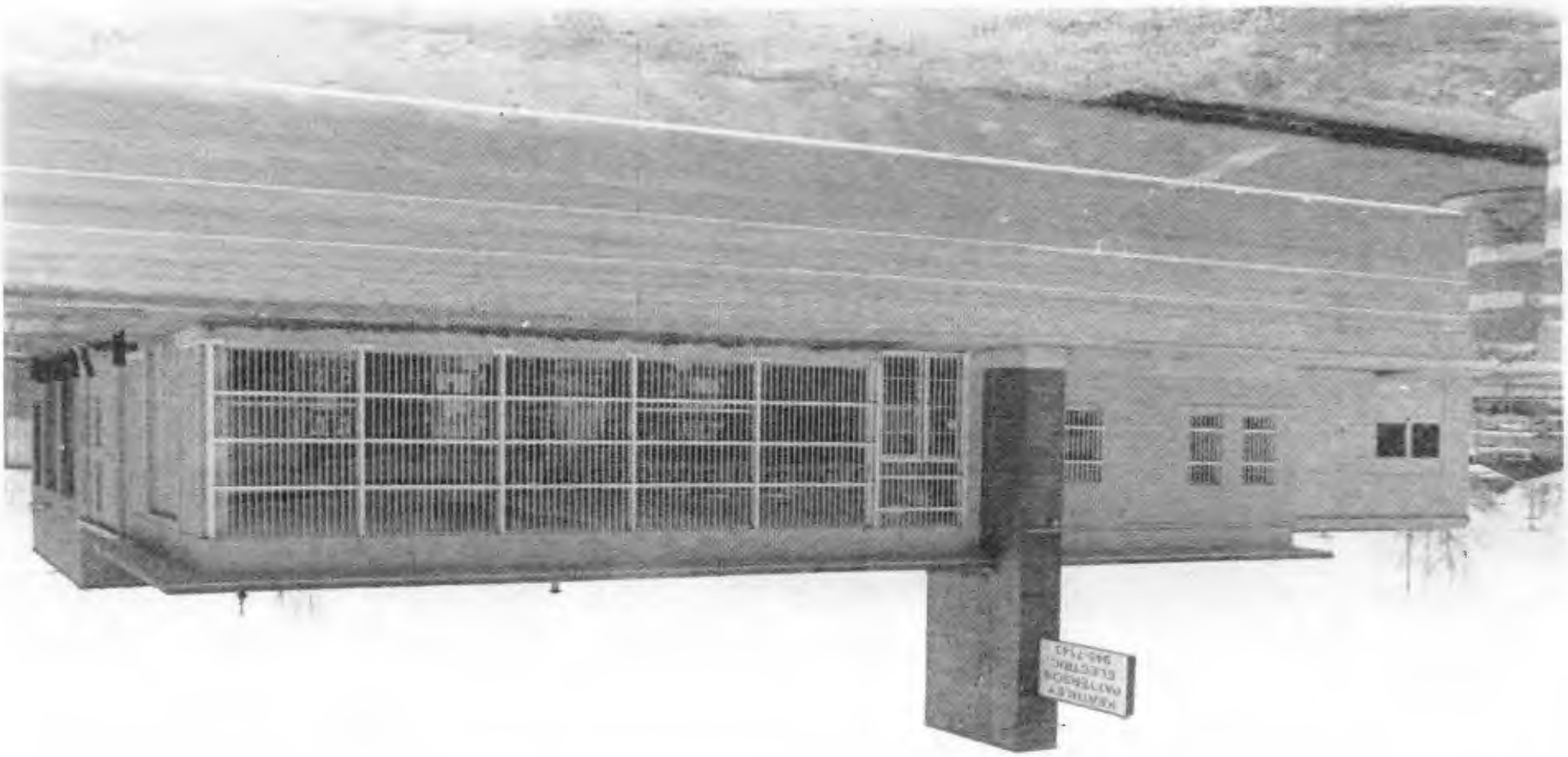

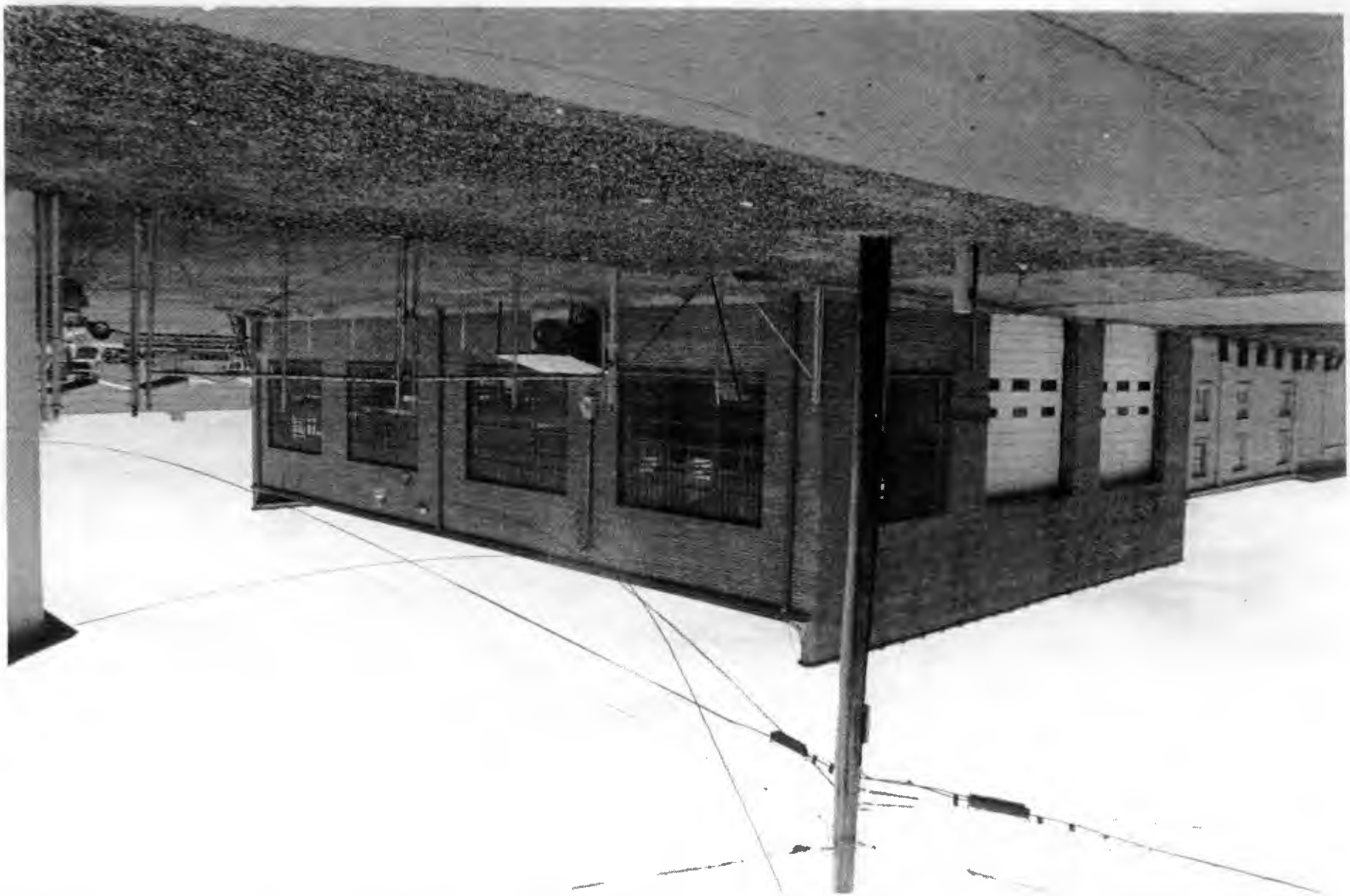

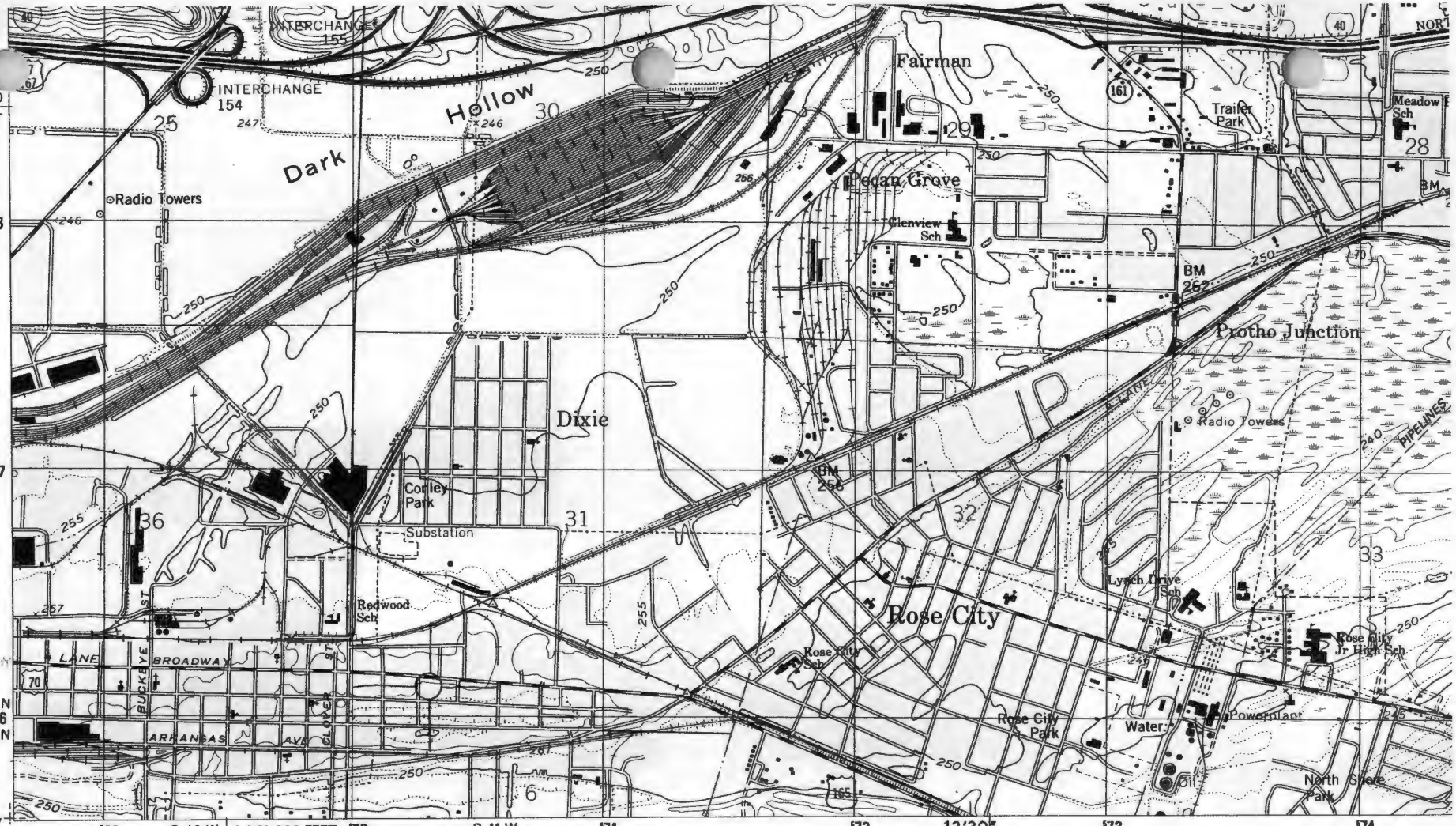

CARL BAILEY COMPANY BUILDING
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Produced by the United States Geological Survey

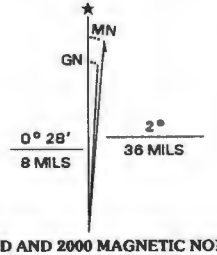
Topography compiled 1960. Planimetry derived from imagery taken 1994 and other sources. Public Land Survey System and survey control current as of 1985

North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 15
10 000-foot ticks: Arkansas Coordinate System of 1983 (south zone)

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

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

Landmark buildings verified 1985



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