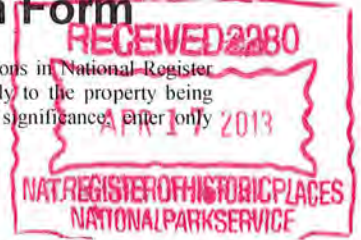


United States Department of the Interior  
National Park Service

293

# 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: Billings-Cole House  
Other names/site number: Dr. Ammon Alexander Billings House, Dr. John W. Cole House  
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: 725 East Page Ave  
City or town: Malvern State: Arkansas County: Hot Spring County  
Not For Publication:  Vicinity: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     statewide   X   local  
Applicable National Register Criteria:  
  A     B     X   C   D  

Stephan A 4-3-15  
Signature of certifying official/Title: Arkansas Historic Preservation Program Date  
State or Federal agency/bureau or Tribal Government

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

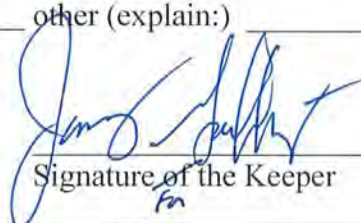
Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

**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

5-27-2015  
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

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

**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           

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling  
HEALTH CARE: clinic; doctor's office

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Moderne: Art Moderne

MODERN MOVEMENT: International Style

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

Principal exterior materials of the property: CONCRETE, CERAMIC TILE, BRICK,  
CONCRETE BLOCK

### 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

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### Summary Paragraph

The Billings-Cole House in Malvern, Arkansas, sits on a large lot of land on the southern side of East Page Avenue, east of the city's historic central business district. The house is a transitional style building in Malvern, Arkansas, that exhibits characteristics of the Art Moderne and the International Style of architectural design. The house is a two-story structure with partially in-ground, full basement. The main mass of the house is a large cube, with front porch that wraps around the northeast corner of the house. The house also has a rear, enclosed, one-story porch. The west side of the home has an attached covered carport. The second story includes outdoor patios above the front porch and attached carport. The site has a large earthen terrace to the rear, designed as an earth extension of the rear of the house as well as a circular drive in front of the house. A concrete block wall lies along the rear property line. A large concrete patio, enclosed by stucco covered concrete walls, extends from the east façade of the house to the eastern property line. The house is an unusual blend of Art Moderne design aesthetics and massing with early international style windows and horizontal banding.

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

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## Narrative Description

The first and second story exterior walls of the house appear to be composed mainly of buff-colored brick, laid in running bond. Original plans for the house called for 6" hollow tile, which mostly likely referred to an older terra cotta, structural, hollow tile that was common in early 20<sup>th</sup> century commercial as well as military construction. This hollow tile may exist behind an exterior brick veneer as an early set of architectural drawings for the remodeled basement and carport addition refer to the need for contractors to create openings in the tile of the wall and repair all tile and brickwork to match the existing wall surfaces.<sup>1</sup>

All of the windows in the house are metal and installed in panels of up to 16-pane units with various casement window sections. All four corners of the house include at least one paired set of metal windows with a 4" structural steel pipe at the corner to support the masonry walls above the windows. All of the large window panels include an angled row of slightly projecting brick below, creating a sill and a soldier course of buff brick above. The brick of the soldier courses and the wall are slightly different in texture and size. Large sections of glass block are also used on the exterior, to provide filtered light to the interior and as an accent on the front façade. The glass blocks used in the house are 6" x 6" square blocks.

The foundation of the structure is concrete, with concrete pilings that extend several feet into the ground from at least two corners of the house.<sup>2</sup> The walls of the partially in-ground basement are composed of concrete, with stucco applied to the exterior. The stuccoed portions of the exterior include small decorative indentation along the top, including along the exterior walls of the stairways and along the top of the stucco portions of the basement areas. The small decorative indentations are also seen along the bottom of the stucco portions between the corner window panels.

## Landscape

The house sits on a double lot that includes several mature trees. A paved circle drive runs in an arch from East Page Avenue along the front façade of the house. A secondary gravel drive extends from the western carport to East Page Avenue. A large concrete patio with stucco covered walls is located along the eastern façade of the house and extends to the eastern edge of the property. The rear of the house has a level grass landscape, with an earthen terrace that extends from the rear of the house to the rear property line. This terrace echoes the width of the main cube of the house, but is offset to the east. The terrace is an extension of the original house design, allowing the rear of the house to act as an outdoor space that compliments the house. The terrace was constructed at the same time as the house and appears on the original

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<sup>1</sup> Architectural drawings for the carport addition, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

<sup>2</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

architectural drawings.<sup>3</sup> The rear property line is defined by a tall concrete wall that runs the length of the south property line.

### **Patio**

The concrete patio to the east of the house is enclosed by tall walls with stucco cladding. The walls include a decorative, incised line near the top. A set of four decorative rectangular openings, arranged in a diamond pattern is located centrally on the front/northern perimeter wall of the patio. A large fountain, with a dark stone backsplash, central tower and low enclosing pool walls are located centrally along the eastern wall of the patio. The low pool walls are covered in decorative, Spanish style tiles with colorful geometric patterning. A low concrete fireplace and barbecue sits at the edge of the perimeter wall on the southern side of the patio. The fireplace is a low pit with a rear flue tower with stair-stepped supports to the east and west. To the east of the fireplace the patio is enclosed with a low chain-link fence and chain-link gate. A gas lamp at the southeast corner of the patio was added by Dr. John W. Cole and then converted later to an electric light.

### **Northern (Front) Façade**

The front façade of the Billings-Cole House is grounded by a basement, which is delineated on the exterior through the use of an applied white stucco treatment to the concrete walls. On this façade, a dip in the ground level allows for an access portal to the basement's interior on the western side. The white stucco treatment on the exterior walls continues from the ground level to the base of the first floor windows, which aligns with the low wall that surrounds the front porch.

The main mass of the house is a large cube, with the north façade divided into three distinct vertical sections. The central section, which is projected forward from the main mass of the building, is pierced by a central, two story vertical panel of 6" x 6" glass blocks. This glass block panel provides a diffused light to the interior entryway and central stair hall and creates a small, two-story light well that stretches from the first floor to the second floor. On opening in the second story floor, adjacent to the glass block panel, creates a small light well at the home's entry space. This glass block panel is topped by a course of soldier bond buff brick, matching the brick course that tops the rest of the windows in the structure. Two decorative, vertical bands of extruded bricks flank the central panel of glass blocks, one band on each side. These bands extend from the base of the front wall to just beyond the top of the central glass block panel. These brick panels appear to be on top of the decorative white stucco bands that wrap around the central light-well tower, linking to the bands of stucco to the east and west on the front façade. The east and west facades of the central light-well section continue the lines and patterning of the adjacent facades, except for the doorways to the east.

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<sup>3</sup> "Residence for Dr. A. A. Billings, Malvern, Arkansas," Architectural drawings, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

The western section of the three-part front façade includes a single door at the lowest ground level, which gives access to the basement level. A large section of glass block is adjacent to this doorway to the east. The glass block and door are topped by a shallow metal awning. This secondary front entry is a later infill of a space originally designed as a garage door, which gave access to the basement interior auto garage space. A flight of concrete steps leads from this lower entry level and circular driveway to the level of the exterior patio. These steps are located east of the lower secondary basement entry, along the curve of the circle drive. The basement wall of the front façade extends to the west, creating a low wall along the northern edge of the carport. This carport was added just a few years after the original design for the house was completed.

