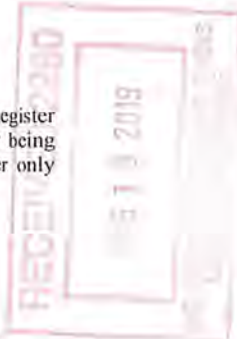


MA 10080 4443

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.



1. Name of Property

Historic name: Faubus, Orval E., House

Other names/site number: Site #MA0064

Name of related multiple property listing:

The Arkansas Designs of E. Fay Jones, Architect

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

2. Location

Street & number: 640 Governors Road

City or town: Huntsville County: Madison

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide local

Applicable National Register Criteria:

 A B X C D

	<u>7-15-19</u>
Signature of certifying official/Title:	Date
<u>Arkansas Historic Preservation Program</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	
State or Federal agency/bureau or Tribal Government	

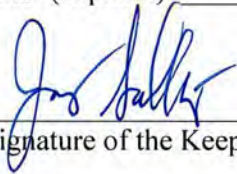
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)


Signature of the Keeper

9.27.2019
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

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> </u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic: Single dwelling

Current Functions

(Enter categories from instructions.)

Domestic: Single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern: Organic

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Concrete
Walls: Mahogany plywood, fieldstone, glass
Roof: Wood shake
Other: Iron

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Orval E. Faubus House, designed by E. Fay Jones for Governor Orval and Alta Faubus, was completed in 1967. This seven thousand three hundred fifty-six square foot residence, located in Huntsville, Arkansas, hovers along the edge of a bluff and exemplifies Fay's penchant for designing buildings specifically for the land on which they are constructed. The stone column, post and beam house is an excellent example of Modern Organic architecture. Exterior material choices, colors and strong horizontal roof line allow the building to essentially melt into the building site. Jumbo wood shingles, fieldstone from Alta's family farm in Madison County, Arkansas, floor to ceiling glass openings, and mahogany plywood achieve this goal. Although incorporating many refined design elements and treatments, the most prominent feature of this house is the eight by thirty-foot catwalk, cantilevered over the bluff edge. This house retains its original integrity, as there have been no alterations of floor plan or materials and it has been well preserved and maintained. The building was originally built on a much larger tract of land, which has since been divided, leaving the nine point seven four bi-level acres upon which the house sits.

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NARRATIVE DESCRIPTION

The house was built on a bluff overlooking the town square. The fieldstone chimney stacks can be seen from the town square in winter. Driving to the house from the square, you first come to the wooded area of the property below the bluff. The street skirts the north end of the property and the driveway turns right up the wooded hillside into the property. A residential area borders a portion of the east and full south side of the property. The driveway climbs to the top of the bluff through a forest of native trees and rock outcroppings. You first approach the northeast corner of the house arriving at a large car shelter, the term used by Jones to describe a carport. The front elevation faces due east. The bluff to which the residence hugs, runs north and south to split the acreage in half; half above the bluff, half below the bluff. A rock stair is built into the cleft of the bluff. This stair, built by the stonemasons that crafted the house, serves to combine the disparate portions of the property above and below the bluff.

This design has a long central unit with gabled roof, parallel to the bluff edge, with a two-story perpendicular gabled roof segment on both the north and south ends. Each of these two-story segments contain a double fieldstone chimney stack. From the two-story segment on the north, a hip roof unit protrudes eastward, housing a four-car carport and protruding westward is the cantilevered catwalk extending out over the treetops. From the south segment, protruding east and west, is a hip roof unit housing the master bedroom arrangement. Stone walled garden areas terminate the length of the entire design, north and south. Materials chosen for the exterior are wood shingles, stone, glass openings, mahogany plywood, Homasote board and iron railings.

The long central unit of the house is comprised of the entry, a half bath, an office space (historically, Alta's sewing room) and two guest rooms with ensuite bathrooms. The northern two-story segment houses the formal living and dining rooms, butler's pantry, kitchen, maid's closet, mechanical room, breakfast nook and den. A narrow stair ascends to the loft area in this segment where a bonus area (historically, Alta's gift-wrapping room) overlooks the formal dining and living areas and den. The southern two-story segment houses the master bedroom with bathroom and dressing area, a sunken sitting area and utility closet. At Orval's request this segment also houses a separate entry, office space and a three-quarter bathroom for business purposes. A small loft nook, reached by ladder, overlooks the master bedroom and office. Interior building materials correspond to those used on the exterior with the addition of sheetrock, used only in the kitchen and adjacent hallway.

East Elevation: Front

The east elevation, extending two hundred and fourteen feet, north to south, is characterized by long lines of deep overhanging eaves running parallel to flat landscaping, roofless stone-walled storage areas at each end, a jumbo cedar shake roof, low horizontal stone planters filled with ivy and flat stone terrace and car shelter. Each of these features visually and texturally ground and extend the house into the surrounding property's native landscape of stone, tree bark and plant materials. Protruding vertically from the roofline in the two-story segment toward each end are massive stone fireplace stacks further grounding the building to its site.

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Beginning at the north end of the east elevation, a stone wall stands, behind which is an open-roofed stone-walled storage area. Where the house begins, in the two-story segment, ground level, is a smooth mahogany wall, a board and batten area topped by a thirty-one-inch tall bank of three stationary and two operable casement windows. Above is a large triangular glazed area trisected by stone columns reaching to the roofline of the second story. This upper triangular window, filling the gabled end, is mirrored on the opposite side of house, such that one can see from the driveway completely through the upper interior loft space and out the rear elevation. This upper interior loft space is open to three lower level interior rooms, flooding all with ample sun and moon light.

The roofline descends on the south side of the gable and meets the centerline of the eastward protruding hip roof unit which houses the vaulted ceiling, drive through, four-car shelter and a slightly protruding stone and glass walled unit of the house. Two large stone columns on the east and west end of the car shelter ascend to the vaulted ceiling. Large floor to ceiling glazed areas, mitered at the corners, form the north and south end of this lower level protruded area, punctuated by two stone columns and a smooth mahogany panel at center. This lower protruded area includes four narrow glass doors. Above this lower level is a large triangular glazed panel between the car shelter and interior dining room.

