

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: Tweedy-Puntch House

Other names/site number: WA1302

Name of related multiple property listing:  
N/A

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

### 2. Location

Street & number: 1411 West Emma Avenue

City or town: Springdale State: AR County: Washington

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

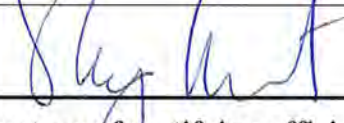
As the designated authority under the National Historic Preservation Act, as amended,

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>8-1-19</u>
Signature of certifying official/Title:	Date
<u>Arkansas Historic Preservation Program</u>	
State or Federal agency/bureau or Tribal Government	

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In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

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**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

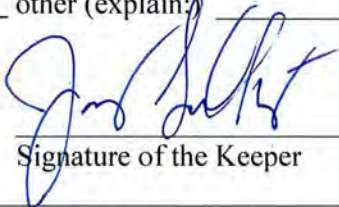
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**Title :** \_\_\_\_\_ **State or Federal agency/bureau or Tribal Government** \_\_\_\_\_

**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

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Structure   
Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
_____	_____	sites
<u>1</u>	<u>0</u>	structures
_____	_____	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register \_\_\_\_\_

**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 MOVEMENT/Wrightian

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

BRICK

WOOD

GLASS

SYNTHETIC/Rubber

### 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.)

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#### Summary Paragraph

The Tweedy-Puntch House is located on the south side of the eastern end of West Emma Avenue near the intersection of West Emma and North Pleasant Street. It sits on the northeast most plot in the Crumpacker-Tweedy Addition to the City of Springdale, Arkansas. The setting around the house is relatively flat, as is much of the terrain of Springdale. The house was built between 1947 and 1951, and was designed by James William Oglesby, III, who was teaching at the University of Oklahoma at the time but was a native of Springdale, Arkansas. It was designed in the Usonian Style of architecture, which was created by Frank Lloyd Wright in 1936.

The Tweedy-Puntch House is constructed of red brick and California redwood and has only been home to two families in its lifetime, and, as such, has had only minor alterations. Planar brick walls with sections of glazing concealed behind wood-slat screens characterizes the exterior architecture of the house. The house has a diamond-shaped plan, with radial projections, which corresponds with the stylized design of the dining room window on the northeast façade. The roof of the house is flat with a rubber membrane covering.

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## **Narrative Description**

The Tweedy-Puntch House is located on the south side of the eastern end of West Emma Avenue near the intersection of West Emma and North Pleasant Street. It sits on the northeast most plot in the Crumpacker-Tweedy Addition to the City of Springdale, Arkansas. It is surrounded by other single-family residences of similar sizes. Slightly less than half of these houses predate the Tweedy-Puntch House, with the remainder built either contemporaneously or shortly after. The setting around the house is relatively flat, as is much of the terrain of Springdale. There are relatively few trees on the property, which is similar to many of the other plots along the street. The house was constructed between 1947 and 1951, and was designed by notable Modernist designer James William Oglesby, III, in the Usonian Style of architecture.

The Tweedy-Puntch House originally had an “L”-shaped plan that radiated out from the central kitchen space and wrapped around a rear patio. In 1962, this patio was enclosed to create a roughly square plan. The house is constructed on a continuous concrete slab foundation. The exterior walls are covered in rust-colored brick with large sections of glazing that are concealed by wood-slat screens to provide privacy. The public façades of the house have relatively few windows, with only the diamond-shaped dining room window being completely unscreened. However, the rear of the house has full walls of glazing that look upon the backyard and pool, which was installed in 1962 when the patio was enclosed. The house’s roof is flat with a rubber membrane covering. The house has beveled eaves, copper corner caps, and deep projecting overhangs around most of the house.

## **Main House - Contributing**

### **Front/Northeast Façade**

The front façade of the house faces northeast and is divided by a projecting brick wall that separates the main entry from the carport. The façade is constructed almost entirely of brick, with minimal openings. The carport has stylized bracing on the side opposite the projecting brick wall and a single door. On the other side of the projecting brick wall is a custom, redwood main entry door with incorporated mailbox and a sidelight window. A raised, triangular planter juts out from the projecting brick wall into the covered entry walkway. This is one of four such planters on this façade, with one of the others being located beneath the dining room window, and two others on the utility room/master bedroom wing. The most dominant feature on this façade is the diamond-shaped window that looks out from the dining room of the house. This window has a central diamond pane surrounded by four offset rectangular panes in a radial pattern. The wall with the diamond window is also taller than the other outer walls of the house, which hides the clerestory pop-up over the interior living spaces. This taller section of the house is also the only exterior walls which do not feature eaves on the house. There is also a narrow, tall window hidden behind a wood-slat screen on the utility room wing on the right end of the façade.

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### **Southeast Façade**

The southeast façade has beveled eaves with copper corner caps and deep overhangs, as does much of the rest of the house. The left side of the façade has a shallow porch that runs along the bedroom wing of the house, as well as a full height window and wood-framed glass door. The enclosed patio area steps forward from the bedroom wing, but continues the same eave and overhang details. This wall has a ribbon of four large windows, which begin at a glass-to-glass butt joint. After a short section of brick, there is a jalousie glass door, which abuts the angled den jut-out. The den jut-out is brick and does not have any external openings. Adjacent to this is the carport, which has stylized wooden braces in a diamond/diagonal design.

### **Southwest Façade**

The southwest façade of the house is primarily brick with a full height window and wood-framed glass door that access a shallow porch and are hidden behind a wood-slat screen on the left end. On the right end of the façade, and slightly stepped back, are a ribbon of windows that enclose the former patio and overlook the pool area. Clerestory windows and the brick chimney are also seen on this façade, though they are recessed back significantly from the exterior brick wall of the bedroom wing.

### **Northwest Façade**

The northwest façade has a covered walkway leading to the main entrance on the left end of the façade. The taller section with the diamond window on the northeast façade extends around the corner and along a section of the northwest façade. Like the northeast section, this portion of the taller section also does not have any eaves. The utility room/master bedroom wing overlaps this taller section and features a tall, narrow window concealed by a wood-slat screen and a large single-pane sliding window, which is not concealed. This wing has a beveled eave with a deep overhang that wraps around it. A raised, triangular planting bed sits below the windows and overlaps a shorter raised, triangular planting bed beside it. Additionally, a short wood-slat screen hides the air conditioning compressor unit where the utility room/master bedroom wing meets the taller section. Like the southeast façade, the clerestory windows and chimney can be seen on this façade, though they are, again, significantly recessed from the primary façade wall.

### **Garage Building - Contributing**

The garage building at the Tweedy-Puntch House is a relatively plain, single-story structure with a rectangular plan. It was constructed in 1947 and served as the temporary housing for the Tweedy family while the main house was being constructed. Unlike the house, the garage building is oriented to be parallel to the street. The structure features two standard-sized door openings, one on the east façade and one on the west façade, and a garage door/sliding door on the north façade. However, these are the only exterior openings on the structure. The building sits on a continuous concrete foundation and has a flat, rubber membrane roof with beveled

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eaves and a deep overhang, which matches the house. The brick and paint colors of the building also match the main house.

