

E. FAY & GUS JONES HOUSE
1330 North Hillcrest Avenue
Fayetteville
Washington County
Arkansas

HABS AR-52
HABS AR-52

WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS
FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
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HISTORIC AMERICAN BUILDINGS SURVEY

E. FAY AND GUS JONES RESIDENCE

HABS No. AR-52

Location: 1330 North Hillcrest Avenue, Fayetteville, Washington County, Arkansas.

The Jones Residence is located at latitude: 36.08008, longitude: -94.15308. The coordinate was taken near the front door, in 2010, using a GPS mapping grade unit accurate to +/- 3 meter after differential correction. The coordinate's datum is North America Datum 1983. The Jones Residence's location has no restriction on its release to the public.

**Present Owner
/Occupant:**

The residence is the property of the Jones Family.

Present Use:

The private house is only occasionally occupied by the Jones family.

Significance:

Completed in May 1956, the residence of the architect Fay Jones and his wife Gus Jones began as an exploration of the designer's own principles. It was the first of Fay Jones's more than 200 houses that he would design and build until his retirement in 1997.¹ The home's significance lies in its effect on Fay Jones's architectural philosophies and his career that followed it. The building is an "expression of innate modesty and vitality-qualities" of Jones at the beginning of an extremely successful career.² The organic nature of this dwelling reflected the best notions of post-World War II changes in American modes of living. Instead of a family adjusting to a "typical static enclosure," the flexible nature of Fay Jones's design, activated in its most raw form in this residence, allows the house to grow and change with the residents over time.³

Historian:

Jillian N. Jung (BArch, University of Arkansas, 2012), 2010.

**Project
Information:**

This recording project was completed by students in their 3rd, 4th, or 5th year of instruction at the Fay Jones School of Architecture at the University of Arkansas in Fayetteville. Faculty members Gregory Herman and Tim Latourette instructed the following students in this project: Addison Bliss, Chloe Costello, Jillian Jung, Tyler Meenen, Sean Paquin, Anthony Parsons, Matthew Poe, Adrienne Presley, Micah Szabo, Ginger Traywick, and Joseph Weishaar. The project was completed during the

¹ Cheryl Nichols and Helen Barry, *The Arkansas Designs of E. Fay Jones, 1956–1997* (Little Rock: Arkansas Historic Preservation Program, Department of Arkansas Heritage, 1999), 39.

² Ibid.

³ "Organic Fabrication," *Progressive Architecture* (May 1962): 141.

University of Arkansas summer term 2010, with May 17 as start date and July 16 as finish date. Donations to the project were made by Nabholz Construction and White River Hardwoods. A special thanks also goes to Maurice Jennings, David McKee, Ellen Compton, the Jones Family, and the faculty and staff of the Fay Jones School of Architecture.

Part I. Historical Information

A. Physical History

- 1. Date of erection:** Construction on the residence began in 1955 and was completed in May 1956.⁴
- 2. Architect:** Euine Fay Jones (1921-2004)
- 3. Original and subsequent owners, occupants, uses:** Fay Jones designed and built the house for himself, his wife Mary Elizabeth “Gus” Jones, and their two daughters. He lived and worked in this residence from 1956 until his death in 2004. His widow continued to live there until January 2010.
- 4. Builders:** Not Available.
- 5. Original plans and construction:** The original plans of the house depict a simple rectangular configuration of two levels that appears similar (but not identical) to the layout of the built home today.⁵ The first floor compliments the natural setting surrounding the house and folds into the topography by utilizing substantial stone walls. The second floor recalls a child’s tree house with a terrace and balcony along the east and north facades. Jones designed the final plans for the house over the course of a weekend, and construction began the following week. While the details were worked through on-site, many of Jones’s original concepts made it into the final rendition of the house.
- 6. Alterations and additions:** During the excavation for the main entry and studio area on the first floor, a large boulder was uncovered that seemed, at first, to be a “costly disadvantage.”⁶ In order to accommodate the new obstacle and to thus keep costs down, Jones incorporated the boulder into his design by enlarging the affected area into a garden room.⁷ The inclusion of naturally-occurring elements in the entry blurred the transition from exterior space to interior space. The presence of the

⁴ Ibid., 38.

