

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

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

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**1. Name of Property**

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Historic Name: Jones, E. Fay and Gus House

Other Name/Site Number: WA0830

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**2. Location**

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Street & Number: 1330 North Hillcrest Not for Publication: N/A

City/Town: Fayetteville Vicinity: N/A

State: AR County: Washington Code: AR143 Zip Code: 72703

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**3. Classification**

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Ownership of Property: Private

Category of Property: Building

Number of Resources within Property:

Contributing    Noncontributing

<u>1</u>	<u>    </u>	buildings
<u>  </u>	<u>  </u>	sites
<u>  </u>	<u>  </u>	structures
<u>  </u>	<u>  </u>	objects
<u>1</u>	<u>0</u>	<b>Total</b>

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

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Name of Property

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County and State

Name of related multiple property listing: The Arkansas Designs of E. Fay Jones, Architect

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**4. State/Federal Agency Certification**

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

Cathryn A. Sater  
Signature of certifying official

2-10-80  
Date

Arkansas Historic Preservation Program  
State or Federal agency and bureau

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

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

\_\_\_\_\_  
Date

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

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**5. National Park Service Certification**

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I, hereby certify that this property is:

- entered in the National Register \_\_\_\_\_  
 See continuation sheet.
- determined eligible for the National Register \_\_\_\_\_  
 See continuation sheet.
- determined not eligible for the National Register \_\_\_\_\_
- removed from the National Register \_\_\_\_\_
- other (explain): \_\_\_\_\_

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

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

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**6. Function or Use**

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Historic: DOMESTIC Sub: single dwelling  
Current : DOMESTIC Sub: single dwelling

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**7. Description**

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Architectural Classification:  
Category—Modern Movement  
Subcategory—Other

Materials: foundation stone roof asphalt  
walls wood other

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Describe present and historic physical appearance:

### Summary

The E. Fay and Gus Jones House in Fayetteville, Arkansas, was designed by the architect for himself and his family. Completed in 1956, the house was the first Fay Jones design to be constructed. The home's upper level is sheathed in rough-cut redwood board-and-batten siding, while the lower level is built of native fieldstone. Generally rectangular in plan with upper-level decks projecting from two sides, the Jones House is sheltered by a broad gabled roof.

### Elaboration

The first Fay Jones design to be constructed, the Jones House put the architect's principles of organic architecture to the test, in the process incorporating most of the design elements for which Jones's work would become known. The materials—primarily wood and stone—utilized in constructing the house not only fit comfortably into its wooded suburban site but some—like the boulder incorporated into the ground floor's design—actually were *of* the site. Masterful orchestration of space and light, carefully crafted natural materials, expressed structure—all of these are elements of the Jones House's design that would become characteristic of virtually all Fay Jones designs.

Oriented to a downhill view toward the east rather than to the subdivision street on the uphill (west) side of its sloping lot, the house is approached from the street through the "car shelter"<sup>1</sup> on the north elevation. (The driveway from the street, bordered by curving fieldstone retaining walls, is marked by a tall, lighted entry sculpture of Jones's design.) Once through the car shelter, which is tucked under a balcony supported by fieldstone piers, a hard turn to the right leads past a row of jalousie windows to the "front" door. This single-leaf door is protected from the elements by the projecting, upper-level balcony that wraps around the east and north elevations of the house.

With two distinct levels on a sloping site, the Jones House can both snuggle into the hillside and reach up into the trees. The lower level is firmly anchored to the site by walls of native fieldstone gathered from a nearby creek bank.<sup>2</sup> In contrast, the upper level of the house is sheathed in board-and-batten siding (the battens "dripping" down lower at their bottom edges than the boards, as noted by Frank Lloyd Wright during his 1958 visit to the house<sup>3</sup>), and ten floor-to-ceiling windows in the east (downhill) elevation of the upper level open the house to a wooded view.

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<sup>1</sup> Rather than "carports," the covered parking areas for automobiles incorporated into many Fay Jones designs are labeled "car shelters" on his plans.

<sup>2</sup> "Organic Fabrication," *Progressive Architecture*, May 1962, p. 139.

<sup>3</sup> William Marlin, "Truing Up: The Architecture of Euine Fay Jones," *Inland Architect*, November-December 1989, p. 37.

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Wide bands of short, louvered windows punctuate both the lower and upper levels of the residence's west elevation, facing the street. Each band of windows is sheltered, the lower ones by the upper level's slight projection and the upper windows by the overhanging eaves of the broadly pitched, gabled roof, which is covered by composition shingles.

The south elevation of the Jones House is adjacent to a tall stone retaining wall. Three floor-to-ceiling windows bring light into the master bedroom, located at the south end of the upper level. The south gable end is sheathed in vertical wood siding and contains a small diamond-shaped window at its peak (as does the corresponding gable at the north end). A single structural beam projects to the west of this window.