### **Interior**

The exterior design of the house reflects the house's interior finishes and spatial arrangements. The kitchen/living/dining spaces are at the center of the plan and are all open to one another. They also boast higher ceilings than the rest of the house, with clerestory windows on three sides of the raised portion. The living area also has a corner fireplace and adjacent window wall, which looks into the former patio. Adjacent to the living space is the den/reading nook, which has a lower ceiling and features built-in seating with shelving above. The sleeping wing extends west from the living areas, and features three bedrooms, two bathrooms, a utility room, and a nursery.

The interior of the Tweedy-Puntch House features horizontal redwood board and brick walls with a redwood ceiling and trim throughout. The flooring is currently carpet, but was originally asphalt tile, which can still be seen in the utility room. The den area features built-in shelves and seating. Each of the spaces within the house have built-in redwood storage and custom redwood furniture. In addition, all of the interior doors of the house are pocket doors, with the only exception being the toilet room door in the hall bath.

### **Integrity**

The Tweedy-Puntch House has seen relatively few alterations since its construction. The most notable of which was the enclosure of the rear patio in 1962. However, since this alteration was designed by the original architect and constructed by the Tweedy family, it is being considered a historic change, and, as such, not detrimental to the overall condition of the house. Additional changes include the covering of the original asphalt flooring with carpet in most of the house, the installation of new lighting in the kitchen, and the installation of a new rubber membrane roof in 2014. Since Ms. Puntch is the only the second owner of the house, a great deal of the custom designed furniture pieces have remained in the house. Taken as a whole, the Tweedy-Puntch House exhibits a remarkable and rare level of historic integrity when compared to other houses of this era.

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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.

X

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- 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

**Areas of Significance**

(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1947-1962  
\_\_\_\_\_  
\_\_\_\_\_



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**Significant Dates**

1947, 1951, 1962

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

**Significant Person**

(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**

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

**Architect/Builder**

James William Oglesby, III

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

**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.)

Located at 1411 West Emma Avenue and built between 1947 and 1951, the Tweedy-Puntch House is an excellent example of a Frank Lloyd Wright's Usonian style architecture in the Springdale area of Northwest Arkansas by James William Oglesby, III. The design of the house exhibits many of the signature elements of the Usonian Style, with its single story, radial plan, flat roof, rear expanses of glass, and unifying geometric motif. As one of the best original examples of Usonian architecture in the state of Arkansas, the Tweedy-Puntch House is being nominated to the National Register of Historic Places under **Criterion C** with **statewide significance**.

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

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The creation of Washington County and Arkansas's western border began in 1820 with the creation of Crawford County by the Arkansas Territorial Legislature. In 1824, the United States Congress passed a bill that moved the western boundary of Arkansas Territory forty miles to the west, known as the Lovely Purchase. However, white settlers were not allowed to establish residences on the new land until three years later. It was at that time that Lovely County was created by an act of the state legislature, and included the annexed land as well as part of Crawford County's northern area. A year later in 1828, Lovely County was renamed Washington County. At that time, Washington County was substantially larger than it is today, and encompassed all of present-day Washington and Benton counties, roughly half of present-day Madison County, and roughly a quarter of present-day Carroll County. These areas were segregated from Washington County by further acts of the Arkansas General Assembly in 1836, creating the current boundaries of the respective counties.<sup>1</sup>

The original settlement of the Springdale area by European descendants began in the late 1830s. By 1840, the settlers had established a church. It was this congregation that gave the community its original name of Shiloh on Christmas Day, 1841. In 1843, the Rev. John Holcombe bought a 600 acre tract of land from W. D. Quinton, which would become Springdale, and platted it. However, when the Civil War broke out in the area, the Holcombe family fled to Texas, and all of the buildings that had been constructed up to that point were burned by Federal troops during the course of the war.<sup>2</sup>

The Holcombes returned to Arkansas in 1866, and two years later Rev. John Holcombe laid out the town of Shiloh on the west side of Spring Creek, with a rebuilt church at its center. A Missionary Baptist College was established Shiloh in 1872; however, it was short-lived and purchased then converted to the Lutheran College in April of 1885.<sup>3</sup> Unfortunately, this venture also failed and the building that was constructed to house the school was purchased by the Springdale College Company on 22 June 1895, but was later renamed the Springdale College in 1899. The college operated until 1902 when it was foreclosed on and shuttered for good. The building constructed for the college was demolished in 1910.<sup>4</sup>

In 1875, the town received its first post office, and at the same time, it was renamed. Originally it was called Spring-in-the Dale;<sup>5</sup> however, the name was shortened to Springdale in 1879, when the "town of Springdale" was officially incorporated.<sup>6</sup> It is thought that this shortening of the

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<sup>1</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 85-87.

<sup>2</sup> *The Goodspeed Biographical and Historical Memoirs of Northwestern Arkansas: Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties*. Chicago: The Goodspeed Publishing Co., 1889, pgs. 257-258.

<sup>3</sup> *The Goodspeed Biographical and Historical Memoirs of Northwestern Arkansas: Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties*. Chicago: The Goodspeed Publishing Co., 1889, pgs. 276-277.

<sup>4</sup> Malone, David R. "Springdale College," *Encyclopedia of Arkansas*. Published 6 February 2012. Found at <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=7011>. Accessed 26 April 2019.

<sup>5</sup> West, Elliot. *The WPA Guide to 1930s Arkansas*. Lawrence, Kansas: University Press of Kansas, 1987 reprint of 1941 publications, pg. 310.

<sup>6</sup> *The Goodspeed Biographical and Historical Memoirs of Northwestern Arkansas: Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties*. Chicago: The Goodspeed Publishing Co., 1889, pg. 259.

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name was in anticipation to the arrival in the railroad, which was constructed through Springdale in 1881.<sup>7</sup> However, the railroad brought more than a change in nomenclature; it also brought about the first economic “boom” of the town.<sup>8</sup> Goodspeed’s *Biographical and Historical Memoirs of Northwest Arkansas* said the following:

“Business spread itself along the street leading to the depot [Emma Avenue]. The railway outlet for produce and fruit made those two industries the most prominent, and gave Springdale a leadership in the general fruit-growing interests of this part of the State, equal to any.”<sup>9</sup>

Though the fruit industry was king in Springdale, lumber was a close second in the early years. This is evidenced by the large lumberyards as well as fruit drying sheds that appeared in downtown Springdale as early as 1904.<sup>10</sup> Located within close proximity to the railroad depot, these industries allowed the city to grow at a rapid pace. Due to the extremely lucrative nature of the fruit industry, ancillary industries also began to emerge in the area. One such industry was the fruit-juicing field. Due to the local production of grapes, specifically in the Tontitown area just west of Springdale, the area attracted the interest of more nationally known companies, such as Welch’s Grape Juice Company. In 1922, the Welch’s Company opened a grape pressing plant just north of downtown Springdale, along the rail line. Reportedly, during the harvesting season of 1929, the plant was using 100 tons of grapes a day. By the 1920s, Springdale had also become the center of the canning industry in northwest Arkansas, with one of the best-known canning operations in the area being the Steele Canning Company, which opened in 1930.<sup>11</sup>