⁵ Original Plans. Fay Jones Collection. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

⁶ “Organic Fabrication,” 139.

⁷ Ibid.

boulder strengthened the cave-like qualities of the entry area, and low levels of lighting, low ceilings, and stone flooring further enhanced these qualities.⁸

In 1969, minor alterations to the house were completed, including a replacement of the kitchen floor and the counter tops by supplier Jason Holden. Eden's Plumbing & Heating Co. installed a new sink and cook-top. Shelton Sales Service added new heating and air-conditioning systems. Charlie Clevenger, Jerry LaBounty (Farnam Lumber Company), and Fayetteville Sheet Metal Works, Inc. also completed work on the house.⁹

In 1978, Lawson Roofing replaced the roof and completed minor maintenance work along the exterior of the house. The Fayetteville Glass Co. replaced a broken window.¹⁰

In the 1970s, yellow-gold high pile carpet was installed on the stairway from the first to the second floor, and on the second floor over the original oak strip flooring. Couch and chair cushions on the built-in furniture were reupholstered at that time.¹¹

In the summer 2010, the balcony balustrade became a safety hazard when a lack of proper drainage caused it to rot and deteriorate significantly. Also in 2010, faculty and students at the Fay Jones School of Architecture were engaged to replace the damaged material as part of a class studying the Jones house.

B. Historical Context:

Born in Pine Bluff, Arkansas in 1921, Euine Fay Jones, usually referred to as E. Fay Jones, or just Fay Jones, had a recognizable talent for drawing from an early age. He also had an interest in building things, and he sought to combine those two areas to create his future career. In high school, he built near his home a tree house that included a balcony, canvas blinds, and a fireplace. Soon following, he saw a film on the Johnson Wax Company building in Racine, Wisconsin, designed by famed architect Frank Lloyd Wright. In part due to this experience, his two passions, art and construction, came together to create his career goal of becoming an architect.¹²

In 1938, Jones enrolled in the University of Arkansas in Fayetteville, Arkansas. Because the university did not yet have an architecture program, Jones studied civil engineering. After graduating, he moved to Little Rock, Arkansas, to work as a civil engineering

⁸ Maurice Jennings, Janis Jones, and David McKee, three close ties to Fay Jones that were interviewed during summer 2010, name this particular element of the house as the most characteristically "Fay" and the most memorable architectural moment in the house.

⁹ Receipts and Time Sheets for Renovations. Fay Jones Collection. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

¹⁰ Ibid.

¹¹ Ibid.

¹² Mel White, "The Master Builder: Fay Jones of Fayetteville Emerges As One of the World's Leading Architects," *Arkansas Times*, October 1983, 57-58.

draftsman. However, he had a strong interest in the Navy, as he had attempted to attend the Naval Academy before going to the university. He began naval flight training, and soon before leaving for combat, he married Mary Elizabeth “Gus” Knox, who he had met through a mutual friend, in a Navy Chapel in San Francisco, California. After serving in World War II for fifteen months overseas, he returned to the University of Arkansas in 1946 to enroll in the first class of students to attend the newly founded program in architecture, which was then a component of the University’s Arts and Sciences department. During his studies, he became acquainted with Frank Lloyd Wright, his later mentor, at a conference in Houston, Texas. Wright’s influence on Jones’s subsequent work can be easily detected through a study of their shared belief in the value of nature and its impact on architecture. Jones graduated with the degree Bachelor of Architecture in 1950.¹³

After graduating with his master’s degree in architecture from Rice University in Houston, Texas, in 1951, Jones taught for two years with the noted architect Bruce Goff at the University of Oklahoma before returning to Fayetteville to teach in 1953.¹⁴ He established his firm, Euine Fay Jones, Architect, a year later.¹⁵

In the 1950s, Fayetteville, Arkansas, located in the northwestern corner of the state, was a small but developing town. In 1950, the population of Fayetteville had grown to 17,071, more than double the population of 1940.¹⁶ Nearly 50,000 people then lived in Washington County.¹⁷ The University of Arkansas in Fayetteville was nearly 75 years old and fueling the growing community. A young developer, Vernon Pittman, sought assistance from residents of the town to begin a plan for speculative houses.¹⁸ Because Jones saw this as an opportunity to build his own house, he offered his skills to the businessman. Two years prior, the family of four had moved back to Fayetteville from Norman, Oklahoma, and was living near Pittman’s proposed development.¹⁹ Jones saw this as a chance to build his dream home.