Continuing south from the car shelter protrusion, is the long central unit of the design. This central unit begins with the home's entryway, not immediately visible upon arrival at the home. It's up three stone steps from the car shelter and across a flat stone terrace. The entry door is flanked by two floor to ceiling glazed panels on either side. Continuing south, is a smooth mahogany paneled section leading to a long lower mahogany board and batten section topped by a sixteen-inch tall row of alternating stationary and operable casement windows, set directly below the deep eave. Continuing southward, is the southernmost eastward hip roof protrusion of the design. This unit protrudes from the other two-story gabled roof segment and begins with a smooth mahogany panel, a stone column, a narrow glass door, then mitered glazing at the corner. On the east face of this unit are two narrow glass doors and two stone columns with a center mahogany panel. Mitered glazed panels turn the corner, then a narrow glass door, stone column and ends with a smooth mahogany panel. Turning the corner southward is Orval's separate business office entry door, of glass, flanked by two narrow windows. Continuing, is a smooth mahogany panel to the end of the east elevation of the house. From the center line of this hip roof unit ascends the north side of the gabled roof segment, and descending, it terminates at the south end of the house. In the upper gable section is a triangular glazed window punctuated by a stone column and casement window.

Parallel to the last mahogany panel of the east elevation, begins a stone wall which becomes an open-roofed stone-walled storage area.

South Elevation

The south elevation is characterized by a true integration of house and nature accomplished with a multi-level stone terrace enclosed by stone walls of varying heights which incorporate stone planters, a pond and two small planting areas. The pond is plumbed for gas, although never hooked up, which would allow a flame to dance upon the water's surface. This elevation is floor

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to ceiling glazing with two stone columns, smooth mahogany panel, a narrow glass door and mitered glazed corners. Looking above this horizontal roof line, one sees wood shingles ascending to a massive stone chimney.

West Elevation: Rear

The west elevation is characterized by a cantilevered stone terrace, approximately six feet above the stone bluff, extending the full length, punctuated by a set of three steps ascending and descending in various places and a steel railing which integrates stone planters at regular intervals.

A three-piece steel baluster design appears to drip from the bronze colored balcony railing along the full rear elevation. Fay's team calculated fifteen thousand, four hundred and ten linear feet of quarter inch steel was needed to complete this design feature.

The south end of the rear elevation, and moving northward, begins with the glazed mitered corner rounding from the south end, a glass door exiting the business office and smooth mahogany panels. A projected unit is comprised of a glass door, butt glazed corner, the west face is comprised of two stone columns with a center glazed panel. Another mitered glazed corner and a glass door lead to a turn northward and you are at the long central unit of the design, comprised of a smooth mahogany panel, two tripartite glazed projections with a narrow glass door at each end, a large glazed panel, a narrow glass door and a smooth mahogany panel terminating at the northern two-story segment.

This segment begins with a projecting volume having twelve-foot mitered glazed corners protected by a six-foot overhang. At the westward center of this projection is the catwalk flanked by stone columns and reached through a double glass door, flanked by narrow glass panels. Here, Fay's engineering background shines with a prominent cantilevered catwalk, eight-foot by thirty-foot, extending out over the edge of the bluff into the treetops. Fay's office files show calculations of approximately one hundred ninety-one cubic feet of concrete, weighing in at two thousand, two hundred twenty-eight pounds, railings at eighty-five point seven pounds per linear foot, rebar and red iron comprise this engineering feat. The catwalk faces due west, lines up with the town square and overlooks the lower fully-wooded portion of the property, strewn with huge boulders.

The railings from the catwalk visually pierce stone columns to enter the interior of the living room, turning the corner and again visually piercing stone columns to exit the interior, north and south, and line up with the rest of the rear exterior railing. On the north side of the projection are two stone columns and a glass door.

Continuing north from the catwalk is a smooth mahogany paneled wall, a three-part glazed wall, a mitered glazed corner, a narrow glass door, stone column and a small mahogany panel reaches a recessed corner, turning northward. Here, a glass door and a three-part glazed wall with mitered glazed corner terminate the west elevation. This recessed area is approximately twenty feet from the roof edge creating a large covered outdoor area. The upper level in this gabled end, from the catwalk to the north end is a triangular glazed opening, opposite the upper see-through

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area you see as you arrive at the house on the front elevation, punctuated by two stone columns and a casement window.

North Elevation

The north elevation repeats the south elevation in that it is characterized by a true integration of house and nature accomplished with a multi-level stone terrace enclosed by stone walls of varying heights which incorporate stone planters and small planting areas. This elevation is floor to ceiling glazing with a stone column, a glass door and smooth mahogany paneled area. The northern stone-walled storage area stands opposite this paneled area. Looking above this horizontal roof line, one sees wood shingles ascending to a massive stone chimney.

Interior

Fay Jones is well known for adapting his designs to meet his client's specific needs; in this case business and entertaining. The interior reflects just that with the following features:

- Flat stone floors throughout, partial carpet coverage in bedrooms, formal living room and lofts.
- Fieldstone used for columns and two massive back to back fireplaces.
- Philippine mahogany is the material choice for walls and soffits lining the perimeter of each room, extending to exterior spaces.
- Three large skylights, each serving two rooms, divided by a glass panel giving a mirrored effect.
- A kitchen open to, but not fully visible from, the breakfast nook and den.
- Four ovens, two refrigerators and extensive kitchen counter space and cabinets.
- Three built in, lighted, china cabinets (historically, to house Alta's glass collection) with silver service drawers and butler's pantry.
- Built in seating, wardrobes, TV and electronic cabinets and extensive cabinetry.
- Separation of public and private spaces with shoji screened doors.
- Architect-designed furniture; breakfast table, formal dining table, dining chairs, coffee tables, lounge chairs and stools.
- Architect-designed lighting; exterior ceiling and wall light fixtures, interior wall, ceiling and lantern fixtures.
- The architect chose one type and color each of upholstery, curtain fabric and carpet for use throughout the house serving to unify the look throughout.