Directly above the stuccoed walls of the basement level, a large metal window with 16 rectangular panes sits at the western edge of the front façade. Above this window is another section of white stucco, which extends from the soldier course of brick above the first floor window to below the brick sill of the second floor window. The second floor window is topped by a metal header that extends to the west, to become the end-cap for the northern edge of the second floor patio roof. This patio roof doesn't extend over the entire patio, but rather shields only a portion of the space next to the main structure of the house.

The eastern portion of the front façade is dominated by a porch with a second story open patio above. The first floor porch is protected by a concrete wall, along its perimeter. This wall is covered in stucco, allowing it to continue the white stucco delineation of the basement portion of the façade. A set of concrete steps, edged by a low, stair-stepped concrete wall, with an incised decorative line, creating the illusion of a capping element, extends in front of the central light well section of the front façade. The stairway leads to a low metal gate that guards the entry to the covered front porch. One small central rectangular opening at the floor level of the porch allows for drainage of the porch space. This drainage hole has a 2" drip projection along its base.

The roof of the porch is supported by three, 4" diameter circular steel pipe columns, one at each exterior corner of the porch space. The main front door to the house is located along the eastern façade of the central light-well tower section of the front façade. This doorway provides entry into the small front hall of the house. A secondary door is located along the western façade, giving access to the main living room from the front porch. A second stairway also gives access from the rear of the front porch to the side patio, and is located along the southern edge of the porch, adjacent to the east façade. The windows along the eastern edge of the front façade echo the windows along the western edge of this same façade, creating a rough symmetry to the front façade. The corners of the building, at both the first and second stories contain large metal window panels; this creates corners that are mostly glass, a characteristic of early modern design.

The second story patio was designed without a roof and is open to the elements. The patio has a metal balustrade, which may be a later addition. The original low, stucco-clad wall that is evident in early architectural designs for the house would have continued the stucco band seen on the western side of this facade, as well as the second story stucco pattern on the central light-well section. This wall would have continued the lines of the stucco band, which extends from

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

the top of the first story windows to the base of the second story windows. This wall may have not been constructed or may have been removed later. The second story patio is accessed through a door along the eastern side of the central light-well section, directly above the first floor main entry door. The second story porch access door is topped by a small wooden shed roof, which creates a small awning over the door and is a later addition.

A wall extends from the eastern edge of the porch wall to the east, creating the northern wall for the adjacent exterior concrete patio. This patio fills the space between the eastern façade of the house and the eastern property edge. The only opening in the northern patio wall features a metal gate that allows access to the patio from the front of the house, without crossing through the front porch space.

### **Eastern Façade**

The eastern façade includes the rear of the first floor wrap-around porch along the northern edge. The porch perimeter wall continues down, along the porch steps, which lead to the exterior patio space. Under the first floor porch roof, a set of 8-pane metal windows is located along the northern edge of the façade. This window has a brick sill along the base, which is typical of the other windows in the structure. A door is located directly to the south of this window. This doorway has an internal wooden door and an exterior metal and glass door. On the second story, a 16-pane set of metal windows looks over the second story porch.

To the south, a pair of 8-pane, metal casement windows are located near the center of the façade, one at the second story level and one at the first story level. A small section of stucco-cladding is located between this first and second story window pair. The stucco on the exterior of the partially in-ground basement level is continued on this façade, starting at the floor of the first floor porch and continuing the length of this façade. One central metal window is located at the basement level. At the basement level, to the south, there is a large, horizontal rectangular panel of 6" x 6" glass blocks. At the first and second story level, two typical 16-pane metal windows are located along the southern edge of the façade, creating two more glass corners, as seen on the other three corners of the main cube of the house. The stucco of the basement level extends from the ground to the bottom of the first floor corner windows and between the second and first floor windows.

### **Southern (Rear) Façade**

The rear façade is composed of the rear of the main cube of the structure and an extended, enclosed porch at the first floor level. The rear façade also includes an access door to the basement, at the east of the façade. This access door is partially below the ground level and is accessed by a set of concrete steps that extend from the base of the door to the east and connects to the rear of the eastern, ground level patio. The stairwell to the basement access door is flanked by a round metal pipe railing. Also at the basement level, there are two short windows equally spaced between the rear enclosed porch and the basement door. The two basement windows sit atop the concrete coping at ground level and allow for natural light into the partially in-ground basement spaces.



Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

The eastern edge of this façade includes two, large, 16-pane metal window panels that connect with the eastern façade windows at the corner of the structure. White stucco cladding is located below the first floor window panel and covers the façade to ground level. Another patch of stucco also exists between the first floor window panel and the second story windows. These patches of stucco connect to and echo the stucco placement on the east and north facades.

At the first floor level, an 8-pane metal window is located in the center of the façade. Above this window, at the second story level, there is a shorter 6-pane metal window. The western edge of the rear façade includes the typical 16-pane metal window which connects to the window panel along the western façade. An enclosed, one-story porch extends from the main cube of the building, covering the rear façade from the center to the western edge. This porch features low walls with windows above and a flat roof. Metal windows are present on all sides of the porch. A metal door is centrally located on the rear wall of the enclosed porch. The porch opens onto a raised wooden deck. The deck wraps around the porch space toward the carport and also includes a wooden stairway along the eastern edge that leads to the lower level of the backyard. The deck rests above the earthen terrace at the rear of the structure.

### **Western Façade**

The first story of the western façade is dominated by a high-roofed carport. The carport includes a poured-concrete floor and concrete-block walls, covered in white stucco, along the north and south edges. The roof of the carport serves as the floor for a small covered patio above. The edges of the carport roof connect to the main cube of the house at the northwest and southwest corners and continue the white stucco coloring of the walls at the connection point, continuing the horizontal banding of the house along the carport's entire length. The carport is supported by two large I beam columns and a wide I beam, just below the outer western edge of the roof. Six other smaller, round metal columns support the roof of the carport, three along the northern edge and three along the southern edge. One pair of these six smaller columns is located adjacent to the larger I-beam supports at the far western end of the carport. A set of concrete steps pierces the rear (southern) wall of the carport and leads from the rear yard of the house, down to the carport floor level. A metal railing sits on top of this low retaining wall along the southern edge of the carport. Under the carport roof, there are four windows. A typical panel of 16-pane metal windows is located along the northern edge of the western façade, and connects with its paired windows along the front façade. Below this window is a section of white stucco, as seen on the other facades of the house. Just south of center, a 6-pane metal window lights the interior, first floor bathroom space. A second 6-pane metal window is located to the south of the bathroom window and provides light for the first floor kitchen space. This window includes an exaggerated glass block sill that provides extra light along the base of the window along the edge of the original interior sink. The decorative stucco of the basement level continued up to the base of this kitchen window and continues to the south, all the way to the southern edge of the enclosed rear porch. Along the basement level of the western façade is a single 4 pane metal window, located directly below the kitchen window.