Because of this opportunity, the design was completed quickly and efficiently. The Jones Residence was the first house constructed in Pittman’s development.²⁰ At the time of its construction, the house sat on the northern edge of town in the heavily-wooded Ozarks. Because of Jones’s preference to live within nature and among the trees, this setting seemed ideal.

¹³ Ibid., 58-59.

¹⁴ Ibid., 59-60.

¹⁵ *Sacred Spaces: The Architecture of Fay Jones*. DVD. Directed by Larry Foley and Dale Carpenter. 2009; Fayetteville, AR: Fay Jones School of Architecture University of Arkansas Press, 2009.

¹⁶ “Timeline – 1950s,” <http://www.fayettevillehistory.org/1950s/>.

¹⁷ Ibid.

¹⁸ Robert Ivy, *The Architecture of E. Fay Jones, FAIA* (Washington, D.C.: The American Institute of Architects Press, 1992), 99.

¹⁹ Ibid.

²⁰ Nichols, 38.

Many of the construction details were resolved on site while construction was taking place. Jones stated that he and the builders “played the thing by ear all the way” by doodling ideas and solutions on sheets of gypsum board as they were being installed in the house.²¹ Complications arose when a large boulder was uncovered during excavation for the front entry. The residence, initially estimated to cost a then-affordable \$12,500, soon doubled in price to \$25,000.²² After seeking a substantial loan, Jones purchased the house from the developer and moved his family in when it was completed in May 1956.²³ Months later, the family obtained full financing on the remaining cost of the house.²⁴

This house bustled with activity from the time of its completion until Fay Jones’s death in 2004. Solo visitors and larger groups alike, including family, friends, and coworkers, made pilgrimages to the modest home. Frank Lloyd Wright, Jones’s one-time mentor, visited the house in 1958 during his one and only trip to Fayetteville, where he spoke (at Jones’s invitation) at the University of Arkansas. While in Fayetteville, Wright toured the Jones house and gave his nod of approval. At his lecture later that night, Wright instructed the audience to see Jones’s home if they wanted to see “a good example of organic design”.²⁵ For weeks following the lecture, nearly 2,000 people did so.²⁶

After completing his own residence, many other residential projects followed. As Jones recalled in later years, “...that house got me another house, and that house got me another house. And I seem to always have had a few houses to do.”²⁷ His young practice began to thrive, although he kept it small and his staff minimal. Through the duration of his practice, Jones continually hired graduates from Arkansas’ School of Architecture, thus aiding them at the beginning of their careers; many would go on to serve in leadership roles at firms across the country.²⁸ In 1974, he would become the first dean of the School of Architecture at the University of Arkansas.²⁹

Frank Lloyd Wright’s work greatly influenced Jones’s work through his architectural principles and design methods. Jones valued Wright’s thorough understanding of nature, and a building’s relationship with the ground and sky. Even so, Jones developed his own sense of design and created an approach to his work that was truly his own.³⁰

His work has been published in many major architecture magazines throughout the world. Many of his projects were built in Arkansas for faculty and former classmates of

²¹ Ibid.

²² Ivy, 99.

²³ Ibid.

²⁴ Ibid.

²⁵ Nichols, 38.

²⁶ Ibid.

²⁷ White, 60.

²⁸ Ibid.

²⁹ *Sacred Spaces*.

³⁰ White, 60-61.

Jones' from his years as a student at the University of Arkansas. Eight of these buildings, including Jones' own house, are now listed on the National Register of Historic Places.³¹

Jones was subsequently voted into the College of Fellows of the American Institute of Architects (AIA), was awarded a Fellowship at the American Academy in Rome in 1981, and, in 1990, was awarded the AIA's highest honor, the Gold Medal.³² Jones retired from his firm in 1997 due to poor health. Though he had developed a debilitating illness that limited his ability to design buildings, he turned to drawing once again. Instead of structures and projects, Jones sketched patterns and flowers as a form of natural therapy for his condition.³³ His last sketches include a speculative design for a 9/11 memorial.³⁴ Fay Jones died in his home on August 30, 2004. In 2008, Jones' legacy was recognized by a re-naming of the University of Arkansas' School of Architecture as the 'Fay Jones School of Architecture.'