However, the early 1930s saw a significant decline in the apple growing business in the area, due to a series of late frosts, diseases, and low market values. This led many in the northwest Arkansas area to enter into the poultry business. Though the first poultry processing plant was constructed in Washington County in 1914, it was not until Jeff D. Brown constructed a commercial chicken hatchery in downtown Springdale in 1929 that the industry really took off in the area.<sup>12</sup> Broiler chicken production grew at an exponential rate in the coming years. The number of chickens in Washington County grew from 430,000 in 1930 to around 1.5 million just ten years later, which again rose to over 10 million in the following ten years. This massive explosion of the poultry industry in northwest Arkansas also spawned the development of other industries, such as trucking.<sup>13</sup>

The rise of the trucking industry in northwest Arkansas began while fruit was still king, but only saw significant expansion during the rise of the poultry industry. Reportedly,

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<sup>7</sup> West, Elliot. *The WPA Guide to 1930s Arkansas*. Lawrence, Kansas: University Press of Kansas, 1987 reprint of 1941 publications, pg. 310.

<sup>8</sup> *The Goodspeed Biographical and Historical Memoirs of Northwestern Arkansas: Benton, Washington, Carroll, Madison, Crawford, Franklin, and Sebastian Counties*. Chicago: The Goodspeed Publishing Co., 1889, pg. 259.

<sup>9</sup> *Ibid.*

<sup>10</sup> Sanborn Fire Insurance Company. Sanborn maps for Springdale, Arkansas. 1904.

<sup>11</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 300-301.

<sup>12</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 311-312.

<sup>13</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 316.

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“Trucking beat out the railroads because of flexibility. Truckers could visit rural farms and haul the birds directly to markets, wherever these markets could be found.”<sup>14</sup>

By the 1940s, trucks were hauling around ninety-seven percent of the chickens from northwest Arkansas farmers to market. In fact, two of the biggest names in the modern poultry industry, John Tyson and C.L. George, started out hauling chickens before they began to produce them themselves.<sup>15</sup> However, one of the earliest pioneers in the trucking industry in the area was Harvey Jones.

The Jones Transportation Company began in 1918, when Harvey Jones purchased a wagon and two mules to haul freight that was left stationary during the Frisco railroad workers strike. His original routes only traveled between Rogers, Fayetteville, and Springdale; however, within a little more than a decade, the company was operating routes all over Arkansas as well as routes to Missouri, Kansas, and Oklahoma. In 1933, the company changed its name to Jones Trucking Lines, and by the outbreak of World War II, the company had added several refrigerated trucks to its inventory, allowing them to acquire numerous government contracts. In 1949, the company incorporated and was, at the time, the largest privately-owned trucking carrier in the nation. Jones remained involved with the company until his official retirement in 1980, when Sun Carriers of Fort Worth, Texas, purchased the company.<sup>16</sup>

One of the other original incorporators for the Jones Trucking Company in 1949 was Gerald Tweedy. Tweedy was born in Fayetteville, Arkansas, on July 8, 1917. He attended local schools and decided to stay local for his college education, graduating from the University of Arkansas with a degree in Higher Accounting and Business Law in 1936. It was during his time at the university that he met Marjorie Mae Robsahm. The two were later married on July 24, 1938, at the home of his parents in Fayetteville. The summer after he graduated from the university in 1936, Tweedy was introduced to Harvey Jones by an old friend. Soon after, Jones hired Tweedy to work in his accounting department at Jones Trucking, which was the start of Tweedy’s almost forty-year career at the company. Though he started out as an accountant, by 1942 he had advanced to Assistant General Manager. By 1949, Tweedy had become the Vice-President and Secretary of Jones Trucking Lines. Later, in 1952, he became Executive Vice-President and in 1967, he became President of Jones Trucking Lines. Tweedy remained with the company until his retirement on February 1, 1980. In addition to his work at Jones Trucking Lines, Tweedy was also an owner and organizer of Fuels and Supplies, Inc., and an organizer of the Washington Savings and Loan Association.<sup>17</sup>

Though the Tweedys lived in Fayetteville, Arkansas, when they were married, they had moved to Springdale, Arkansas, by 1940. According to Gerald Tweedy’s World War II draft card, the

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<sup>14</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 314.

<sup>15</sup> *Ibid.*

<sup>16</sup> Harvey and Bernice Jones Papers Finding Aid. University of Arkansas, Special Collections. MC1956. Found at <https://libraries.uark.edu/specialcollections/findingaids/ead/transform.asp?xml=mc1956>. Accessed on 6 May 2019.

<sup>17</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 667.

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couple lived at 1417 W. Emma, in a house that was owned by Harvey Jones.<sup>18</sup> At the time that the Tweedys moved to W. Emma Avenue, the street was already home to some of the most prestigious members of the Springdale community. Joe and Gretchen Steele, founders of the Steele Canning Company, one of the largest in the region, lived across the street from the Tweedys at 1408 W. Emma, and John Tyson, founder of Tyson Foods, Inc., had a house just a few doors down from the Steeles, at 1422 W. Emma. However, much of the street was relatively undeveloped in the early 1940s. Of the twenty-two existing lots within the block of W. Emma between West End Street and Pleasant Street, only about half had a house on them when the Tweedys moved in to the house at 1417 W. Emma. An additional five structures, four houses and an apartment building, appeared on the street prior to 1950. Five more houses were constructed in the following decade, with the remainder of the lots being developed in the next few decades.<sup>19</sup>

In 1946, the Tweedys decided to build a new home for themselves on the land adjacent to the house they were living in. They enlisted the services of Springdale native, James William Oglesby, III, to help them design their new dream home on land that would eventually become known as the Crumpacker-Tweedy Addition to the City of Springdale.<sup>20</sup>

James William Oglesby, III, commonly called “Bill”, was the son of James W. Oglesby, Jr., and Edith Thompson Oglesby. He was born on April 8, 1922, in Gravette, Arkansas, a town about twenty-four miles northwest of Springdale. James Oglesby, Jr., was a pharmacist who was the son of pharmacists. He worked for his parents at their drug store in Gravette, Arkansas, after he graduated from Pharmacy School in 1916. In 1929, the Oglesby family, which at that time included Bill as well as a daughter, moved to Oklahoma City, Oklahoma, but they returned to Arkansas by 1931, when Oglesby, Jr., purchased a drug store in Fort Smith, Arkansas. Though the Fort Smith store was an apparent success, the Oglesbys moved to Springdale, Arkansas, in 1935.<sup>21</sup>

Bill Oglesby attended Springdale Public Schools and graduated from there in 1940. He went on to further his education at the University of Arkansas in Fayetteville, but took summer courses at the University of Alabama at Tuscaloosa.<sup>22</sup> In 1944, he graduated with a Bachelor’s Degree in Fine Arts from the University of Arkansas. After graduation, Oglesby enlisted in the military for the remainder of World War II, where he was stationed at a medical research facility in Indianapolis, Indiana.<sup>23</sup> After the war, he was discharged from the military, but chose to move to New York City, New York, to study interior decorating at Columbia University and the New

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<sup>18</sup> *First Registration Draft Cards, 1940-1945 (Arkansas)*. 207 boxes. NAI: [2169533](#). Records of the Selective Service System, 1926–1975, Record Group 147. National Archives and Records Administration, St Louis, Missouri.