An interesting feature of the design is the vaulted ceiling of the car shelter, surfaced with Homasote board and ornamented with detailed profile battens, which continues visually through a triangular glazed panel and across the vaulted ceiling of the full width of the interior. During the day it appears there is a mirror in this upper triangular space, but at night with up-lighting above the soffit that runs the perimeter of the dining room, living room and car shelter, this ceiling appears as one large floating mass.

Floor to ceiling glass runs the length of the rear elevation, half the north and south end walls and a fair portion of the front elevation. Mitered joints join many glass corners for seamless viewing. Flat stone is the material choice covering all outdoor porches, terraces and catwalk floors which extend to the interior. Adding the exterior terraces and catwalk brings the square footage to just

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exceed the thirteen thousand mark. The design incorporates twenty-eight exterior glass doors. The rear exterior railing visually extends through a portion of the interior. These features connect indoor and outdoor living.

Dramatic light, both natural and artificial, is everywhere and ever-changing. Rhythm and repetition abound in this design, quietly. Jones regulates the varying ceiling heights for variety and psychological effect throughout the house, but none is more impactful, than from the low-ceilinged intimate entry to the adjacent soaring space of the formal living room. This space explodes both upward and downward, drawing your eye from its high windows and wood beam bracing downward to the woodland below the bluff. Typical of organic architecture, there is an inner penetration of spaces uniting rooms and creating long vistas through several spaces.

Landscape

The upper five acres, with wooded perimeter, historically were simply comprised of native trees and lawn. During the twenty-four years of current ownership, gardens have been added and honed featuring trees, shrubs and perennials. Plant materials have been chosen with interesting, contrasting leaf textures and shapes in shades of green, burgundy and lime. A maze has been designed using grasses varying in height from six to nine feet. Floriferous plant material is kept at a minimum to adhere to the natural setting Jones preferred. Paths and walkways have been added to unite different natural habitat areas. The lower five acres have been left completely native and are strewn with huge boulders.

There are no outbuildings currently or historically on this property.

Integrity

The Orval Faubus House retains excellent integrity from the time of its construction in the 1960s having had very few alterations. Changes to the property have been minimal – many spaces in the house have original furniture with original upholstery, original carpet and original drapes. Built-in furniture designed by Jones remains throughout the house. The exterior of the house is also unaltered from the time of its construction. Repairs to the house have utilized original materials so that the original design has been maintained. The setting around the house also reflects the time of its construction, with a few residences nearby and a large plot of land around the house. Although the landscaping around the house has more formal gardens than it did originally, they were designed in such a way so that they blend in with the organic architecture of the house.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1965-1967

Significant Dates

1965-1967

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Jones, E. Fay, Architect

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Faubus House is being nominated to the National Register of Historic Places under **Criterion C** with **statewide significance** as an exceptional example of E. Fay Jones' work in organic architecture in the Huntsville area. Encompassing more than 7,000 square feet, the Faubus House is one of Jones' largest works in Arkansas and was built for former Arkansas Governor Orval Faubus. Built on a cliff to the east of downtown Huntsville, the house takes full advantage of its site, being placed on the edge of the cliff with a dramatic cantilevered catwalk projecting out over the bluff. Some of the characteristics of organic architecture that the Faubus House exhibits include a design that seems "to grow easily from its site and be shaped to harmonize with its surroundings," and a design that "bring[s] out the nature of the materials [and] let[s] their nature intimately" into the design.

The Faubus House's location on the edge of a bluff allows it to sit just below the crest of the hill and not dominate its site. In addition, the numerous windows on most sides of the house allow it to almost become invisible in its surroundings. Furthermore, Jones used natural materials such as fieldstone and wood, often in a rough and unfinished nature, so that the nature of the materials could easily be seen in the design for the property. This property is also being nominated under the Multiple Property Listing "The Arkansas Designs of E. Fay Jones, Architect."

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

HISTORY OF THE PROPERTY

The town of Huntsville, intersected by State Highways 23 and 74, and alongside U.S. Highway 412, is situated in the north central area of Madison County. Madison County, located in the second tier of counties from the northern and western boundaries of the state, is between Benton and Washington on the west, Carroll on the north and Carroll and Newton on the east. Franklin and Johnson form the southern boundary.

The county is currently 836 square miles. Madison County was established September 30, 1836, the same day that Arkansas became a state. It is debated whom the county was named for. Some note it was named for the 4th president, James Madison, while others write it was named for the early settlers' homeland, Huntsville, Madison County, Alabama. The average elevation is 1,200 feet. The county is sparsely populated, the 2010 census recording 15,717, countywide.¹

¹ Haden, Rebecca, and Joy Russell. "Madison County." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/madison-county-788/>, and *History of Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties, Arkansas*. Chicago: The Goodspeed Publishing Co., 1889.

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The Boston Mountains extend east and west across the southern part of the county, between head-waters of the White and Mulberry rivers. A range of hills extends nearly due north from the main mountain chain throughout the entire length of the county, forming the divide between the King's River and War Eagle River. East of this divide in the northeastern part of the county, the hills are high and abrupt, and the general aspect of the county is quite rugged. To the west there is a considerable expanse of level territory generally known as "the barrens."²

Madison County has many rivers, streams and springs, and the White River is the largest tributary of the Mississippi River between the Missouri and the Arkansas rivers. The White River begins in the southern part of Madison County. Other rivers having their headwaters in the county are the Kings River, Mulberry River and the War Eagle. The Kings River was the first stream in Arkansas to receive legislative recognition and protection.³

Records show Huntsville's population in 1850 was 212 whites and 43 coloreds. Records show the population in 1880 to be 312, with no recognition of differentiation in race. Fast forward to the 1950s and Huntsville broke the 1,000 inhabitants mark for the first time in history, with 1,010. The 2010 census documents 2,346 people in Huntsville, the county seat.⁴