Part II. Architectural Information

A. General Statement

- 1. Architectural character:** The Jones Residence is an early example of its architect's philosophy of nature in conjunction with his architecture. When Jones was young, he had a great fondness for tree houses; when he was in high school, he built one that included a fireplace and a balcony.³⁵ Many of Jones's subsequent architectural projects, including his own residence, can trace their roots back to his fascination of living within the tree canopy. A Modernist architect in the truest sense, he also strove to utilize materials honestly, to show their full potential by not disguising their natural finishes, and to express the structure of the building. This house represents a "successful translation of the principles of organic architecture" that would later come to define Fay Jones's work.³⁶
- 2. Condition of fabric:** The house's condition has been affected by time, weather, and use by a family of four. Substantial maintenance has been deferred since Jones' death in 2004. Overall, the house is in moderate condition, though some areas are in need of immediate repair. Visible issues with moisture and humidity gaining access through the jalousie window system have caused mold to appear sparingly throughout the house. The roof sags noticeably in some areas, and cracks are visible in the concrete foundation, most notably below the jalousie windows and the sliding terrace door. Cracks have also appeared in the ceiling of the second floor. The balustrade of

³¹ Ellen Compton, "Fay Jones (1921-2004)," University of Arkansas Libraries, <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=447>.

³² Nichols, 11.

³³ Paul Reyes, "Stressing the Light: the Style and Mind of the Great American Architect, E. Fay Jones," *Oxford American* (Fall 2005): 97.

³⁴ Ibid.

³⁵ White, 57.

³⁶ Nichols, 38.

the porch along the eastern façade of the house has been removed due to deterioration of the wood from water damage. The damaged portion of the balustrade will be restored in 2010.

B. Description of Exterior

- 1. Overall dimensions:** The Jones Residence is a two-story private home. The house is approximately 54'-5" long and 45'-4" wide. It is slightly over 21' in height. It showcases a "horizontal, modernist composition" through an arrival sequence that requires a move around to the 'rear' of the house to gain entry, as well as through his attempt to create a harmony of spaces in materials and in their disposition.³⁷
- 2. Foundation:** Many perimeter walls constructed of the native fieldstone collected from a nearby creek anchor the residence to the site.³⁸
- 3. Walls:** On the first floor, native fieldstone walls anchor the house to the adjacent hillside to the south. This use of natural stone in conjunction with a utilization of the topography surrounding the site imparts an organic experience to this floor.³⁹ On the second floor, board-and-batten siding suggests a "tree house" effect.
- 4. Structural system, framing:** The house is supported by stone and frame bearing walls in conjunction with a column system.⁴⁰ The structure is expressed on the second floor with three longitudinal beams running the length of the building.
- 5. Balcony:** A balcony, constructed of a wood beam and joist system and topped with a concrete slab, embraces the house on the east and north facades. The balustrade, acting as guardrail for the balcony, is articulated in a similar manner as the surfaces surrounding the rest of the house. The cap of the balustrade includes several random horizontal cuts, an idea Jones utilized to simulate the randomness of natural aging. Fieldstone piers that define the limits of the car shelter act as supports for the balcony much like the massive central fieldstone chimney serves as support, both physical and metaphysical, for the entire house.
- 6. Chimney:** In the center of the house sits the "heart" of the Jones Residence, the broad fieldstone chimney.⁴¹ The load-bearing walls of the chimney make it an integral part of the structure of the house. There is a fireplace on both floors of the house; one serves the major living spaces on the second floor while the other serves the large bedroom on the first floor.

7. Openings

³⁷ Ivy, 100.

³⁸ "Organic Fabrication," 139.

³⁹ Nichols, 36.

⁴⁰ "Organic Fabrication," 139.

⁴¹ Nichols, 37.

- a. **Doorways and doors:** The house has three doors separating the interior and the exterior. The main entry wood door is tucked around the ‘back’ of the house and faces north. Jones designed the screen door at this entry in an orthogonal pattern that compliments the theme of the house. When the door is open, a seamless transition from exterior to interior is suggested by the stone on the floor and the thin wood paneling on the ceiling, neither of which are interrupted by the threshold.