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

The western façade includes two typical 16-pane metal window panels, one at each corner of the façade at the second story level. These metal window panels are shaded by a shallow patio roof. The second story patio roof is supported by five metal columns. There is no standard door access to the outdoor space above the carport. The only access to the exterior space is through a set of casement windows within the larger metal window panels on the second story along the western façade. A metal balustrade runs along the perimeter of the carport roof.

## Interior

The interior of the Billings-Cole House is composed of rooms around a central stair hall. The stairs run from the main central entry hall on the first floor to the second floor and from the rear of the first floor to the basement. The first floor includes the main living and family gathering spaces in the house, the second floor houses the bedrooms. The basement was originally used as family space, with a playroom and bar/lounge space as well as a single car garage. A laundry chute, designed as a feature of the original house still exists and runs from the second floor to the basement. The basement space was eventually renovated to serve as a medical office for Dr. John W. Cole, the second owner of the house.

There is a concrete floor at the basement level and wood floors at the first and second story levels. Most of the wood floors have been covered with carpet. The first floor includes a kitchen space with original wooden cabinets and built-in table and benches. The main living room on the first floor includes an original fireplace and mantle with brick accents around the opening that echo the exterior brick of the house. The first floor and second floor both have access to exterior patios or porches. Many of the finishes and fixtures in the house are original.

## Integrity

In 1952, Dr. Cole added a carport and second driveway to the west of the house. Also in 1952, the basement of the house was renovated to create spaces suitable for Dr. Cole's medical practice.<sup>4</sup> During this renovation, a new standard size entry door was added to the front façade where there had previously been a garage door. The remaining space of the garage door opening was filled with 6" x 6" glass block, matching the existing glass block on the exterior of the building. A basement access door along the west façade was proposed during the initial planning stages of this renovation by the original architect, Irvan D. McDaniel. The renovations to the basement area didn't change any structural walls in any of the pre-existing spaces; it only served to repurpose the original spaces for new uses. The original one-car garage was transformed into a patient waiting area. The room directly to the south of the garage space had previously been used as a bar and lounge by Dr. Billings. Dr. Billings had installed a neon lighted bar with a sink in the space. The bar also included a decorative "B" neon sign.<sup>5</sup> This bar area was transformed into a bathroom, with a commode and a sink. The remainder of the large bar and lounge space

<sup>4</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015. Architectural drawings for the carport addition, *Irvan D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

<sup>5</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

was converted into a private office for Dr. Cole. This office also served as a consultation room and contained an examination table.<sup>6</sup>

Several years later more small changes in the basement were ordered to accommodate a new doctor in the office. The large playroom space along the eastern edge of the basement was divided into an office space for Dr. Cole, while the left over space became another examination room. Another doctor took over Dr. Cole's old office space, to the south of the patient waiting room.<sup>7</sup> This later addition was completed by 1955.

During the carport addition, a series of exterior utilities were attached to the house. A reference in the surviving architectural drawings for the carport addition mentioned that new wiring for the basement/carport work would be installed in conduit.<sup>8</sup> This may have resulted in the conduit wiring on the exterior of the house.

A small shed roof has been added to the second story patio, above the first floor porch, to protect the exterior door from the elements. The exterior and interior of the house has changed little since the addition of the carport and the basement renovation in 1952-1955.

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<sup>6</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>7</sup> *Ibid.*

<sup>8</sup> Architectural drawings for the carport addition, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

## 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

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

**Areas of Significance**  
(Enter categories from instructions.)

ARCHITECTURE  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**  
1948-1955  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**  
(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**  
Architect: Irven D. McDaniel  
\_\_\_\_\_  
\_\_\_\_\_

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

**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 Billings-Cole House is a transitional style building in Malvern, Arkansas, that exhibits characteristics of the Art Moderne and the International Style of architectural design. The house is a two-story structure with a partially in-ground, full basement and large earth terrace to the rear. The main mass of the house is a large cube, with a front porch that wraps around the northeast corner of the house. The house is an unusual blend of Art Moderne design aesthetics and massing with early international style windows and horizontal banding. The house was designed and constructed for Dr. A. A. Billings in 1948 by Hot Springs architect Irven Donald McDaniel. A carport was added in 1952, along with a renovation of the basement space to serve as a medical office for then owner, Dr. John W. Cole. This renovation was planned with the help of the original architect Irven D. McDaniel. The Billings-Cole House is being nominated to the National Register of Historic Places under **Criterion C** with **local significance** as an important early example of transitional modernist design by architect Irven D. McDaniel in Southwest Arkansas.

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

### **The City of Malvern**

The city of Malvern was established in 1873 as a railway station along the Cairo and Fulton Railroad.<sup>9</sup> The town was officially incorporated on July 22, 1876.<sup>10</sup> It soon became the county seat of Hot Spring County with the decline in river traffic at Rockport, the former major port along the Ouachita River, as well as the growing prominence of the railroad in transportation and economic development.<sup>11</sup> Abundant clay deposits in the areas around Malvern spurred the growth of local brick manufacture. As early as 1890, brick became a major export for the surrounding area.<sup>12</sup> After two separate fires in 1896 and 1897 destroyed a large portion of downtown Malvern, the city business leaders took advantage of the opportunity to rebuild much of the downtown in brick.<sup>13</sup>

During the early 20<sup>th</sup> century, the brick manufacturers of Malvern, including the Acme Brick Company and the locally owned Arkansas Brick and Tile Company continued to grow.<sup>14</sup> This local manufacturing base led to a stable period of prosperity in Malvern. The war years also proved to be a period of growth in Malvern, due to the surrounding regions mineral riches,

<sup>9</sup> Marvin Schultz, "Malvern (Hot Spring County)," *Arkansas Encyclopedia of History and Culture*, Butler Center for Arkansas Studies, <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=896>.

<sup>10</sup> *Ibid.*

<sup>11</sup> *Ibid.*

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

Billings-Cole House

Hot Spring, Arkansas

Name of Property

County and State

including the element Barium, which has many uses, including its use as an additive to steel and cast iron. Also, a large factory for the reduction of aluminum was built nearby at Jones Mill and the Lake Catherine Steam Generating Plant was built to provide electrical power for the new industries. These projects marked the largest single federal expenditure in Arkansas during the war.<sup>15</sup> The baby-boom of the post years and the large industrial presence in the Malvern area lead to a population increase in Malvern. During the 1940s, the town's population increased nearly thirty-five percent; from 5290 in 1940 to 8072 by 1950.<sup>16</sup> The population increase and prosperity of the area allowed the town of Malvern to support more professionals and service industries and led to overall growth in the local economy.