With the railroad boom across America in the late 1800s, the economic history of the county begins with the timber industry in the southern portion of the county. Railroads and the other normal businesses followed the timbermen into the rugged hills. Generally, the only other occupations listed in the 1900 census across the county were farmer, farm laborer, blacksmith and teamster. Once the timber ran out in the late 1920s, most of the twentieth century saw poultry and cattle farms scattered throughout the county. This remains true today.⁵

One of Madison County's most notable residents was Orval Eugene Faubus, who was born on January 7, 1910, to John Samuel and Addie Joslin Faubus in a rented log cabin on Greasy Creek in the southern part of the county. During his youth, Faubus' father urged him to attend Commonwealth College near Mena, which was a self-help college that touted Socialist ideologies. Faubus spent three months there. In 1931, Faubus married Alta Haskins who became a school teacher, and later on the editor and publisher of the *Madison County Record*.⁶

In 1938, Faubus ran for the position of elected circuit clerk and recorder of Madison County, and he won the election. It began Faubus' political career, which would endure for the rest of his

² *History of Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties, Arkansas*. Chicago: The Goodspeed Publishing Co., 1889.

³ *History of Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties, Arkansas*. Chicago: The Goodspeed Publishing Co., 1889.

⁴ *History of Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties, Arkansas*. Chicago: The Goodspeed Publishing Co., 1889, and Haden, Rebecca, and Joy Russell. "Huntsville (Madison County)." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/huntsville-930/>.

⁵ Sisk, Gloria. *Madison County; Remembrances of the Past*. Huntsville, AR: The Genealogical & Historical Society, 1986.

⁶ Reed, Roy. "Orval Eugene Faubus (1910-1994)." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/orval-eugene-faubus-102/>.

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life. During World War II, Faubus served as an Army intelligence officer in five European campaigns, including the Battle of the Bulge, ultimately attaining the rank of major. After World War II, Faubus returned to Huntsville, serving as postmaster before he and his wife bought the town's newspaper, the *Madison County Record*. Faubus' editorials in the newspaper caught the attention of Sidney McMath, and Faubus campaigned for McMath for governor in 1948. Faubus would be rewarded with an appointment to the state highway commission, which allowed Faubus to have access to many of the state's political activists.⁷

Faubus first ran for governor in 1954, ultimately defeating Governor Francis A. Cherry. Faubus' administration took advantage of the state's prosperity at the time in order to carry out many improvements around the state. Faubus oversaw improvements to public education, improvements to the State Hospital, construction of the Arkansas Children's Colony, expansion of state parks, and he also forced the Army Corps of Engineers to abandon their plans to dam the Buffalo River.⁸

However, Faubus' political career was defined by the desegregation crisis at Little Rock's Central High School. After the Little Rock School Board had made plans to allow the first black students to attend Central, Faubus called out the National Guard on September 2, 1957, in order to block the students' admission. A federal judge ordered the Guard to leave, but after the local police were unable to control angry segregationists, President Eisenhower federalized the National Guard and ordered them to restore order and enforce the integration of the school. Even though Faubus' efforts were defeated during the crisis by Eisenhower, Faubus' actions led to him being elected as governor for four additional terms, ultimately serving six terms in the position, longer than anyone else in the state's history.⁹

Orval Faubus, in his fifth term as governor, was looking to the possibility of running for the senate and felt he would need a house befitting his accomplishments and to entertain state and national political dignitaries. He engaged the up-and-coming Fayetteville architect E. Fay Jones, who a generation later would be world-famous,¹⁰ to build him a home. Jones and his team began sketching the house, to be constructed in Huntsville, Arkansas, and its details at his office in Fayetteville, Arkansas, in 1963. This design turned out to be one of Fay's largest residential commissions, as well as one of his most iconic works overall. Early in his sixth term as governor, Faubus borrowed forty thousand dollars¹¹ and, although not enough to complete the project, started the house in 1965. It was completed in 1967.

⁷ Reed, Roy. "Orval Eugene Faubus (1910-1994)." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/orval-eugene-faubus-102/>.

⁸ Reed, Roy. "Orval Eugene Faubus (1910-1994)." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/orval-eugene-faubus-102/>.

⁹ Reed, Roy. "Orval Eugene Faubus (1910-1994)." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/orval-eugene-faubus-102/>.

¹⁰ Reed, Roy. *Faubus: The Life and Times of an American Prodigal*. Fayetteville, AR: The U of A Press, 1997, p. 323.

¹¹ Reed, p. 323.

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Interestingly, the land on which Faubus built his house, counted among its previous owners, Isaac Murphy, another of the state's governors. Two Madison County residents have served as Arkansas governor. Both resided on the same property in Huntsville,¹² on which this nominated property stands. Governor Isaac Murphy, serving during the Civil War and Reconstruction, dealt with the social equity issues of his day, as did Governor Orval Faubus. Arkansas Governor Isaac Murphy, 1864-1868, is best known as the man who had the courage to cast the only vote against withdrawal from the Union in the 1861 Arkansas secession convention. Governor Faubus, 1955-1967, is most recognized as the governor who pitted his state against the dictates and forces of the federal government during the Little Rock Central High School desegregation crisis in 1957.

Honorable Isaac Murphy, in 1870, purchased a farm joining the southeast portion of Huntsville for \$195¹³ which would eventually be the same tract purchased by Governor Orval Faubus. Orval Faubus later writes: "At the time of Murphy's death, the farm passed to his daughter, Angela Thorpe, who lived there until 1927.¹⁴ At the time of her death, in 1930, she left a will in which she attempted to preserve the farm as a historic site and scenic area. As a result of the will, the Murphy farm remained in the estate until World War II. The will was then challenged by certain heirs and that portion preserving the farm for the purpose Mrs. Thorpe intended, was declared null and void in a court at Fayetteville. At the resulting sale the land was bought by Willis Binam, a Huntsville resident, who began selling portions of the property for residential lots.¹⁵ Returning from World War II in late 1946, I learned of the availability for purchase of the remaining portion of the farm. I bought what was left and acquired the part on which stood the Isaac Murphy Oak."¹⁶ This refers to a great white oak, some five feet in diameter, off the south end of the house below the bluff which Faubus had named for Isaac Murphy.¹⁷

Orval's political opponents wanted to know how a public servant living on a salary of \$10,000 a year could afford this palace.¹⁸ Soon word went out that the governor would accept donations to help pay for the house. The money poured in.¹⁹ Thank-you notes went to three hundred thirty-two individuals and several business firms whose donations totaled \$59,549 and ranged from \$1 to \$1,000.²⁰ Newspaper editorialists were scandalized. The *Pine Bluff Commercial* said that in accepting money for his personal use, Faubus "might as well have announced that he was taking bids." His friends said the donations were love offerings.²¹

When Jones designed the Faubus House, it was very apparent that the principles of Organic Architecture guided the design. Frank Lloyd Wright was the greatest proponent of Organic

¹² *Early Huntsville History & Cemetery Enumeration*. Madison County Geological & Historical Society, 2000, p. 87.