On the second floor, a screen door similar to the one found at the main entry separates the living room from the balcony surrounding the house along the east façade. A double sliding door provides access from the dining area to the continuing balcony along the north façade.

- b. **Windows:** Floor-to-ceiling sheet glass fenestration makes up the majority of the east façade on both levels of the dwelling. These windows fit into the wood framing system. Jalousie windows are utilized for operable fenestration throughout the house. The balcony functions as an overhang to shade the first floor glazing; the gabled roof does the same for the second floor. Two small skylights, one above the stairs on the north side of the chimney and the second on the opposite side in the north corner, allow light to filter into the space and highlight the rough surface of the stone chimney.

8. **Roof:** The gabled roof is broadly pitched and is covered with asphalt shingles.

C. Description of Interior

1. Floor plans

- a. **First Floor:** On the first floor, the Jones Residence accommodates a one-vehicle car shelter, the architect’s studio, and living quarters for the two Jones daughters. The small house is perceived as having a cool, cave-like interior that relates to the hilly topography around it. Compared to most houses of its time, the ceilings are unusually low on this level. Upon initial entry, a garden room celebrates the large boulder uncovered during construction. This room includes a skylight that illuminates an otherwise dark interior and provides nourishment for the maidenhair ferns planted on the boulder by the Jones Family. A small trickle of water from a constructed pipe apparatus waters the ferns and collects in a pool at the base of the boulder. Perimeter walls on this floor are constructed of native fieldstone; other partitions are constructed of wood. Adjacent to the boulder sits Jones’s studio, including a custom drawing table and storage drawers. Occupying most of the first floor, the daughters’ room is situated along the north and east sides of the house. This room includes a sleeping area, a dressing and clothing storage area separated from the rest of the room by a low partition, a bathroom, and separate vanities and desks for the two girls.

- b. Second Floor:** To enter the second floor, one scales the central stair and enters the main living spaces from a notch between the kitchen and the chimney. The living, dining and kitchen areas, as well Fay and Gus Jones's personal sleeping, dressing, and bath areas are on this level.⁴² The small sleeping area on this floor originally included a baby grand piano.⁴³ The private and service areas (bathroom, closets, kitchen, and pantry) are on the west side of the interior, while the living, dining, and master sleeping areas look out through the balcony into the tree canopy on the east side of the house. The view from and into the master sleeping area is restricted along the south edge of the house by means of a large fieldstone retaining wall. There is only a low partition constructed of wood between the master sleeping space and the living space. The living space includes built-in couches and an extravagant fireplace anchoring the center of the house. The stone hearth, extending out significantly past the mantel into the main living space, suggests seating around the fire in the manner of an inglenook. The walls of the public spaces consist of floor-to-ceiling glazing to allow light and view. The ceiling is gabled and is significantly higher than on the lower floor. It was originally festooned with dabs of silver and simulated the night sky during low-lighting times. A lowered soffit made of Douglas-fir along the perimeter edge of the ceiling holds ambient lighting for the space.
- 2. Stairway:** A single staircase centered in the house turns around the chimney from the first to the second floor. The exposed stone of the chimney defines one side of the stairwell while wood paneling covers the opposite side. From the first floor to the landing, the risers are 5-1/2" high, and the treads are 11" wide. From the landing to the second floor, the risers are 5-1/2" high, and the treads are 10-1/2" wide.
- 3. Flooring:** On the first floor, the floors, made of natural fieldstone, continue the surfaces of the paving on the exterior pathway around the house. On the second floor, original wood flooring has been covered by yellow-gold carpet.
- 4. Wall and ceiling finish:** The walls on the first floor of the house are predominantly comprised of rough fieldstone. The ceiling is finished with wood-fiber panels ('Homasote'), and its joints are battened by wood strips in a geometric pattern. On the second floor, vertical wood paneling made of Douglas-fir that has been treated with a pink stain finishes most walls.
- 5. Openings**
- a. Doorways and doors:** The house includes few true doors. On the interior of the house, flush wood doors lead to the bathrooms and separate the girls' room from the main entrance area. Doorways are created subtly by the addition of low partitions made of Douglas-fir between spaces. Despite these partitions, privacy

⁴² Ivy, 101.