### Dr. A. A. Billings

Dr. Ammon Alexander Billings was a local jewelry salesman and optometrist in Malvern, Arkansas, during the mid to late 20<sup>th</sup> century. He was born on March 23, 1905, in Rock Spring, Texas.<sup>17</sup> A. A. Billings moved to Malvern in the early 1920s with his parents from the small, unincorporated community of Fenter, located east of Malvern. His father is listed on the 1920 Census as a jeweler with his own store in Fenter. His family would eventually own and operate Billings Jewelry in Malvern for many years.<sup>18</sup> He married Ruth M. Hinkle in 1925.<sup>19</sup> Dr. Billings continued to work at his family's jewelry store as well as practice optometry throughout his career in Malvern.<sup>20</sup> In 1947, Dr. Billings commissioned Hot Springs architect Irven D. McDaniel to build his family a grand new home along East Page Avenue in Malvern.<sup>21</sup> According to members of the Cole family, who lived in the house after 1950, Dr. Billings had seen houses he liked and wanted to emulate on a recent trip to Mexico. Irven D. McDaniel was sent to see examples of these structures in Mexico and learned that they were recent constructions in a modern style, most likely heavily influenced by both the Art Moderne and International Style movements. McDaniel was not experienced in the new International Style, but had had some experience with the Modernistic style of Art Deco. He had designed several earlier structures in this style during his career in Arkansas, including the Royal Theatre in downtown Arkadelphia, completed in 1932. His son, who would become an architect in his own right in later years may also have had a limited influence on the design, although his name does not appear on any of the surviving architectural drawings and the forms and ornamentation of the house can be traced back to forms used by Irven D. McDaniel in earlier and later projects.

After living in the newly constructed house on East Page Avenue for only a couple of years, Dr. Billings sold three lots, including the main house and a small rental house next door to Dr. John

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

<sup>16</sup> *Ibid.*

<sup>17</sup> U.S. Census Bureau, 1920 Census. "Malvern – Dr. Ammon Alexander Billings," *Arkansas Democrat-Gazette*, Little Rock, Arkansas, Obituaries, February 14, 1997, 4b, column 4.

<sup>18</sup> "Malvern – Dr. Ammon Alexander Billings," *Arkansas Democrat-Gazette*, Little Rock, Arkansas, Obituaries, February 14, 1997, 4b, column 4.

<sup>19</sup> U.S. Census Bureau, 1930 Census.

<sup>20</sup> *Ibid.*

<sup>21</sup> "Residence for Dr. A. A. Billings, Malvern, Arkansas," Architectural drawings, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

Billings-Cole House

Hot Spring, Arkansas

Name of Property

County and State

W. Cole and his family in 1950.<sup>22</sup> Dr. Billings continued to live in Malvern until 1991, when he retired and moved to San Antonio, Texas.<sup>23</sup> Dr. A. A. Billings died on February 12, 1997, and was buried in Malvern.<sup>24</sup>

### Irven Donald McDaniel

Irven Donald McDaniel was born in Holland, Texas, on April 14, 1894.<sup>25</sup> He attended High School in Pine Bluff for three years, from 1909 to 1912.<sup>26</sup> Irven D. McDaniel enlisted in the United States Army on May 3, 1917, and he served in the Army Corp of Engineers during the last year of World War I.<sup>27</sup> During his service with the Army Corp of Engineers, McDaniel was likely trained in and gathered important experience in engineering and construction. He was honorably discharged from the Army as a Sergeant on March 28, 1919.<sup>28</sup> After completing his military service, McDaniel entered a Beaux Arts Atelier in St. Louis and completed a course in architectural design.<sup>29</sup> After his studies in St. Louis, McDaniel returned to his mother's home in Pine Bluff and started work for local architects Mitchell Seligman and G. A. Edelsvard. In 1939, McDaniel noted on his application for an Arkansas Architectural License that he had started a partnership with Edelsvard in 1919 and that the partnership ended in 1920.<sup>30</sup> He also may have worked in Texas sometime in 1919 or 1920.<sup>31</sup>

In late 1920, McDaniel moved to Memphis, Tennessee, with his new bride Camille Lewis McDaniel to enter into an architectural partnership with a local architect by the name of Richard L. Sieg.<sup>32</sup> During his time in Memphis, McDaniel applied for and received a license to practice architecture in Tennessee in 1922.<sup>33</sup> This license lapsed in 1929, due to his later move to Arkansas and the lack of projects in Tennessee after 1927. After ending his partnership with

<sup>22</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>23</sup> "Malvern – Dr. Ammon Alexander Billings," *Arkansas Democrat-Gazette*, Little Rock, Arkansas, Obituaries, February 14, 1997, 4b, column 4.

<sup>24</sup> *Ibid.*

<sup>25</sup> "Irven Donald McDaniel," Application for Registration as Registered Architect, Arkansas State Board of Architects, Architect Research Files of the Arkansas Historic Preservation Program.

<sup>26</sup> *Ibid.*

<sup>27</sup> *Applications for Headstones for U.S. Military Veterans, 1925-1941*. Microfilm publication M1916, 134 rolls. ARC ID: 596118. Records of the Office of the Quartermaster General, Record Group 92. National Archives at Washington, D.C.. "Death Takes I. D. McDaniel, Architect," *Arkansas Gazette*, March 15, 1960. Obituaries.

<sup>28</sup> *Applications for Headstones for U.S. Military Veterans, 1925-1941*. Microfilm publication M1916, 134 rolls. ARC ID: 596118. Records of the Office of the Quartermaster General, Record Group 92. National Archives at Washington, D.C.

<sup>29</sup> "Death Takes I. D. McDaniel, Architect," *Arkansas Gazette*, March 15, 1960. Obituaries.

<sup>30</sup> "Irven Donald McDaniel," Application for Registration as Registered Architect, Arkansas State Board of Architects, Architect Research Files of the Arkansas Historic Preservation Program. Richard Lum and James W. Leslie, "Pine Bluff's Most Prolific Architect – Mitchell Seligman," *Jefferson County Historical Quarterly*, v 27, n 2, 1999; "Seligman & Edelsvard, 206 Pine Street, Pine Bluff, Ark., have dissolved partnership. G. A. Edelsvard will continue the practice of architecture under his own name.": "Personals," *The American Architect*, v 117, n 2298, New York, 7 January 1920, Part 1.

<sup>31</sup> "Death Takes I. D. McDaniel, Architect," *Arkansas Gazette*, March 15, 1960. Obituaries.

<sup>32</sup> "Irven Donald McDaniel," Application for Registration as Registered Architect, Arkansas State Board of Architects, Architect Research Files of the Arkansas Historic Preservation Program.

<sup>33</sup> *Ibid.*



Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

Richard Sieg in 1927, McDaniel began a solo practice in Memphis. McDaniel moved his practice and his growing family to Hot Springs, Arkansas, in late 1929 or early 1930.<sup>34</sup> Between 1922 and 1933, Irven D. and Camille McDaniel had four children; Virginia in 1922, Irvin Granger in 1923, Caldwell in 1926 and Daley in 1933. During the Depression years, McDaniel worked as an Engineer and Inspector for PWA projects from July to February of 1935.<sup>35</sup> McDaniel would continue to practice architecture in Hot Springs, with the help of his son Irven Granger McDaniel after 1945, until his death on March 16, 1960.<sup>36</sup> It is possible that Irven Granger McDaniel helped his father to design some of the buildings designed between 1945 and 1950. However, on Irven Granger McDaniel's AIA Architects Directory entry for 1956, he lists the year 1945-1951 as an Associate rather than as a full partner in his father's firm, which points to these years as learning years, rather than as a full design partner.<sup>37</sup> Also, only Irven D. McDaniel's name is written on the drawings for the Cole-Billings House.