<sup>19</sup> Taken from information at the Washington County Assessor’s Office. Found at <https://www.actdatascout.com/RealProperty/Arkansas/Washington>. Accessed on 7 May 2019.

<sup>20</sup> Demeroukas, M. Notes from a conversation with Robyn Puntch on 16 July 2013. Found at the Shiloh Museum of Ozark History.

<sup>21</sup> *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pgs. 667.

<sup>22</sup> News of Springdale.” *Northwest Arkansas Times*, 3 September 1943, pg. 3.

<sup>23</sup> “James William Oglesby III,” obituary, found at <https://www.siscofuneral.com/obituaries/James-Oglesby-36321/#!/Obituary>. Accessed on 8 October, 2016.

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York School of Interior Decoration. He eventually earned a Master's Degree in Interior Decoration in 1947.<sup>24</sup>

After obtaining his Master's, Oglesby went to work for notable New York designer, Dan Cooper. Cooper was known not only for his work in many prestigious residences and commercial projects, but also for his furniture and textile designs.<sup>25</sup> His uniquely American, "organic" textile designs were even featured in at least for different exhibitions at the Museum of Modern Art in New York.<sup>26</sup> Not much is known about Oglesby's work from his time with Cooper, but according to his faculty profile in the March 1953 *Sooner Shamrock*, he worked on "projects ranging from hotels, both here and in South America, apartments, libraries, churches, housing projects, and private residences."<sup>27</sup> Oglesby's work in New York was evidently impressive enough to catch the attention of the acclaimed Oklahoma architect, Bruce Goff, who was in the process of restructuring the architectural program at the University of Oklahoma.

In 1949, Oglesby moved from New York to Norman, Oklahoma, to assume a position at the University of Oklahoma at the request of Bruce Goff. Despite Oglesby having no formal education in architecture, he appeared in the 1948-49 University of Oklahoma course catalog as a "Instructor of Architecture."<sup>28</sup> According to the *Sooner Shamrock*, Oglesby taught that interior and exterior design should be viewed as extensions of one another, and their separation would be antithetical to the idea of organic architecture, which was the architectural theory favored by Bruce Goff.<sup>29</sup> One of the courses Oglesby taught was "Furnishings and Landscape for Architects," which taught students to view furniture and textiles as well as the landscape design as integral facets of the overall design of a building. Additionally, he encouraged students to design their own furniture and textiles within their projects to create what he called the total architectural effect.<sup>30</sup>

Oglesby remained at the University of Oklahoma until 1957. His departure came only a year after Goff resigned. While it is not confirmed, it is thought that Oglesby was likely dismissed from the University for being open and public about his homosexuality, which was the same reason that Goff was asked to leave.<sup>31</sup> However, it was during his time at the University of Oklahoma that he saw the completion of at least two residential projects of his own design. The earlier of the two was for Gerald and Marjorie Tweedy, which was actually designed during his time in New York, and the second was for a new house for his parents, just down the street from the Tweedys on West Emma Avenue.<sup>32</sup> These two houses garnered quite a bit of local attention

<sup>24</sup> "News of Springdale." *Northwest Arkansas Times*, 23 June 1947, pg. 2.

<sup>25</sup> "Cooper, Dan, 191-1965" Found at <http://snaccooperative.org/ark:/99166/w6vr0qj1>. Accessed 9 July, 2018.

<sup>26</sup> Jackson, Lesley. *20<sup>th</sup> Century Pattern Design: Textile & Wallpaper Pioneers*. London: Mitchell Beazley, 2011. Pg.109

<sup>27</sup> Marbey, Margery. "Architecture at O.U." *Sooner Shamrock*, March 1953, pg. 42.

<sup>28</sup> "Architecture and Architectural Engineering: Faculty," *University of Oklahoma Bulletin*. 15 September, 1949. Pg. 141.

<sup>29</sup> "School of Architecture Faculty" *Sooner Shamrock*, December-January 1954-55, pg. 11.

<sup>30</sup> Marbey, Margery. "Architecture at O.U." *Sooner Shamrock*, March 1953, pg. 42.

<sup>31</sup> Taken for the personal correspondence between Bruce Goff and James William Oglesby, III. Found at the Bruce Goff Archives at the Art Institute of Chicago, Illinois.

<sup>32</sup> Jines, Billie. "Tweedy, Oglesby Homes Reflect Modern Trends," *Northwest Arkansas Times*. 2 November 1951, pg. 10-B.

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when they were completed, as evidenced by an article that appeared in the local newspaper. The author of the piece raved about the “modern” design of the two houses and said that the houses were attracting spectators from far-and-wide. Supposedly, visitors from every state in the country came to look at them, and on a single day thirty-six students from the University of Missouri, nine students from Tulane University, and an architect from Germany ventured to developing street to marvel at the constructions. The Oglesby House received additional attention when it was published in a French book on emerging architectural trends in the Americas. Around the same time, Oglesby also designed a renovation for his father’s pharmacy in downtown Springdale, Arkansas, which was featured in the December 1951 issue of *The Midwestern Druggist*.<sup>33</sup>

After his return to Arkansas in 1957, Oglesby expanded on his local design practice with both commercial and residential projects. The first was an addition to the southern end of his parents’ house, which included a master bedroom suite for himself and a studio space. There are at least ten known projects in the Springdale area that are attributed to Oglesby between 1957 and 1970. The most significant of these were two projects that he designed for the prominent Tyson Family of Springdale. The first was a Usonian-inspired house for Don Tyson on Circle Drive in Springdale. The design of this house was somewhat similar to the form of the Tweedy House, but with a definite influence from the 1951 Sigma Nu Fraternity House on the campus of the University of Arkansas by Edward Durell Stone. The second was a lake house for the Tyson family on the shores of Beaver Lake in the nearby community of Lowell, Arkansas. However, a majority of the designs produced during this period were in a more traditional form than his earlier work, and as such may have caused him to fall out of favor with the architectural community.<sup>34</sup> Not much is known about the work of Oglesby that occurred between 1970 and 2009. Oglesby passed away in Springdale, Arkansas, at age 87 on 3 October 2009.<sup>35</sup>

According to sources, the Tweedys hired Oglesby in 1947, while he was still in New York, to design their new house.<sup>36</sup> The plan was to build the garage building first, which had a small apartment in it, where the Tweedys would live while the main house was being constructed. The garage/apartment was designed as a simple, utilitarian structure. While it does share a few architectural features with the main house, such as the fascia and door detailing, it does not approach the level of architectural design seen on the main house.