The lower level of the house was designed to accommodate cars, Fay Jones's studio, and living space for the two Jones daughters. The main entrance opens into the "garden room," a rock-walled area, with a skylight and small free-form pool, that was born of necessity: a boulder uncovered during excavation was too costly to remove, so Jones incorporated it into the design.<sup>4</sup> To the right (west) of the garden room are the architect's studio and a storage area, while the daughters' apartment occupies nearly half of the lower level's floor space, north of the studio and storage area.

The upper level of the house encompasses living, dining, and kitchen areas that are largely open to one another, as well as sleeping, dressing, and bath areas for Fay and Gus Jones. Actually modest in size (the living room is eleven by seventeen feet, and the dining room is eight by fourteen feet), the living spaces appear more expansive because of the manner in which they flow together in an open-plan arrangement. Adding to the sense of expansiveness is the height of these spaces, their ceiling rising upward to the ridgeline of the roof. Expressed structure, which would become a Jones hallmark, appears here in the form of three longitudinal beams running the length of the ceiling.

A broad fieldstone chimney is the "heart" of the Jones House, both literally and figuratively. Because the house has few interior walls to provide structural support, the chimney serves that crucial purpose. Its broad expanse, which stretches up through the ridge of the roof, supports longitudinal structural members. The chimney also allows for centrally located fireplaces on both the lower and upper levels of the house.

When the Jones family moved into their newly-completed home in May of 1956, they left behind their old furniture. Like the student of Frank Lloyd Wright that he was, Fay Jones designed most of the interior furnishings for the new house, creating a coherent aesthetic throughout. Though

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<sup>4</sup> "Organic Fabrication," p., 139, and Marlin, p. 29.

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custom-designed, the furnishings were not necessarily complicated or expensive. A simple, low dining table, for example, was made from a plywood door covered in orange laminate.<sup>5</sup>

Like his masterful orchestration of space and use of expressed structure, exceptional handling of interior lighting—both natural and artificial—was a hallmark of Jones's designs that first appeared in his own home. In the Jones House, all artificial lighting sources are hidden. The primary artificial light on the upper level of the house filters up from the wide soffit that encircles the main living areas, visually expanding the height and depth of the space. Downlights, constructed of left-over lumber from handrail edging, line a built-in seating alcove in the dining room.

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### 8. Statement of Significance

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

Applicable National Register Criteria: C

Criteria Considerations (Exceptions): G

Areas of Significance: Architecture

Period(s) of Significance: 1956

Significant Dates: 1956

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Jones, E. Fay, Architect

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<sup>5</sup> Robert Adams Ivy, Jr., *The Architecture of E. Fay Jones, FAIA* (Washington, D.C.: The American Institute of Architects Press, 1992), p. 103.

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State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above:

### Summary

Completed in 1956, the E. Fay and Gus Jones House was the first constructed design of architect Fay Jones, and in many ways it set the standard for all that followed. Not only did the Jones House incorporate numerous features that became well-known characteristics of Jones's work but its well-received design, a successful translation of the principles of organic architecture, literally launched his career as a practicing architect. As a seminal design and the launching pad for Fay Jones's practice, the Jones House is of exceptional importance and falls into the category of Criteria Consideration G. The house is being submitted as part of the multiple property nomination The Arkansas Designs of E. Fay Jones, Architect and is eligible under Criterion C with statewide significance.

### Elaboration

When construction of the Jones House began in 1955, its location was on the northern edge of Fayetteville; it was the first house built in a development planned by a young business graduate of the University of Arkansas, Vernon Pittman. The opportunity to build the house arose suddenly after Jones offered his design talents to the developer, with the understanding that if Jones purchased the house for his own family, his architectural fees for the project would be waived. (If someone else had bought the house, Jones would have received a fee for his work.)<sup>6</sup> The house was designed over a weekend, and construction began the following week. "I played the thing by ear all the way," he recalled a few years later, and many of the structural details were worked out full size on sheets of gypsum board.<sup>7</sup> However, as Robert Ivy reports in his book on Jones, the architect was prepared for the project because he "had been looking forward to a house, doodling with theoretical ideas, waiting around for a specific site."<sup>8</sup>

Fittingly, Jones did purchase this first of his designs to be constructed, moving his family into the new home in May of 1956. He and his wife Gus have lived in the house since that time, making only superficial changes over the years.

The Jones House soon received the stamp of approval from Jones's mentor, Frank Lloyd Wright, who came to Fayetteville in 1958 at Jones's invitation to lecture at the university. Wright approved the "drip" of the battens on the exterior of the house, noting Jones's departure from the more horizontal emphasis of Wright's designs.<sup>9</sup> In addition, as described by Robert Ivy, when Wright "walked up the narrow [interior] staircase and turned to admire the main living space, he

<sup>6</sup> Ivy, p. 99.

<sup>7</sup> "Organic Fabrication," p. 141.

<sup>8</sup> Jones quoted in Ivy, p. 99.

<sup>9</sup> Marlin, p. 37.