During his long architectural career, Irven D. McDaniel designed and worked on projects in styles ranging from early 20<sup>th</sup> century traditional styles such as the colonial-revival courthouse in Blytheville to the International Style Jack Tar Hotel and Bathhouse (NR 2.21.2006) and Perry Plaza Motel (NR 2.11.2004), both in Hot Springs, Arkansas. The Billings-Cole House was designed during the transitional years between early Modernist designs such as the Art Moderne and Art Deco styles and the new International Style and other Mid-Century Modern designs in Arkansas. Modern architecture was slow to take root in Arkansas. Although modernist designs had existed in the United States since the late 1920s and the Museum of Modern Art's exhibit of Modern Architecture and in particular the International Style vaulted the idea of iconic architecture into the national consciousness in 1932, the advent of the Depression years and the focus on war production in the 1940s delayed its spread to much of the rural south, including Arkansas.<sup>38</sup> With the economic growth of the post war-years, new booming industrial centers and educational institutions created a new opportunity for building, with forecasters of the era predicting that the years 1950-1975 would see as many buildings built in the United States as had been built in all the years before 1950.<sup>39</sup> The growth of the local manufacturing economy in Malvern directly after the war led to a growth in the overall economy of the surrounding region. This allowed for an expansion in the service industries in Malvern, as well as allowed for the building of new residences and businesses to accommodate the growth of the community. The Billings-Cole House was built during this prosperous period for the local economy at the end of the 1940s.

Irven D. McDaniel designed the Billings-Cole House using characteristics of several influential styles of the 1940s. The heavy massing of the central structure, as well as the use of glass block and large sections of stucco-clad concrete and brick are indicative of the Art Moderne

<sup>34</sup> U.S. Census Bureau, 1930 Census.

<sup>35</sup> "Irven Donald McDaniel," Application for Registration as Registered Architect, Arkansas State Board of Architects, Architect Research Files of the Arkansas Historic Preservation Program.

<sup>36</sup> "Death Takes I. D. McDaniel, Architect," *Arkansas Gazette*, March 15, 1960. Obituaries.

<sup>37</sup> "McDaniel, Irven Granger. (AIA)" in George S. Kyle, *American Architects Directory, First Edition, 1956*, (New York: R.R. Bowker, 1955), 351.

<sup>38</sup> *Clean Lines, Open Spaces*, AETN (2012).

<sup>39</sup> Williams, John G., *The Curious and the Beautiful* (Fayetteville: UofA Press, 1984), 4.

Billings-Cole House

Hot Spring, Arkansas

Name of Property

County and State

architectural style.<sup>40</sup> The corner metal window panels and horizontal banding are characteristics of the International Style, a forward looking style that was just coming into use in the mid-1940s in Arkansas. The façade of the Billings-Cole House is strictly asymmetrical, with the heavy porch spaces projecting from the central cube of the building to the east.

This house also features elements common to the earlier Art Deco style, which was also an offshoot of the Moderne movement of design. The Art Deco style was commonly seen in commercial buildings from 1920 to the early 1930s.<sup>41</sup> The central tower, with its vertical decorative banding is similar to the projecting towers and geometric motifs of the Art Deco style. This central tower which creates a sense of symmetrical design for the front façade can also be read as reminiscent of symmetrically planned, large scale public projects, such as the courthouses of the 1920s and 1930s. One such courthouse, the colonial-revival structure in Blytheville, completed in 1921, was listed in Irven D. McDaniel's obituary and was most likely a project he worked on with G. A. Edelsvard. Mr. Edelsvard had been in association with Mitchell Seligman in Pine Bluff in 1919, and they had started the design and construction of the Mississippi County courthouse in Blytheville (NR 12.6.1996). In 1919, McDaniel noted on his application for an Arkansas Architectural License that he had started a partnership with Edelsvard that ended in 1920.<sup>42</sup>

The Art Moderne and Art Deco styles grew out of the European expressionist designs of the immediate post-war period. These new styles focused on the aesthetics of speed and efficiency to represent underlying themes of a new post-world-war I modernity. It was thought by many designers that the best physical expression of this new modern understanding was in the sleek, often curved, streamlined forms of the Moderne style.<sup>43</sup> This Moderne style incorporated new construction techniques and simplified, curvilinear or geometrical forms to represent a future that would benefit from the unifying forces of new technologies and increased commerce.<sup>44</sup> The Modernistic style of Art Deco became a national vogue in 1922 after the Art Deco design proposal for the Chicago Tribune by Eliel Saarinen was widely publicized and applauded by architects across the country. The streamlining of the Art Moderne style followed during the 1930s with the influence of industrial designs, including ships, airplanes and automobiles. The lack of construction of major architectural projects during the Depression years led to this new Moderne style finding expression in consumer products, store fronts, and interior decoration.<sup>45</sup> The most well-known early practitioner of this style was Norman Bel Geddes, who designed multiple projects and projects in this style, including the Futurama Exhibit at the New York World's Fair in 1939. This interactive exhibit brought the idea of the modern city, urban

<sup>40</sup> Characteristics of the Art Moderne style seen in the Billings-Cole House include smooth stucco walls, flat roofs, usually with small roof line ledges, horizontal grooves or lines in walls and horizontal balustrade elements that give a horizontal emphasis to primary and secondary facades. Also, the use of glass blocks as windows and sometimes full walls was common. McAlester, Virginia and A. Lee McAlester, *A Field Guide to American Houses* (New York: Knopf, 1994), 465-466.

<sup>41</sup> *Ibid.*

<sup>42</sup> "Irven Donald McDaniel," Application for Registration as Registered Architect, Arkansas State Board of Architects, Architect Research Files of the Arkansas Historic Preservation Program.

<sup>43</sup> McAlester, *A Field Guide to American Houses*, 465-466.

<sup>44</sup> David Handlin, *American Architecture*, (New York: Thames & Hudson, 2004), 210.

<sup>45</sup> *Ibid.* 211.

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

planning, streamlining, integration of modern conveniences and new construction techniques to the world stage in dramatic fashion. These early Modernistic styles varied sharply from the more simplified lines, flat surfaces and large expanses of metal windows of the International Style.

In 1932, a “Modern Architecture” exhibit promoted by the Museum of Modern Art (MoMA) in New York City coined the term “International Style” and helped launch the Modernist Movement to prominence across the United States.<sup>46</sup> The use of simplified forms and new building technology, including specifically steel frames and large expanses of glass, made the International Style popular in large-scale commercial buildings in urban areas. In Arkansas, it wasn’t until after World War II and the creation of the Architecture Department at the University of Arkansas that Modernism began to be seen throughout the state. The International Style Matthews House at 406 Goshen Avenue in North Little Rock (NR 9.29.1983), designed and built in 1928 by Frank Carmean for the Justin Matthews Company, was a unique, forward-thinking example that stood as one of the very few “Modern” style houses in central Arkansas until after World War II. The Billings-Cole House, designed in 1948, is still an early large example of the influence of modern architecture in a rural part of Arkansas. Although the local economy was growing after World War II, this area of Southwest Arkansas was not known for progressive building designs or techniques. A few contemporary and later examples can be found in the larger city of Hot Springs to the northwest of Malvern. The Jack Tar Hotel and Bathhouse was constructed in 1950-1956 as well as the Perry Plaza Motel from 1947-1954 in Hot Springs by Irvn D. McDaniel. These projects are much more strictly designed in the International Style and were designed as hotels and motor courts, quite different than the roughly contemporary Billings-Cole House. The Billings-Cole House, although Moderne in overall form, includes the flush metal casement windows and sharp horizontal lines that are indicative of the International Style.