The Tweedys’s house at 1411 West Emma Avenue was completed by November 1951, and stands as one of the best original examples of Frank Lloyd Wright’s Usonian architecture not only the Northwest Arkansas region, but in the state as a whole. The Usonian form first appeared in Frank Lloyd Wright’s 1936 design for the Herbert and Katherine Jacobs House No. 1 in Madison, Wisconsin. Wright reportedly took its name from Samuel Butler’s 1874 book,

<sup>33</sup> Fair, Ernest W. “Children are Welcome at Oglesby’s,” *Midwestern Druggist*, Vol. XXVII, No. 2, December 1951, pg. 22-23, 46.

<sup>34</sup> Toms, J. Mason. “The Forgotten Modernism of James William Oglesby, III.” Paper and Presentation at the 2018 Southeast Chapter of the Society of Architectural Historians Conference in Manhattan, Kansas.

<sup>35</sup> Obituary for James William Oglesby, III. Found at <https://www.siscofuneral.com/obituaries/James-Oglesby-36321/#!/Obituary>. Accessed on 9 April 2018.

<sup>36</sup> Demeroukas, M. Notes from a conversation with Robyn Puntch on 16 July 2013. Found at the Shiloh Museum of Ozark History.

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*Erewhon*; however, the name does not actually appear in the text, which leads us to believe it was a product of Wright's own mind.<sup>37</sup> The Usonian form was a part of an on-going effort by Wright to create thoughtful, efficient homes for people of more modest means. An early example of his attempts were seen in the "A Fireproof House for \$5,000," which was featured in a *Ladies' Home Journal* article in 1907. This idea was seen again in Wright's designs for the American System-Built Homes of 1912-1916, which were meant to be prefabricated in a factory, allowing for quick and easy assemblage on site, thus cutting down on labor costs. However, these attempts were met with varying degrees of success for a variety of reasons. Additionally, Wright saw a significant shortfall in the "designs for publication" and the prefabricated designs approach, in that they were mass-produced and not custom-tailored to the needs of the individual family that would inhabit them. His creation of the Usonian typology was meant to rectify this. Each Usonian house would be perfectly suited for the clients' needs, while also being perfectly suited for the unique environment in which it would be built. Wright addressed this new domestic design concept in the January 1938 issue of *Architectural Forum*, which essentially became his Usonian Manifesto.<sup>38</sup>

From 1936 up until his death in 1959, Wright created Usonian designs all over the country in a variety of settings, and in a variety of different forms. While many of the Usonian homes displayed similar architectural forms, some appear to not really belong with the others. This is because the Usonian Style is better explained as being a spatial style, rather than a structural style. This means that instead of a series of required architectural elements and forms arranged in specific ways, thus resulting in similar looking buildings, the Usonian style was more about how spaces interacted with one another.<sup>39</sup> In the 1938 article in *Architectural Forum*, Wright enumerated on what he saw as the defining characteristics of the Usonian house. He said the house should be on a large lot, preferably an acre, with a rear "garden"/ yard. The house should wrap around this rear garden on two sides, which resulted in an L-shaped plan in many but not all cases. Additionally, "[it] must have as big a living room with as much garden coming into it as we can afford, with a fireplace in it, and book shelves, dining table, benches, and living room tables built in."<sup>40</sup> The living room generally represented roughly half of the total square footage of the house.<sup>41</sup> There should also be a "convenient cooking and dining space adjacent to if not part of the living room."<sup>42</sup> The kitchen would be at the center of the house with the public/active spaces, where the family would spend a majority of their time, extending out from this in one direction and the private/quiet spaces extending in another direction. The public/active spaces also commonly had higher ceilings than the private/quiet spaces, thus creating a more open feel to the gathering rooms, while simultaneously creating a cozier, more enclosed feel for the sleeping spaces.<sup>43</sup> Additionally, prominently placed carports were commonly seen on the Usonian house, as Wright liked to celebrate the automobile and did not see the sense in wasting

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<sup>37</sup> Sergeant, John. *Frank Lloyd Wright's Usonian Houses: Designs for Moderate Cost One-Family Homes*. New York: Watson-Guption Publications, 1976, pg. 16.

<sup>38</sup> *Ibid.*

<sup>39</sup> Storrer, William Allin. *The Frank Lloyd Wright Companion*. Chicago: University of Chicago Press, 1993, pg. 241.

<sup>40</sup> Wright, Frank Lloyd. "Usonian House for Herbert Jacobs" *Architectural Forum*, January 1938, pg. 82.

<sup>41</sup> Storrer, William Allin. *The Frank Lloyd Wright Companion*. Chicago: University of Chicago Press, 1993, pg. 241.

<sup>42</sup> Wright, Frank Lloyd. "Usonian House for Herbert Jacobs" *Architectural Forum*, January 1938, pg. 82.

<sup>43</sup> Storrer, William Allin. *The Frank Lloyd Wright Companion*. Chicago: University of Chicago Press, 1993, pg. 241.



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money needlessly on garages. Flat roofs were also common elements, as Wright saw visible roofs as “expensive and unnecessary;”<sup>44</sup> however, hipped and even the occasional gable did appear.<sup>45</sup>

Many of these features and ideas can be seen in Oglesby’s design for the Tweedy-Puntch House. As with Wright’s models, the kitchen is at the center with the public rooms to one direction and the bedrooms to the other. Oglesby gave visual prominence to the central kitchen hub on the exterior by raising the wall height around the space as well as increasing the ceiling height on the interior. Also seen in the design is the classic flat roof with a raised clerestory area, a window-wall overlooking a rear yard, and an open carport. In a seeming departure from the Wrightian model, Oglesby rotated the plan of the house so that the carport does not face the street, which downgrades the visually significance of the feature. However, this architectural move was done as part of a larger design motif, which Oglesby carried throughout the plan for the house. Most prominently seen in the design for the dining room window, the spiral diamond form appears in multiple places throughout the house. Aside from being seen on the custom furniture pieces that Oglesby created for the house, the mailbox and front door design, the carport supports, and various raised planters on the property, the diamond motif can also be seen in the overall plan for the house. Thus by rotating the house, so that the front façade does not directly face the street, Oglesby managed to integrate the motif within the footprint of the house, and therefore accomplishing what Oglesby called the “total architectural effect.”<sup>46</sup>

This design philosophy, which was almost synonymous with Wright’s practice in general, also extended to interior finishes, as Oglesby selected all of the original textiles, flooring, and, as previously mentioned, designed most of the original furniture. He chose a palette of grays with yellow accents for the furniture upholstery and original flooring material, which was asphalt tile. Similarly, the wall finishes in the house are either redwood or brick, regardless of the space, which created a sense of visual unity throughout the entire house. The cabinets and furniture were also constructed of redwood to create a more cohesive appearance.