¹³ Smith, John I. *The Courage of a Southern Unionist*. Little Rock, AR: Rose Publishing Co., 1979, p. 139.

¹⁴ Sisk, Gloria. *Madison County; Remembrances of the Past*. Huntsville, AR: Madison County: Madison County Genealogical & Historical Society, 1986, p. 130.

¹⁵ Sisk, p. 130.

¹⁶ Sisk, p. 130.

¹⁷ Sisk, p. 130.

¹⁸ Reed, p. 323.

¹⁹ Reed, p. 323.

²⁰ Reed, p. 323.

²¹ Reed, p. 323.

Faubus, Orval E., House

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Architecture, and although he never used any kind of systematic definition for the term, he did put together his most simplified list of principles in a 1908 article in *Architectural Record*.

Among the principles that he listed were:

III. "A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if Nature is manifest there and if not try to make it as quiet, substantial and organic as She would have been were the opportunity Hers."

IV. "Colors require the same conventionalized process to make them fit to live with that natural forms do; so go to the woods and fields for color schemes."

V. "Bring out the nature of the materials; let their nature intimately into your scheme."²²

Although Wright was laying out principles of Organic Architecture in the first part of the twentieth century, he continued to write about it later in life as well. For example, the concept of integrating a building into its site was something that Wright discussed in his book, *The Natural House*. He wrote:

Now there can be no organic architecture where the nature of synthetic materials or the nature of nature [*sic.*] materials either is ignored or misunderstood. How can there be? Perfect correlation, integration, is life. It is the first principle of any growth that the thing grown be no mere aggregation. Integration as entity is first essential. And integration means that no part of anything is of any great value in itself except as it be [an] integrate part of the harmonious whole. ...²³

The level of refinement and subtlety to the architectural techniques Jones employed in the Faubus House design cause the essence of this residence to be revealed slowly. Every detail is intentional and measured. There is an energy derived from the arrangement of juxtaposed, varied and interpenetrating volumes, which unfold to reveal a rhythm, reinforced by the stone columns, which serves to enliven the house. It is an impressive example of E. Fay Jones's design career, and one of the largest houses that Jones ever designed.

In addition to the Faubus House, Jones designed two other buildings in Madison County. Fay designed a building to house offices for the county newspaper, the *Madison County Record*, which Alta Faubus owned and operated. This building is currently the local telephone company. Jones also designed the Staff Headquarters building at the regional Girl Scout camp, historically known as the Noark Girl Scout Camp. In addition to the two other completed designs in Madison County, Jones also designed the Ozark Heritage Library and Museum for Orval Faubus

²² Wright, Frank Lloyd. "In the Cause of Architecture." *The Architectural Record*. March 1908, pp. 156-157. Quoted in: Williams, Callie Leonora. "Euine Fay Jones: 'architecture is invention, is innovation, but it is also remembering.'" Department of Architectural History, University of Virginia. MA Thesis 2010, pp. 19-20.

²³ Wright, Frank Lloyd. *The Natural House*. New York: Mentor Books, 1963, p. 22.

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of which the foundation, stone columns, and plumbing stub-outs were completed just adjacent to the current property, but which since have been razed. Jones also designed a house for F.S. Murray in 1964 to have been built in Huntsville, although it was never completed. After Faubus left office in 1967, he had continuing and worsening money problems and sold his big house, his dream, in 1989. It brought \$318,000, just enough to pay his remaining obligations on it.²⁴ His eyes teared as he talked of not being able to live out his life there.²⁵

The house then passed through two owners the next six years, the first promising to complete the museum, although he did not, and the second operating a bed and breakfast. When the house came up for auction in 1995, Alta Faubus and Orval's third wife Jan, attended together and introduced themselves to the buyer, the current owner, to discuss the magnificent property. The current owner has been an outstanding steward of the property, keeping the house's features and furnishings intact since its purchase in 1995. As a result, today the Faubus House retains much of its original furnishings and all of its original fabrics, especially in the public areas of the house, and it remains an outstanding work of the master architect E. Fay Jones.

SIGNIFICANCE OF THE PROPERTY

The design of the Faubus House is an excellent representation of some of the shifts in residential design that were occurring across the country after World War II. The decorative pre-war revival styles, which were all the rage, were being pushed to the side by more functional and livable residential designs. Although some people after World War II still believed "that only shrunken colonial, Cape Cod ranches, or Cinderella homes properly represent the American way of life...a trend [had] now begun working the other way. ...[It was] slowly becoming apparent to people that architects working with builders can give them better, more thoughtful design for their money."²⁶

This post-World-War-II architecture moved away from an "over-decorative eclecticism to a less self-conscious expression." Expression, rather, was manifest through window placement and design, placement of the home in the landscape, and also through interior space arrangement. Also, the many mid-century styles, including buildings that employed the tenets of Organic Architecture, greatly espoused the relationship between the indoors and the outdoors (which was partly expressed through the window placement and design).

The Faubus House clearly reflects the Organic Architecture design trends that were impacting residential architecture in the mid-century period after World War II. The house lacks the applied ornamentation that was so often used prior to World War II, and uses window placement and a variety of materials to give visual interest and ornamentation, and also to reflect its natural surroundings. As McAlester and McAlester point out with respect to some mid-century styles, the Faubus House has "no decorative detailing." Furthermore, it "lack[s] the stark white stucco wall surfaces, which are usually replaced by various combinations of wood, brick, or stone."²⁷

²⁴ Reed, p. 345.