⁴³ Original Plans.

is very limited. Jones embraced the compression between spaces and the openness of the spaces themselves.

b. Windows: The jalousie windows serve to ventilate the interior of the house. Diamond-shaped windows ('kite windows,' as the Jones' family called them) at the junction of gable and wall on the north and south facades are underscored by mirrors in order to give an impression of lightness and de-materialization at that structural conjunction. There is also fixed-light glazing between the second story bathroom and the stair hall extending from the top of the bathroom doorway to the ceiling.

6. Decorative features and trim: Most of the decorative features of the house are a product of the materiality of the house and the deliberate use of principles found in nature. While the wood paneling on the interior of the house is stained, the pattern and repetitiveness of the walls leaves no need to add trims and other decorative features. Fieldstone on the lower level gives the spaces a cave-like essence without added elements.

However, on the second floor, a large soffit made of Douglas-fir dropped below the angle of the ceiling's slope terminates the wood paneling's emphasis from floor to ceiling.

7. Hardware: Door hardware on the exterior is in the form of a handle while door hardware on the interior is in the form of a knob. All cabinetry in the house utilizes a simple concave knob and piano hinges for operation.

8. Mechanical Equipment

a. Heating, air conditioning, ventilation: The house utilizes central, gas-fired, forced-air heating.⁴⁴

b. Lighting: Natural lighting through large floor-to-ceiling glazing on the east façade offers most of the direct light in the house. Throughout the first floor and the more enclosed second floor spaces, Jones designed light fixtures that offer varieties of ambient lighting. Direct artificial light is rarely utilized in the house.

c. Plumbing: The house is plumbed conventionally and is connected to the municipal water and sewer system. The house contains two bathrooms, each with toilet, tub and sink. The basement houses laundry machines. There is a drip pipe to water the ferns in the first floor entry, as well as to keep filled the small pond at the entry. There is a garden hose bib located on the exterior of the house.

9. Original Furnishings: Throughout his career, Fay Jones, as well as his partners, often designed custom furnishings for their projects. The Jones Residence has many

⁴⁴ "Organic Fabrication," 139.

original furnishings that still remain in the house. On the first floor, there are two wall sconces in the studio. In the daughter's room, there are two desks with chairs and two light fixtures above each bed. The second floor includes a dining table with six accompanying stools, two built-in couches, several bookshelves in the living area and master sleeping area, pokers for the fireplace, and a desk and bed in the master sleeping area. On the exterior of the house, several wall sconces provide lighting in the car shelter and on the balcony. The exterior doors include custom-designed screen doors. While most of these furnishings remain, a few items such as the dining stools and the small desk chairs have been removed by family members. At least one of each still remains in the house.

D. Site

- 1. Historic landscape design:** The property measures approximately 70' x 140'. North Hillcrest Avenue defines the west boundary. The terrain slopes downward toward the north and east property lines. A retaining wall defines the south boundary. When the house was built in 1955, few trees remained within the borders of the site. A view toward the landscape to the north could be clearly observed from the balcony. Since that time, the landscape has matured such that full-height trees now block both that view and the view of the house from the street. The thick growth around the site includes a mature stand of timber bamboo planted by Gus Jones as a privacy screen.
- 2. Outbuildings:** No other buildings exist on the Jones property.

Part III. Sources of Information

A. Architectural drawings and Early Views:

Fay Jones Collection. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

B. Interviews:

Jennings, Maurice. Interview by Jillian Jung. 07 Jun 2010. Maurice Jennings Architect, Fayetteville, Arkansas. Student and Business Partner of Fay Jones.

Jones, Janis. Interview by Jillian Jung. 11 Jun 2010. E. Fay and Gus Jones Residence, Fayetteville, Arkansas. Daughter of Fay Jones.

McKee, David. Interview by Jillian Jung. 04 Jun 2010. David W. McKee Architect, Fayetteville, Arkansas. Associate at Euine Fay Jones & Associates.

C. Selected Sources:

1. Primary Sources:

Receipts and Time Sheets for Renovations. Fay Jones Collection. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

Original Jones Residence Drawings. Fay Jones Collection. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

2. Secondary Sources:

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