The unique design of the Tweedy House attracted a great deal of attention when it was completed, as previously mentioned. In an article entitled “Tweedy, Oglesby Homes Reflect Modern Trends,” reporter Billie Jines called the pair of new residences the “houses of tomorrow.”<sup>47</sup> Evidently, the local curiosity about the house was at such a level that the reporter thought it warranted a remarkably elaborate description of the designs. Jines detailed not only Oglesby’s innovative design elements, such as the pocket doors, which require less space than traditional swinging door, or the built-in storage and vanities, which reduced the need for additional furniture, but they also enumerated on the various draperies, upholsteries, bedding, lighting, and other appointments.<sup>48</sup> However, this curiosity was justified, as the Tweedy House was the highest style example of a Usonian house to be built in the state at the time.

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<sup>44</sup> Wright, Frank Lloyd. “Usonian House for Herbert Jacobs” *Architectural Forum*, January 1938, pg. 79.

<sup>45</sup> Storrer, William Allin. *The Frank Lloyd Wright Companion*. Chicago: University of Chicago Press, 1993, pg. 241.

<sup>46</sup> Marbey, Margery. “Architecture at O.U.” *Sooner Shamrock*, March 1953, pg. 42.

<sup>47</sup> Jines, Billie. “Tweedy, Oglesby Homes Reflect Modern Trends,” *Northwest Arkansas Times*. 2 November 1951, pg. 10-B.

<sup>48</sup> *Ibid.*

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The only other contemporary examples of similar designs would have been seen in a handful of houses in the neighborhoods surrounding the University of Arkansas, as well as two examples in Little Rock, Arkansas. The Fayetteville houses were designed by E. Fay Jones and comprise the bulk of his earliest known work. One of these houses, the Hantz House, was added to the National Register of Historic Places on 19 November 2001. While they represent a significant period in the design evolution of Jones, the Fayetteville designs were, at best, loosely inspired by Wright's Usonian work. The interior arrangements, while innovative, did not follow the Usonian idea of how an efficient house should be arranged. These designs are better described as experimentations by a promising but still fledgling designer. As such, they do not approach the level of design sophistication or full design integration that was seen in Oglesby's design for the Tweedy House.

Similarly, the two Usonian inspired examples in Little Rock, Arkansas, while being notable also fall short in comparison to the Tweedy House. The first of these was the Davidson House (NR Listed 3/10/2014), built 1950-51 and designed by architect Julian Davidson.<sup>49</sup> The second was the Arnold House, which was built 1951-52 and designed by architect Fred Arnold.<sup>50</sup> Both of these houses exhibit the spatial arrangements and common exterior characteristics of the Usonian style; however, they too are more subtle in their overall design aesthetic in comparison to the Tweedy House. Additionally, neither houses' designs extended to the site placement, as both houses have relatively traditional relationships with the street, or furniture designs, as both houses were primarily outfitted with mass-produced, though higher end, furniture pieces. Viewed in this light, the Tweedy House stands out in its quality of architectural detail and conformity to principles established by Frank Lloyd Wright in his organic and Usonian architecture.

However, a discussion of Usonian architecture in Arkansas would be incomplete without mentioning the 1954 Bachman-Wilson House in Bentonville, Arkansas, by Frank Lloyd Wright. Though this house is undoubtedly the best example currently in the state, the fact that the house was originally constructed in Millstone, New Jersey, and only moved to Arkansas in 2014 precludes it from being taken into comparison as a contemporary example of the architectural style in the state.

The Tweedy family, which included three girls in addition to Gerald and Marjorie, adored their house and said that the design of the home made for years of comfortable yet efficient living.<sup>51</sup> The only alteration to the house's original design came in 1962 when the Tweedys decided to enclose the rear patio to create additional family space for the, now, teenaged daughters. The design for this expansion was also created by Oglesby, and as such, was a continuation of the original design elements of the house.

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<sup>49</sup> Stallings, Jim, and Ralph Wilcox. "Julian Bunn Davidson House, Little Rock, Pulaski County, Arkansas." National Register of Historic Places Registration Form. From the files of the Arkansas Historic Preservation Program, 2010.

<sup>50</sup> Arnold, Fred. "Arnold House Blue Prints." Dated 30 April 1951. Found in the files of the Arkansas Historic Preservation Program.

<sup>51</sup> Demeroukas, M. Notes from a conversation with Robyn Puntch on 16 July 2013. Found at the Shiloh Museum of Ozark History.

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The Tweedys would remain in the house for the remainder of their lives. Gerald Tweedy passed away in February 1991, while on a trip to Florida.<sup>52</sup> However, Marjorie stayed in the house until 2008, when she was moved into an assisted-living facility, where she passed away on January 9, 2014.<sup>53</sup> In 2011, the house was sold to Robyn Puntch.<sup>54</sup> Since that time, Robyn Puntch has lived in and cared for the Tweedy House. Due to her dedication to the preservation of not only the physical structure of the house, but also its remarkable history, her name is being added to the historic title of the home.

## **SIGNIFICANCE OF THE PROPERTY**

Constructed between 1947 and 1951 with an addition in 1962, the Tweedy-Puntch House stands as one of the best examples of Frank Lloyd Wright's Usonian architecture in the state of Arkansas. The house is an excellent example of the Usonian Style in that it clearly demonstrates the spatial and architectural characteristics that were illustrated by Frank Lloyd Wright in his 1938 article in *Architectural Forum*, and through the numerous examples he created between 1936 and 1959. The house is also one of the best examples of the work of notable organic architectural designer James William Oglesby, III. Due to its importance as one of the best examples of Usonian architecture in Arkansas, the Tweedy-Puntch House is being nominated to the National Register of Historic Places with **statewide significance** under **Criterion C**.

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<sup>52</sup> Ancestry.com. "U.S., Social Security Applications and Claims Index, 1936-2007." Ancestry.com Operations, Inc., 2015.

<sup>53</sup> *Northwest Arkansas Times*. "Obituary for Marjorie Mae Robsahm Tweedy." Fayetteville, Arkansas, 2 February 2014. Found at <https://www.nwaonline.com/obituaries/2014/feb/02/marjorie-mae-tweedy-2014-02-01/>. Accessed on 3 June 2019.

<sup>54</sup> Washington County Assessor's Office. "Property Records for 1411 W. Emma Avenue, Springdale, Washington County." Found at <https://www.actdatascout.com/RealProperty/ParcelView>. Accessed 3 June 2019.

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## 9. Major Bibliographical References

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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: Arkansas Historic Preservation Program

**Historic Resources Survey Number (if assigned):** WA1302

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**10. Geographical Data**

**Acreege of Property** .5 acres

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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: |

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 15 | Easting: 397037 | Northing: 4005066 |
| 2. Zone:    | Easting:        | Northing:         |
| 3. Zone:    | Easting:        | Northing:         |
| 4. Zone:    | Easting :       | Northing:         |

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

PT LOT 2 BLOCK 1 & PT LOT 1 FURTHER DESCRIBED AS: Parts of Lots 1 and 2, Block 1, of Crumpacker-Tweedy Addition to the City of Springdale, Arkansas, as shown on Plat Record Book 1, at Page 131, being more particularly described as follows: Beginning at the NE corner of said Lot 2, thence South 01°34'29" West 199.97 feet along the boundary common with parcel 815-28188-000 to a found iron pin, thence along the boundary common with parcel 815-21151-000, North 88°48'44" West 110.31 feet, thence North 02°13'57" East 200.03 feet along the boundary common with parcel 815-21179-000, thence South 88°47'45" East 108.01 feet to the point of beginning, containing 0.50 acres

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**Boundary Justification** (Explain why the boundaries were selected.)