²⁵ Reed, p. 345.

²⁶ Von Eckardt, Wolf. *Mid-Century Architecture in America*. Baltimore: The Johns Hopkins Press, 1961, p. 21.

²⁷ McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc., 1984, p. 482.

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Jones used natural materials such as fieldstone and wood, often in a rough and unfinished nature, so that the nature of the materials could easily be seen in the design for the property.

The design of the Faubus House also reflects the increased relationship between the indoors and outdoors and the ideas of integrating a building into its surroundings, which were key components of Organic design. The design of the Faubus House, with its multitude of windows that span the façades encouraged residents and visitors to interact with the house's surroundings. The windows, along with the stone foundation walls, also allow the house to disappear and blend in with the surroundings. The placement of the house on the edge of the bluff, sitting just below the crest of the hill, also emphasized privacy for the house's occupants from the driveway.

Since the Faubus House is an excellent and well-preserved example of the mid-century Organic Architecture designed by the Arkansas architect E. Fay Jones, and one of his largest residential commissions, it is being nominated to the National Register with **statewide significance** under **Criterion C**. This property is also being nominated under the Multiple Property Listing "The Arkansas Designs of E. Fay Jones, Architect."

Faubus, Orval E., House
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Madison County, Arkansas
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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Fay Jones Office Files. *Project Details for Faubus, Orval E. and Alta*. MC1373: Series II, Subseries 1, Box 19. Special Collections: University of Arkansas, Fayetteville.

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Haden, Rebecca, and Joy Russell. "Madison County." *The Encyclopedia of Arkansas History and Culture*. Found at: <https://encyclopediaofarkansas.net/entries/madison-county-788/>.

History of Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties, Arkansas. Chicago: The Goodspeed Publishing Co., 1889.

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

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Smith, John I. *The Courage of a Southern Unionist: A Biography of Isaac Murphy, Governor of Arkansas 1864-1868*. Little Rock, AR: Rose Publishing Company, 1979.

Sisk, Gloria. *Madison County: Remembrances of the Past*. Huntsville, AR: The Genealogical & Historical Society, 1986.

Wright, Frank Lloyd. "In the Cause of Architecture." *The Architectural Record*. March 1908, pp. 156-157. Quoted in: Williams, Callie Leonora. "Euine Fay Jones: 'architecture is invention, is innovation, but it is also remembering.'" Department of Architectural History, University of Virginia. MA Thesis 2010, pp. 19-20.

Wright, Frank Lloyd. *The Natural House*. New York: Mentor Books, 1963.

Faubus, Orval E., House
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Madison County, Arkansas
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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Madison County Genealogy & Historical Society

Historic Resources Survey Number (if assigned): MA0064

10. Geographical Data

Acreege of Property: 9.74 Acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Faubus, Orval E., House
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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 15 | Easting: 434571 | Northing: 3993844 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

Parcels #001-07881-005 (.740 acres), #001-11781-000 (1.020 acres), #075-00406-000 (4.240 acres), and #075-00830-000 (4.010 acres).

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses all of the land currently associated with the property.

11. Form Prepared By

name/title: Ronna Precure, edited by Ralph S. Wilcox, National Register & Survey Coordinator

organization: Arkansas Historic Preservation Program

street & number: 1100 North Street

city or town: Little Rock state: Arkansas zip code: 72201

e-mail: ralph.wilcox@arkansas.gov

telephone: (501) 324-9787

date: May 19, 2019

Faubus, Orval E., House
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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Orval E. Faubus House

City or Vicinity: Huntsville

County: Madison County

State: Arkansas

Photographer: Mason Toms

Date Photographed: April 18, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 39. East façade of the Faubus House, looking southwest.

2 of 39. North end of the east façade of the Faubus House, looking northwest.

3 of 39. South end of the east façade of the Faubus House, looking southwest.

4 of 39. East façade of the Faubus House, looking northwest.

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- 5 of 39 . Outdoor pool at the south end of the Faubus House, looking northwest.
- 6 of 39 . South façade of the Faubus House, looking north.
- 7 of 39 . South and west façades of the Faubus House, looking north.
- 8 of 39 . Terrace on the west façade of the Faubus House, looking north.
- 9 of 39 . South end of the west façade of the Faubus House, looking southeast.
- 10 of 39 . South end of the west façade of the Faubus House, looking northeast.
- 11 of 39 . View of the catwalk on the west façade of the Faubus House, looking northwest.
- 12 of 39 . Underside view of the catwalk on the west façade of the Faubus House, looking southeast.
- 13 of 39 . Underside view of the catwalk on the west façade of the Faubus House, looking northeast.
- 14 of 39 . South end of the west façade of the Faubus House, looking southeast.
- 15 of 39 . Northwest corner of the Faubus House, looking southwest.
- 16 of 39 . North end of the terrace on the west side of the Faubus House, looking south.
- 17 of 39 . North façade of the Faubus House, looking southeast.
- 18 of 39 . North garden area of the Faubus House, looking southeast.
- 19 of 39 . North end of the east façade of the Faubus House, looking southwest.
- 20 of 39 . Detail of the carport of the Faubus House, looking east.
- 21 of 39 . Detail of the front entrance of the Faubus House, looking west.
- 22 of 39 . View of the dining room of the Faubus House with the original furniture, looking east.
- 23 of 39 . View of the main living room of the Faubus House, looking west.
- 24 of 39 . View of the fireplace in the main living room of the Faubus House, looking north.