### **Dr. John Walton Cole**

Dr. John Walton Cole’s family arrived in Saline County, Arkansas in 1855.<sup>47</sup> Dr. John W. Cole’s father, grandfather and great-grandfather were all trained medical men and practiced medicine in Alabama, Mississippi, and Arkansas.<sup>48</sup> John W. Cole was born on March 2, 1909, in Grant County. In 1930, John W. Cole lived in Prattsville, River Township, Grant County, Arkansas with his family, including his father Charles F. Cole, mother Stella B. Cole and younger brother James C. Cole.<sup>49</sup> In 1935, John W. Cole lived in Little Rock, Arkansas, while attending medical school at the University Of Arkansas School Of Medicine.<sup>50</sup> During his years as a student in Little Rock, John W. Cole lived with his sister Virgie Cole McDonald and her husband, former Secretary of State for Arkansas Ed F. McDonald.<sup>51</sup> Dr. Cole graduated medical

<sup>46</sup> *Ibid.* 200-202.

<sup>47</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>48</sup> Dr. John W. Cole’s grandfather graduated from medical school in Mobile, AL in 1855. He then moved to Saline County, Arkansas. Dr. Cole’s great-grandfather practiced medicine while also managing plantations after being apprenticed to a local doctor. *Ibid.*

<sup>49</sup> U.S. Census Bureau, 1910 & 1930 Census.

<sup>50</sup> *Ibid.*

<sup>51</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

school in 1937 and married Grace “Frank” Francis in Martinsville, Virginia, on November 25, 1937.<sup>52</sup> Grace Francis Cole was originally from North Carolina and attended nursing school in Winston-Salem, NC. She also attended nursing classes in Arizona and at the Baptist Hospital in Little Rock. She studied under a Dr. Mahlon Prickett and Dr. Jesse Cavaner eventually became a nurse anesthetist in 1948. Before and after 1948, she assisted her husband in his medical practice.<sup>53</sup>

In 1940, the Cole family lived near Everton in Boone County while Dr. Cole was working for a Civilian Conservation Corps camp as the doctor to the camp workers and staff.<sup>54</sup> The Cole family lived in the area of the camp for nearly a year.<sup>55</sup> Dr. Cole also worked for a few months with the Civilian Conservation Corps in Jacksonville, Arkansas, where he again was the doctor for workers and staff.<sup>56</sup> By the end of 1940, the Cole family had moved to a house on Bell Street in Sheridan, Arkansas.<sup>57</sup> In 1945 the Cole family welcomed the last of their four children; which included Charlie who was born in 1938, Robin in 1940, John W. Jr. in 1942, and Jim Frank who was born in 1945.<sup>58</sup> In November of 1947, Dr. Cole moved his practice from Sheridan to Malvern, Arkansas. The town of Malvern was growing, and Dr. Cole saw an opportunity for his practice to thrive in the industrially prosperous community. He initially moved to Malvern by himself, in order to find the family a suitable home and to establish his new practice in the local community.<sup>59</sup> He was initially hired by the local Reynolds’ Metals in Jones Mill as the company doctor. He would work for this company 2 hours a day for the next 17 years. Later, he would also work 2 hours a day for the General Motors plant near Malvern.<sup>60</sup> The rest of the Cole family followed him to Malvern in January of 1948.<sup>61</sup> The full Cole family first moved into a one-bedroom rental house on Oak Street. After 9 months, they then moved to the rental property owned by Dr. A. A. Billings, next door to his newly constructed home on East Page Avenue.<sup>62</sup>

In 1950, the Cole family purchased Dr. A. A. Billing’s newly constructed home, the large lot surrounding the house and the rental property that they had been living in.<sup>63</sup> The family moved from the small rental property into the larger house in May of 1950.<sup>64</sup> The rental house was retained by the Cole family and was rented out two subsequent families for about a year each.<sup>65</sup> In 1952, Dr. Cole ordered that the rental house be torn down in order to accommodate the

<sup>52</sup> *Ibid.* U.S. Census Bureau, 1930 Census.

<sup>53</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>54</sup> U.S. Census Bureau, 1930 Census.

<sup>55</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>56</sup> *Ibid.*

<sup>57</sup> *Ibid.*

<sup>58</sup> *Ibid.* U.S. Census Bureau, 1930 Census.

<sup>59</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>60</sup> *Ibid.*

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*

<sup>63</sup> *Ibid.*

<sup>64</sup> *Ibid.*

<sup>65</sup> *Ibid.*

Billings-Cole House

Name of Property

Hot Spring, Arkansas

County and State

addition of a large carport and second driveway to the west of the house. The area now occupied by the secondary gravel driveway was previously the location of the rental house.<sup>66</sup>

In 1955, the basement of the house was renovated to create spaces suitable for Dr. Cole's medical practice.<sup>67</sup> During this renovation, a new standard size entry door was added to the front façade where there had previously been a garage door. The remaining space of the garage door opening was filled with 6" x 6" glass block, matching the existing glass block on the exterior of the building. A basement access door along the west façade was proposed during the initial planning stages of this renovation by the original architect, Irven D. McDaniel. Dr. Cole had hired McDaniel, the original architect of the house, to oversee the new addition of the carport structure. McDaniel indicated a new doorway to the basement on his carport plan and a lightly sketched outline of the basement rooms. The interior work reworked the basement spaces so they could serve as Dr. Cole's medical office. According to the children of Dr. Cole, Mrs. Cole would not allow a door from the new carport space into house along the western façade. This meant that the family was forced to access the home either through the front façade basement door, the front porch door or the kitchen door along the rear façade.<sup>68</sup>

The renovations to the basement area didn't change any structural walls in any of the pre-existing spaces; it only served to repurpose the original spaces for new uses. The original one car garage was transformed into a patient waiting area. The room directly to the south of the garage space had previously been used as a bar and lounge by Dr. Billings. Dr. Billings had installed a neon lighted bar with a sink in the space. The bar also included a decorative "B" neon sign.<sup>69</sup> This bar area was transformed into a bathroom, with a commode and a sink. This bathroom addition was aided by the fact that a sink and drain had previously existed in the bar area. The original blueprints of this space, drawn by the architect Irven D. McDaniel, contained notes referring to a laundry area.<sup>70</sup> This would explain a drain and water hookup in this corner of the basement. The remainder of the large bar and lounge space was converted into a private office for Dr. Cole. This office also served as a consultation room and contained an examination table.<sup>71</sup>

Several years after the Cole family had moved into the house, another local medical practitioner by the name of Dr. Morgan C. Berry started sharing office space with Dr. Cole. In order to accommodate a new doctor in the office, the large playroom space along the eastern edge of the

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<sup>66</sup> *Ibid.* Architectural drawings for the carport addition, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1. Sanborn Fire Insurance Maps of Malvern, July 1930 – June 1947.