It includes all the land historically associated with the property.

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**11. Form Prepared By**

name/title: J. Mason Toms  
organization: Arkansas Historic Preservation Program  
street & number: 1100 North Street  
city or town: Little Rock state: AR zip code: 72201  
e-mail mason.toms@arkansas.gov  
telephone: (501) 324-9192  
date: 06/17/2019

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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.)



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### **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 does not need to be labeled on every photograph.

### **Photo Log**

Name of Property: Tweedy-Puntch House

City or Vicinity: Springdale

County: Washington

State: Arkansas

Photographer: J. Mason Toms

Date Photographed: 1/9/2017, 8/14/2018, 6/13/2019

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

- 1 of 22. Northeast façade, looking southwest.
- 2 of 22. North corner, looking south.
- 3 of 22. Northwest façade, looking southeast.
- 4 of 22. West corner, looking east.
- 5 of 22. Southwest façade, looking northeast.
- 6 of 22. Southern end of southwest façade, looking northeast.
- 7 of 22. Western end of the southeast façade, looking northwest.
- 8 of 22. Middle section of the southeast façade, looking northwest.
- 9 of 22. Eastern end of the southeast façade, looking northwest.
- 10 of 22. Detail shot of the carport supports, looking northwest.
- 11 of 22. Detail shot of front door, looking southwest.
- 12 of 22. Detail shot of the dining room window, looking southwest.
- 13 of 22. Northeast corner of garage building, looking southwest.
- 14 of 22. Southeast corner of garage building, looking northwest.
- 15 of 22. Southwest corner of garage building, looking northeast.
- 16 of 22. Interior shot of living/dining areas, looking north.
- 17 of 22. Interior shot of den/nook, looking southeast.
- 18 of 22. Interior shot of kitchen area, looking southwest.

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- 19 of 22. Interior shot of master bedroom, looking west.
- 20 of 22. Interior shot of guest bedroom, looking west.
- 21 of 22. Interior shot of custom, built-in furniture in guest room, looking south.
- 22 of 22. Interior shot of custom-built nightstand, looking northwest.

**Historic Images**

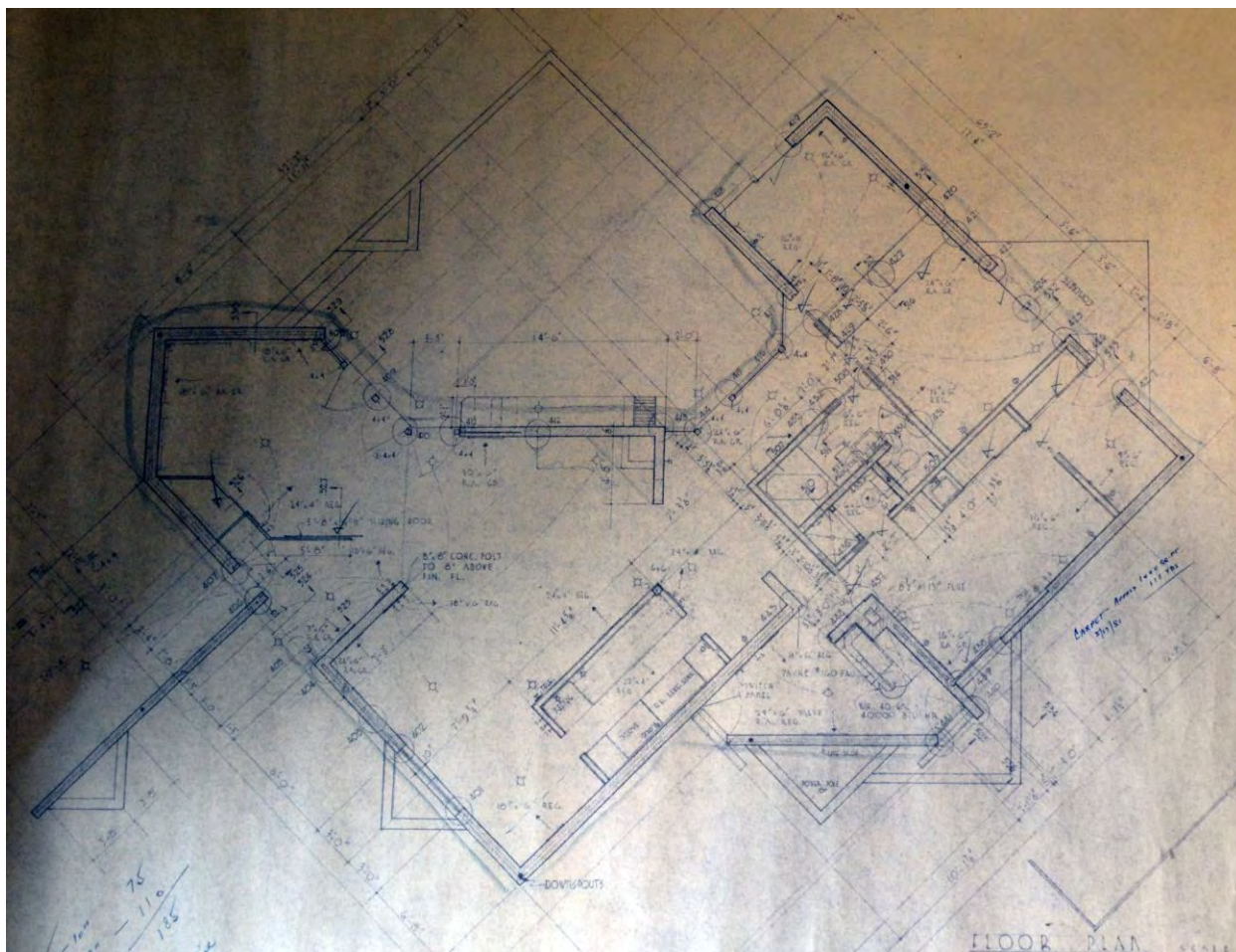


Fig. 1 – Original Floor Plan (courtesy of Robyn Puntch)

Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State

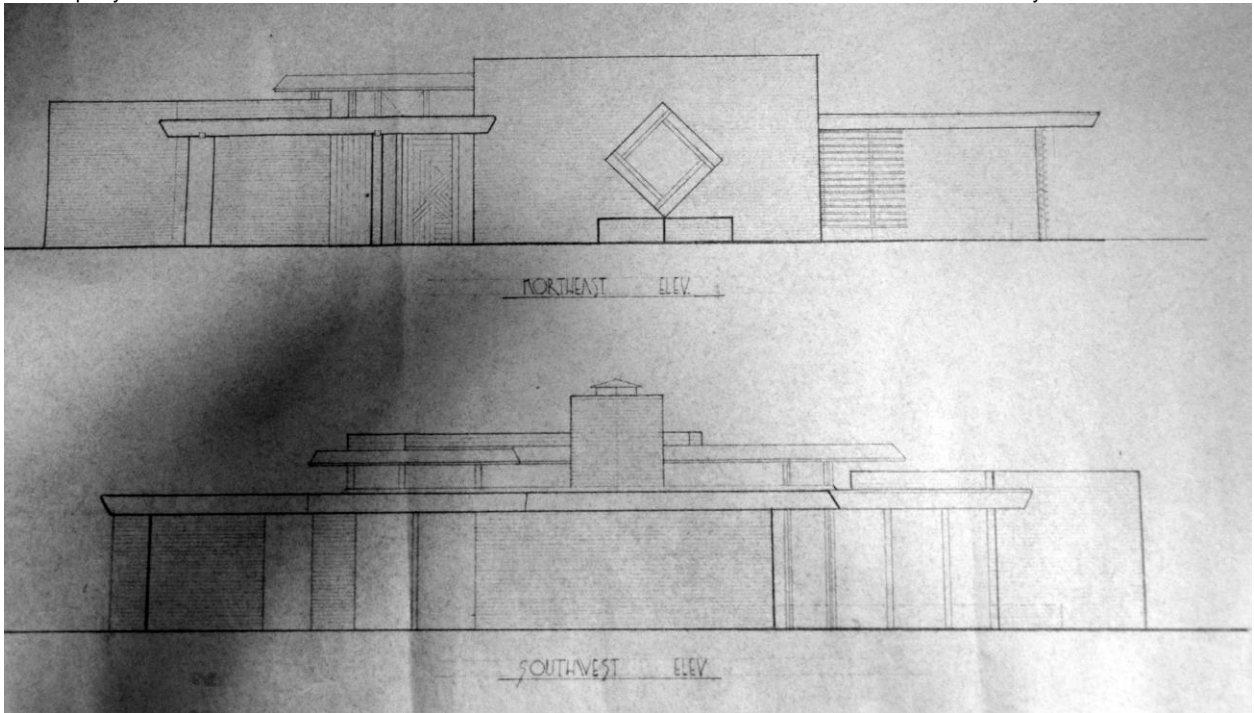


Fig. 2 – Original Northeast and Southwest Elevations (courtesy of Robyn Puntch)

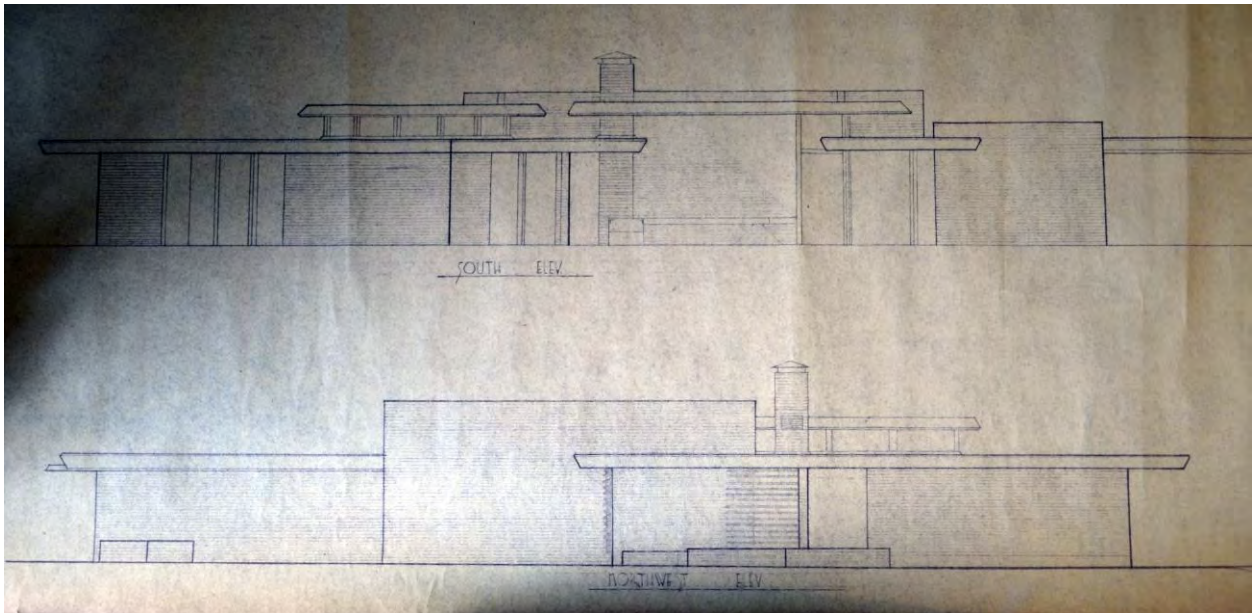


Fig. 3 – Original South and Northwest Elevations (courtesy of Robyn Puntch)

Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State



Fig. 4 – Entryway of the Tweedy-Puntch House, looking west, ca. 1952 (courtesy of Robyn Puntch)

Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State



Fig. 5 – Carport of the Tweedy-Puntch House, looking west, ca. 1952. (courtesy of Robyn Puntch)

Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State



Fig. 6 – Rear patio of the Tweedy-Puntch House, looking north, ca. 1952 (courtesy of Robyn Puntch)

Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State



Fig. 7 – The living and dining room areas of the Tweedy-Puntch House, looking north, ca. 1952 (courtesy of Robyn Puntch)

Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State



Fig. 8 – The living area of the Tweedy-Puntch House, looking south, ca. 1952. (courtesy of Robyn Puntch)



Tweedy-Puntch House  
Name of Property

Washington County, Arkansas  
County and State



Fig. 9 – The master bedroom of the Tweedy-Puntch House, looking northwest, ca. 1952.  
(courtesy of Robyn Puntch)

**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.



|-----297'-----|

Tweedy-Punch House

Springdale, Washington County, AR

15 397037E 4005066N



North



|-----960'-----|

Tweedy-Punch House

Springdale, Washington County, AR

15 397037E 4005066N



North







































HOW TO LOOK EVERYTHING

Open book on the coffee table.













UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Tweedy-Puntch House

Multiple Name: \_\_\_\_\_

State & County: ARKANSAS, Washington

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: SG100004435

Nominator: SHPO

Reason For Review: \_\_\_\_\_

X Accept       Return       Reject      9/27/2019 Date

Abstract/Summary Comments: Automatic listing  
Reviewed and no substantive issues

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  
*Secretary*  
*Parks, Heritage & Tourism*

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



ARKANSAS HISTORIC  
PRESERVATION PROGRAM



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[www.arkansaspreservation.com](http://www.arkansaspreservation.com)

An Equal Opportunity Employer

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: Tweedy-Puntch House- Springdale, Washington 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 Tweedy-Puntch 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 J. Mason Toms of my staff at (501) 324-9192. Thank you for your cooperation in this matter.

Sincerely,

Stacy Hurst  
State Historic Preservation Officer

SH:jmt

Enclosure