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smiled at his former apprentice and said, 'Fay, I am going to have to give you a certificate.'"<sup>10</sup> Further, when Wright gave his lecture at the university after seeing Jones's house, he told his audience to go look at the house if they wanted to see a good example of organic design. Some two thousand people reportedly did so,<sup>11</sup> giving Jones's practice a remarkable jump start.

Frank Lloyd Wright was not the only architect admired by Jones who commented on the house. Edward Durell Stone, a Fayetteville native and the only other Arkansas-born architect to achieve national and international renown, was taken by the energy of the Jones House, saying it "looks like the inside of a piano."<sup>12</sup>

Interviewed about the house for a 1962 article in *Progressive Architecture*, Jones discussed his approach to design: "Always, my design philosophy is one of organic fabrication, the unity of part and whole."<sup>13</sup> Expanding on the theme of organic design, he went on to say, "The solution must grow directly out of the problem itself—the program, the site, orientation, and the materials to be used."<sup>14</sup> As an example, he used the boulder that had been discovered during excavation for the lower level of his house: "What seemed a costly disadvantage to the original concept was a large underground boulder, uncovered when excavation was begun for the entry and study area. By redesigning and enlarging this area into a garden room, complete with pool and skylight, the boulder became an entire wall and feature of that space."<sup>15</sup>

*Progressive Architecture's* article on the Jones House concluded with this assessment: "This is not the typical static enclosure to which a family must adjust; it is, rather, the flexible, organic shelter that responds naturally to life as it progresses."<sup>16</sup>

Jones put all of the principles of organic architecture—relating a structure to its site, using materials honestly, and relating smaller parts to the overall design—into practice in the design of his house, and he did so with extraordinary success, both in the judgment of design professionals and from the viewpoint of the general public. Moreover, in translating those principles into practice for the first time, he experimented with elements that became characteristic of most of his later designs: sophisticated orchestration of space, meticulous crafting of natural materials, expressed structure, exceptional handling of interior lighting. As summarized by Robert Ivy:

The significance of Jones's earliest building lies in the completeness of its expression, an expression of innate modesty and vitality—qualities of its maker. While later residences

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<sup>10</sup> Ivy, p. 104.

<sup>11</sup> Marlin, p. 37.

<sup>12</sup> Stone quoted in Ivy, p. 104.

<sup>13</sup> Jones quoted in "Organic Fabrication," p. 139.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid., p. 141.



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would refine Jones's expression of the organic building principles first stated here, none would more fully declare his ambitions.<sup>17</sup>

The Jones House also launched Fay Jones's career. "... [My] house got me another house, and that house got me another house. And I seem to always have had a few houses to do," he modestly explained many years later to an interviewer.<sup>18</sup> The Jones House was the first of more than 200 residential designs that Jones would complete before retiring from practice in 1997.

As a seminal design, and the one that began Fay Jones's long career as a practicing architect, the Jones House is exceptionally important, falling into the category of Criteria Consideration G. Submitted as part of the multiple property nomination The Arkansas Designs of E. Fay Jones, Architect, the Jones House is eligible under Criterion C with statewide significance.

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## 9. Major Bibliographical References

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Ivy, Robert Adams, Jr. *The Architecture of E. Fay Jones, FAIA*. Washington, D.C.: The American Institute of Architects Press, 1992.

Marlin, William. "Truing Up: The Architecture of Euine Fay Jones." *Inland Architect*, November-December 1989, pp. 27-39.

"Organic Fabrication." *Progressive Architecture*, May 1962, pp. 139-142.

White, Mel. "The Master Builder: Fay Jones of Fayetteville Emerges As One of the World's Leading Architects." *Arkansas Times*, October 1983, pp. 52-65.

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 #

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<sup>17</sup> Ivy, p. 106.

<sup>18</sup> Jones quoted in Mel White, "The Master Builder," *Arkansas Times*, October 1983, p. 80.

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Primary Location of Additional Data:

State historic preservation office

Other state agency

Federal agency

Local government

University

Other -- Specify Repository: Maurice Jennings + David McKee Architects; Fayetteville, AR and The University of Arkansas at Fayetteville Library Special Collections

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### 10. Geographical Data

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Acreage of Property: less than one

UTM References: Zone Easting Northing  
15 396200 3993340

Verbal Boundary Description:

Lot Numbered Four (#4)Block Numbered Three (#3) in Evelyn Hills, an addition to the city of Fayetteville, as designated upon the recorded plat of said addition. Seventy wide north to south on Hillcrest, 152.44 deep (runs east to west).

Boundary Justification:

The boundary includes all of the property that has historically been associated with this resource.

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### 11. Form Prepared By

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Name/Title: Helen A. Barry/ Consultant —rewritten by Cheryl Griffith Nichols/Consultant

Organization: Arkansas Historic Preservation Program

Date: January 25, 2000

Street & Number: 1500 Tower Bldg., 323 Center St.

Telephone: (501) 324-9880

City or Town: Little Rock

State: AR

ZIP: 72201