<sup>67</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015. Architectural drawings for the carport addition, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

<sup>68</sup> *Ibid.*

<sup>69</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

<sup>70</sup> Architectural drawings for the carport addition, *Irven D. McDaniel Collection* (MC1920), University of Arkansas Special Collections, Drawer 122, Folder 1.

<sup>71</sup> Charlie Cole Chaffin, Interview by Callie Williams, Email, February 2015.

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

basement was divided into an office space for Dr. Berry, while the left over space became another examination room.<sup>72</sup>

Other small changes to the house undertaken by Dr. Cole included the addition of ceramic tiles to the window sills. Also, the statue atop the fountain in eastern patio was changed to a frog that spit a stream of water into the large basin below. The basin of the fountain was also filled in, reducing the depth of the water it held from nearly 4' to only slightly less than 1'. The basin was filled in with gravel at the insistence of Mrs. Grace Cole as a result of an accident involving Robin Cole's small dog.<sup>73</sup> An additional gas light was also added to the patio by the Cole family. This light still exists at the southeast corner of the patio and has been modified to function as an electric light.

Dr. Cole lived in the home along East Page Avenue until June 17, 1982, when he passed away at the age of 73.<sup>74</sup> His family continued to live in the home until June of 2009, when his wife Grace Francis Cole passed away. The home was sold in 2011 to the Brownfield family, only the third family to live in this unique Malvern home.

### Statement of Significance

The Billings-Cole House is a transitional style building in Malvern, Arkansas, that exhibits characteristics of the Art Moderne and the International Style of architectural design. The house is an unusual blend of Art Moderne design aesthetics and massing with early International Style windows and horizontal banding. The house was designed and constructed for Dr. A. A. Billings in 1948 by Hot Springs architect Irven Donald McDaniel. A carport was added in 1952, along with a renovation of the basement space to serve as a medical office for then owner, Dr. John W. Cole. This renovation was planned with the help of the original architect Irven D. McDaniel. The Billings-Cole House is being nominated to the National Register of Historic Places under **Criterion C** with **local significance** as an important early example of transitional modernist design by architect Irven D. McDaniel in Southwest Arkansas.

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<sup>72</sup> *Ibid.*

<sup>73</sup> The dog fell into the basin and was drowned. *Ibid.*

<sup>74</sup> "Dr. John Cole," Obituary, *Arkansas Democrat*, June 18, 1982, Death/Funerals.

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

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Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

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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: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** HS0162



Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

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## 10. Geographical Data

**Acreage of Property** <1

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: 518131 | Northing: 3802440 |
| 2. Zone:    | Easting:        | Northing:         |
| 3. Zone:    | Easting:        | Northing:         |
| 4. Zone:    | Easting :       | Northing:         |

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

Keith Addition, Block 1, Lots 1, 2 and 3.

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

This boundary includes all of the property historically associated the main church structure.

Billings-Cole House  
Name of Property

Hot Spring, Arkansas  
County and State

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### 11. Form Prepared By

name/title: Callie Williams, National Register Historian  
organization: Arkansas Historic Preservation Program  
street & number: 323 Center Street, Suite 1500, Tower Building  
city or town: Little Rock state: AR zip code: 72201  
e-mail calliew@arkansasheritage.org  
telephone: 501-324-9880  
date: March 1, 2015

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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.

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### Photo Log

Name of Property: Billings-Cole House

City or Vicinity: Malvern

County: Hot Spring State: Arkansas

Photographer: Callie Williams, National Register Historian, Arkansas Historic Preservation Program

Date Photographed: July 17, 2014

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

1 of 18: (AR\_HotSpringCounty\_BillingsColeHouse\_0001)  
North elevation, camera facing south.

2 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0002)  
North elevation, camera facing southwest.

3 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0003)  
North elevation, detail of central tower, camera facing south.

4 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0004)  
North elevation, detail of corner windows, camera facing southwest.

5 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0005)  
North and west elevations, camera facing southeast.

6 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0006)  
West elevation, camera facing east.

7 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0007)  
West and south elevations, camera facing northeast.

8 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0008)  
South (rear) elevation, camera facing north.

9 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0009)  
South elevation, camera facing northwest.

Billings-Cole House

Hot Spring, Arkansas  
County and State

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10 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0010)

Southeast corner of building, detail of corner windows, camera facing northeast.

11 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0011)

East patio, detail of fountain, camera facing northeast.

12 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0012)

East patio, detail of fireplace/bar-b-que, camera facing southwest

13 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0013)

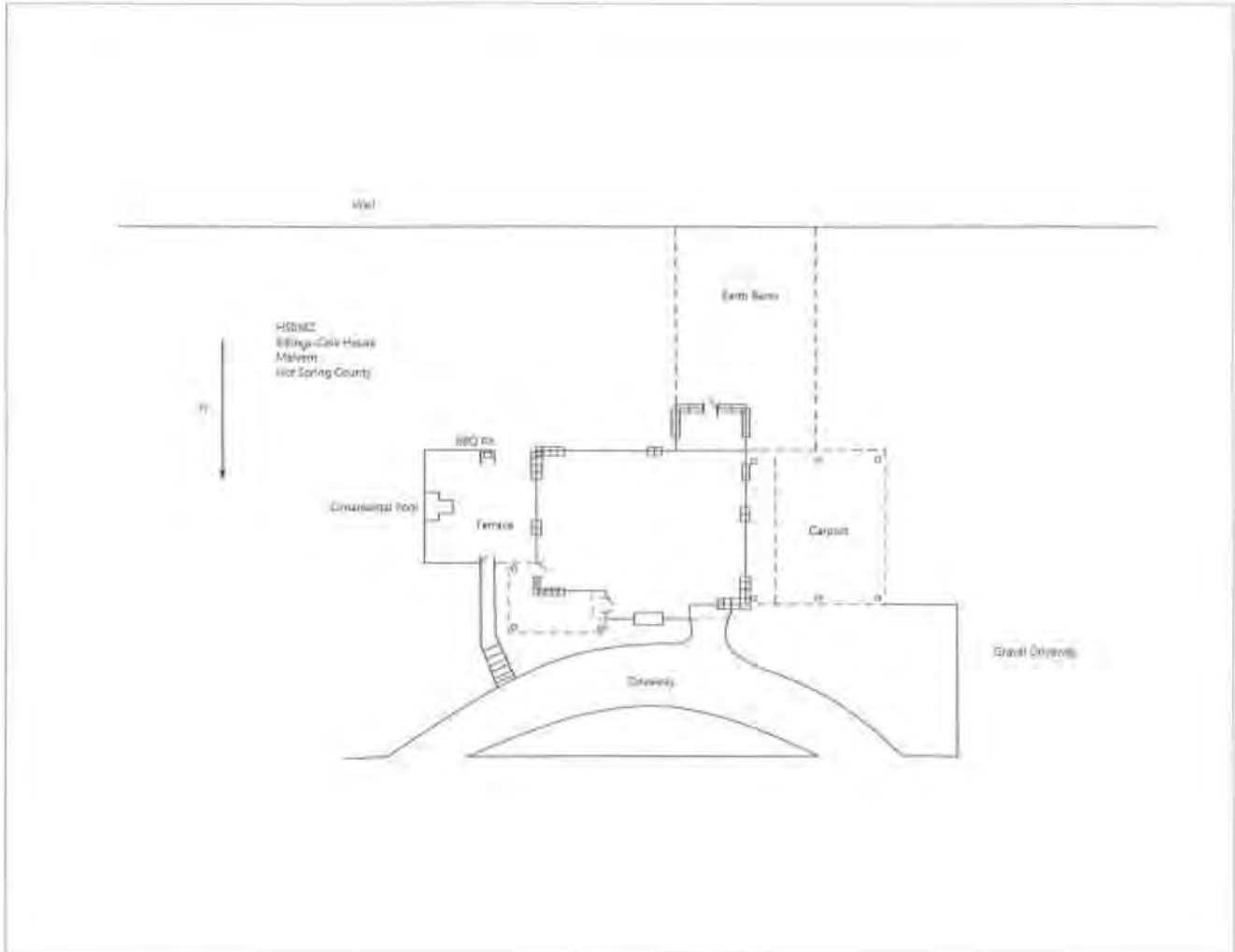
Interior, detail of kitchen, camera facing west.