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- 25 of 39 . View of the built-in couch in the main living room of the Faubus House, looking south.
- 26 of 39 . View out to the catwalk from the main living room of the Faubus House, looking west.
- 27 of 39 . View of the catwalk of the Faubus House, looking west.
- 28 of 39 . View of the mezzanine area above the living and dining rooms of the Faubus House, looking southwest.
- 29 of 39 . View of the TV-Music room of the Faubus House, looking southwest.
- 30 of 39 . View of the kitchen of the Faubus House, looking south.
- 31 of 39 . View of the breakfast nook of the Faubus House with the original furniture, looking northwest.
- 32 of 39 . View of the study of the Faubus House, looking southwest.
- 33 of 39 . View of the hallway in the bedroom wing of the Faubus House, looking south.
- 34 of 39 . View of a typical bedroom of the Faubus House, looking southwest.
- 35 of 39 . View of a typical bedroom with the built-in cabinetry of the Faubus House, looking northeast.
- 36 of 39 . View of the master bedroom of the Faubus House, looking east.
- 37 of 39 . View of the sitting area of the master bedroom of the Faubus House, looking southwest.
- 38 of 39 . View of the study off of the master bedroom of the Faubus House, looking south.
- 39 of 39 . View of the built-in couch in the study off of the master bedroom of the Faubus House, looking south.

Faubus, Orval E., House
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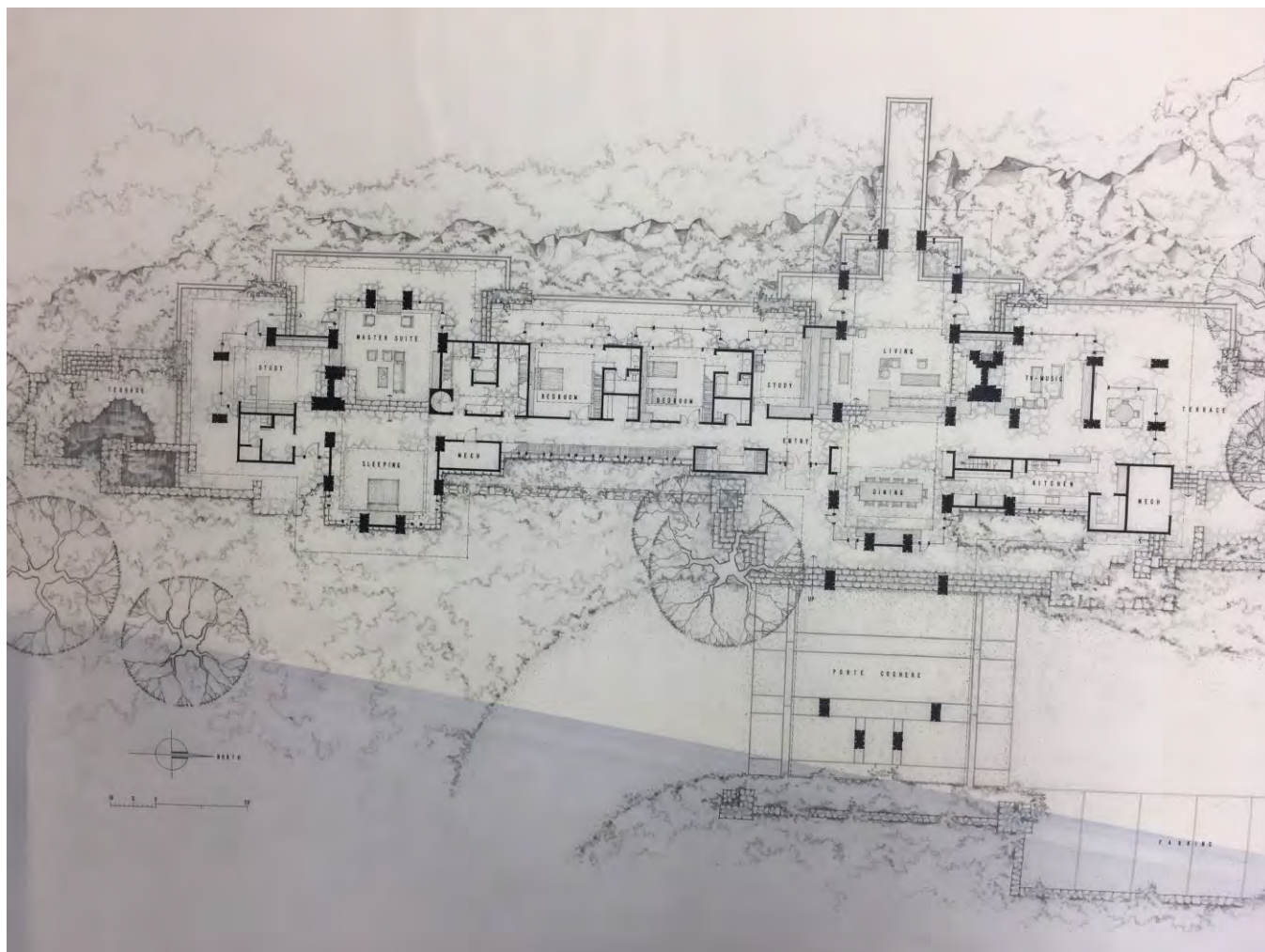


Figure 1: Main floor plan of the Orval E. Faubus House. (From University of Arkansas Special Collections)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

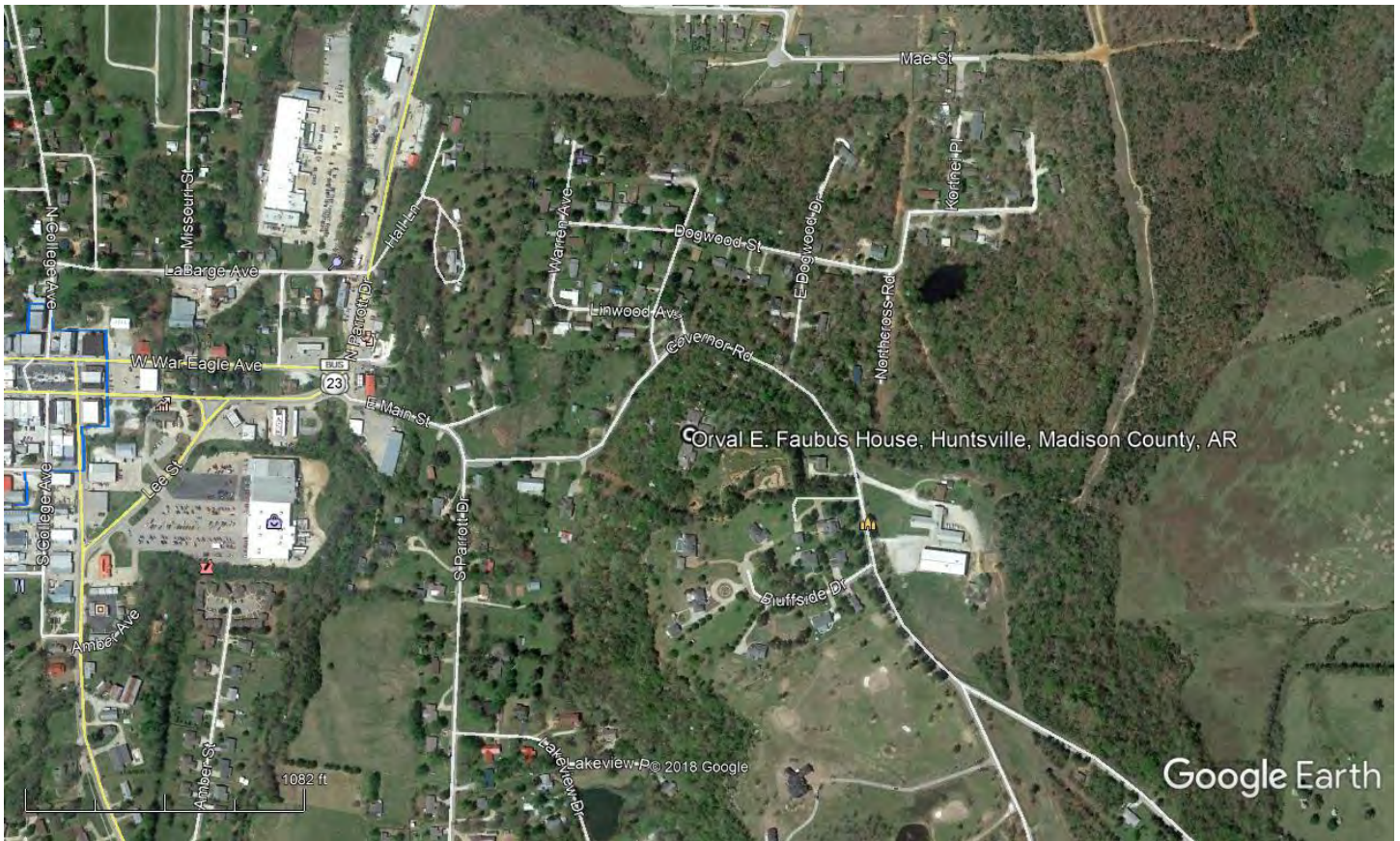


|-----207 feet-----|

Orval E. Faubus House
Huntsville, Madison County, Arkansas

UTM: 15 434571E 3993844N

↑
North



|-----1082 feet-----|

Orval E. Faubus House
Huntsville, Madison County, Arkansas

UTM: 15 434571E 3993844N

↑
North















































































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Faubus, Orval E. , House

Multiple Name: Arkansas Designs of E. Fay Jones MPS

State & County: ARKANSAS, Madison

Date Received: 8/13/2019 Date of Pending List: 9/13/2019 Date of 16th Day: 9/30/2019 Date of 45th Day: 9/27/2019 Date of Weekly List:

Reference number: MP100004443

Nominator: SHPO

Reason For Review:

X Accept Return Reject 9/27/2019 Date

Abstract/Summary Comments: Automatic listing
Reviewed and no substantive issues found; meets registration requirements of MPS

Recommendation/ Criteria: Accept / C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



THE DEPARTMENT OF ARKANSAS
HERITAGE

Asa Hutchinson
Governor

Stacy Hurst
Director

August 7, 2019



Joy Beasley, Keeper and Chief
National Register and National Historic Landmark Programs
National Register of Historic Places
1849 C Street, NW
Mail Stop 7228
Washington D.C. 20240

RE: Orval E. Faubus House – Huntsville, Madison County,
Arkansas

Dear Ms. Beasley:

We are enclosing for your review the above-referenced nomination. The enclosed disk contains the true and correct copy of the nomination for the Orval E. Faubus House to the National Register of Historic Places. The Arkansas Historic Preservation Program has complied with all applicable nominating procedures and notification requirements in the nomination process.

If you need further information, please call Ralph S. Wilcox of my staff at (501) 324-9787. Thank you for your cooperation in this matter.

Sincerely,

Stacy Hurst
State Historic Preservation Officer

SH:rsw

Enclosure

Arkansas Arts Council

Arkansas Historic
Preservation Program

Arkansas Natural
Heritage Commission

Arkansas State Archives

Delta Cultural Center

Historic Arkansas Museum

Mosaic Templars
Cultural Center

Old State House Museum



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An Equal Opportunity Employer



Gabbert, James <james_gabbert@nps.gov>

Orval Faubus House

2 messages

Gabbert, James <james_gabbert@nps.gov>
To: Ralph Wilcox <Ralph.Wilcox@arkansas.gov>

Mon, Aug 26, 2019 at 2:29 PM

So, does the SHPO believe that the property meets or does not meet the National Register Criteria? It isn't marked on the form

--
Jim Gabbert
Historian
National Register of Historic Places/National Historic Landmarks
(202) 354-2275

Ralph Wilcox <Ralph.Wilcox@arkansas.gov>
To: "Gabbert, James" <james_gabbert@nps.gov>

Mon, Aug 26, 2019 at 2:31 PM

Jim-

The SHPO does believe that it meets the National Register criteria.

-Ralph

Ralph S. Wilcox
National Register & Survey Coordinator

The logo for the Arkansas Historic Preservation Program features a stylized sunburst or fan shape to the left of the text "Arkansas Historic Preservation Program".
Arkansas Historic Preservation Program

an agency of the Department of Arkansas Heritage

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[Quoted text hidden]