14 of 14: (AR\_HotSpringCounty\_BillingsColeHouse\_0014)

Interior, detail of central hall stair, camera facing south.

Billings-Cole House  
Name of Property

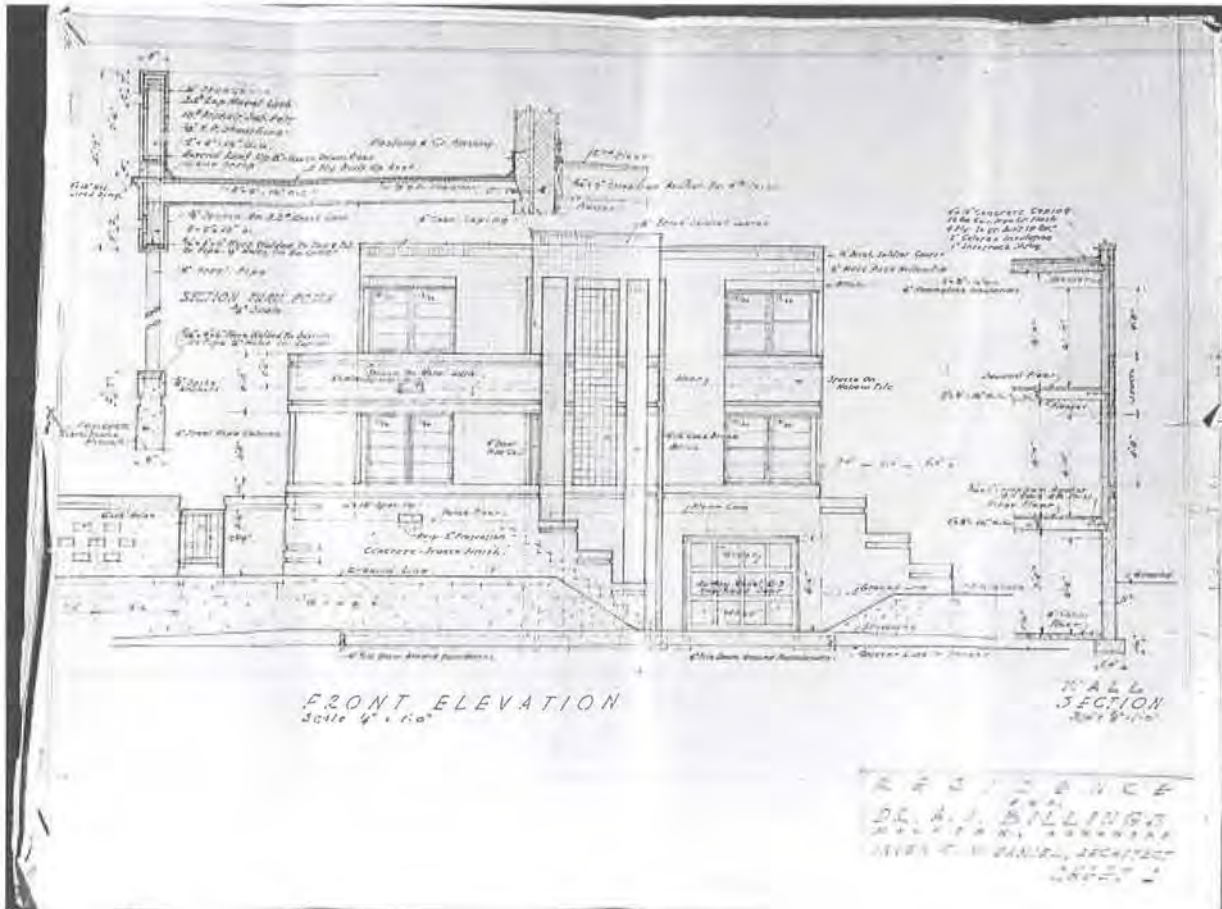
Hot Spring, Arkansas  
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Sketch Map of the Billings-Cole House in Malvern, Arkansas showing location of landscape features. Not to Scale. August 2014.

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Front Façade, Architectural Drawing by Irven D. McDaniel, Architect for the Dr. A. A. Billings Residence (Billings-Cole House) in Malvern, Arkansas. *Irven D. McDaniel Collection* (MC1920), Drawer 122, Folder 1. Special Collections, University of Arkansas Libraries, Fayetteville.

**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.

# Billings-Cole House, Malvern, Hot Spring County, Arkansas



Google earth



UTM

Z: 15

Easting: 518131

Northing: 3802440

NAD83

# Billings-Cole House, Malvern, Hot Spring County, Arkansas



Google earth



UTM

Z: 15

Easting: 518131

Northing: 3802440

NAD83





























Case  
Drapery  
8200 528-8745





UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Billings--Cole House

MULTIPLE NAME:

STATE & COUNTY: ARKANSAS, Hot Spring

DATE RECEIVED: 4/17/15 DATE OF PENDING LIST: 5/08/15  
DATE OF 16TH DAY: 5/26/15 DATE OF 45TH DAY: 6/02/15  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000283

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 5-27-2015 DATE

ABSTRACT/SUMMARY COMMENTS:

*Excellent interp of Int'l style*

RECOM./CRITERIA Accept C

REVIEWER J. Gabbia DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/~~N~~ see attached SLR Y/~~N~~

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



THE DEPARTMENT OF ARKANSAS  
**HERITAGE**

April 1, 2015



Asa Hutchinson  
*Governor*

Stacy Hurst  
*Director*

J. Paul Loether, Deputy Keeper and Chief  
National Register and National Historic Landmark Programs  
National Register of Historic Places  
1201 Eye St. NW, 8th Fl.  
Washington D.C. 20005

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Arkansas Arts Council

Arkansas Natural Heritage  
Commission

Delta Cultural Center

Historic Arkansas Museum

Mosaic Templars  
Cultural Center

Old State House Museum

RE: Billings-Cole House – Malvern, Hot Spring County, Arkansas

Dear Mr. Loether:

We are enclosing for your review the above-referenced nomination. 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 Callie Williams of my staff at (501) 324-9789. Thank you for your cooperation in this matter.

Sincerely,

Stacy Hurst  
State Historic Preservation Officer

SH:clw

Enclosure



Arkansas Historic  
Preservation Program



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