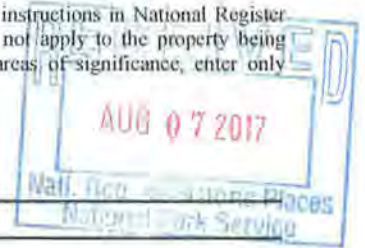


United States Department of the Interior
National Park Service

56-1649

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: Bain, Jewel, House #4

Other names/site number: Site #JE1133

Name of related multiple property listing:

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

2. Location

Street & number: 27 Longmeadow

City or town: Pine Bluff State: AR County: Jefferson

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

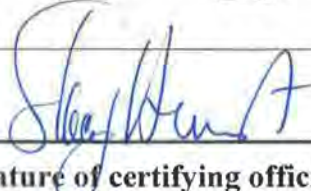
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

	<p>7-18-17</p>
Signature of certifying official/Title:	Date
<u>Arkansas Historic Preservation Program</u>	
State or Federal agency/bureau or Tribal Government	

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Jon Edson H. Beall 9.21.17
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

- Building(s)
District
Site
Structure
Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</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

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Tile

Narrative Description

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

Summary Paragraph

The Jewel Bain House #4 is located at 27 Longmeadow in the Longmeadow Addition to the City of Pine Bluff on the south side of Pine Bluff. The Bain House is a brick home on a cast-concrete foundation. The house is roughly a U-shaped house around a central courtyard and is topped by a hipped roof with very wide eaves and exposed rafter tails that is covered in distinctive Japanese ceramic tile that was imported from Japan. Jewel Bain had become fascinated with Japanese design and wanted a house that reflected her interest in it. The Bain House is fenestrated by wood and metal-framed windows and also features several sets of sliding-glass doors that allow access to the outside yard. Many of the windows also have wood screens on the outside that give them a Japanese flair. In addition to the main house, a small outbuilding that resembles a Japanese teahouse is located near the southwest corner of the property. Like the main house, the outbuilding also has the distinctive Japanese tile roof.

Narrative Description

The Jewel Bain House #4 is located at 27 Longmeadow in the Longmeadow Addition to the City of Pine Bluff on the south side of Pine Bluff. The Longmeadow Addition is characterized by approximately 45 large homes, several of which are architect designed, on large and generous lots. The Bain House is a brick home on a cast-concrete foundation located near the northeast corner of the subdivision, and it is a landmark when people enter the neighborhood off of Hickory Street, the only access to the subdivision.

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The Bain House is roughly U-shaped in plan and is oriented around a central courtyard. The house is topped by a hipped roof with very wide eaves and exposed rafter tails that is covered in distinctive bright blue Japanese ceramic tile that was imported from Japan. The layout of the house, and the fact that several sections are covered by separate hipped roofs, almost gives the house the appearance of a small collection of buildings rather than a single building. When Jewel Bain designed the house, her fourth design in Pine Bluff, she had become fascinated with Japanese design and wanted a house that reflected it. The Bain House is fenestrated by wood and metal-framed windows and also features several sets of sliding-glass doors that allow access to the outside yard, patio, and courtyard. In addition to the main house, a small outbuilding that resembles a Japanese teahouse is located near the southwest corner of the property. Like the main house, the outbuilding also has the distinctive Japanese tile roof.

Front/East Façade

Beginning at the south end of the east façade is the bedroom area of the house, which is fenestrated by a set of four windows. The central two windows are comprised of a single stationary pane, while the outer two windows are comprised of two slider panes. All four windows are covered by a geometric wooden screen. To the north of the windows is the recessed main entrance. The main entrance, which was referred to by Bain as a moon entrance, consists of two solid-wood doors with raised molding that mimics the sidelights. The sidelights consist of five stationary windows. In addition, above the entrance is a curved transom. The sidelights and the transom together form a circular mass with the doors in the center that looks like a full moon. In front of the entrance is a raised stoop with stone paving, and to the right of the stoop are a couple of planting beds in front of a brick wall on the south side of the courtyard. The roof on this portion of the house runs north-south.

To the right of the entrance, is the house's main courtyard. The east side of the courtyard is bounded by a solid brick wall that is approximately six feet tall. At the northern end of the brick wall is another moon entrance. The entrance is flanked on each side by four stationary panes of frosted glass. A curved transom, also of frosted glass, is located above the entrance. The entrance has a decorative iron gate with a repeating geometric pattern. The west wall of the courtyard has a central brick wall flanked on each side by a recessed sliding-glass door. The south wall of the courtyard is fenestrated by three, stationary, plate-glass windows. The north side of the courtyard is fenestrated by a stationary, plate-glass window near the west end and a single wood door with a fifteen-pane jalousie window near the east end of the courtyard.

To the north of the courtyard is the garage, which projects from the main plane of the house. The east wall of the garage is devoid of fenestration, while the south side of the garage has the door, which is a modern replacement. The gable end of the roof above the east side of the garage has a louvered attic vent.

North/Side Façade

Beginning at the east side of the north façade is the north side of the garage, which projects out from the rest of the façade. The garage is devoid of fenestration on the north side. To the west of the garage is a solid brick wall that projects out from the rest of the façade creating an open

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courtyard along the north side of the house. The façade to the west of the garage is fenestrated by a single, single-pane casement window followed by a pair of single-pane casement windows.

To the right of the casement windows is an entrance with another wood door with a fifteen-pane jalousie window. The door allows access to an outside concrete patio within the courtyard. The patio is surrounded by an iron fence with a geometric design. To the right of the entrance is a three-pane window with the outer two panes being casements. To the west of the window, the façade recesses, creating a covered patio, that is accessed from inside through a set of sliding-glass doors. The rest of the façade to the west, which is not recessed, is devoid of fenestration.

Rear/West Façade

Beginning at the north end of the façade, the west façade is fenestrated by a row of five, tall, single-pane stationary windows that provide light into the dining room. The windows have a decorative feature in front of them with centrally-located squares giving the windows a Japanese feel. Above this set of windows is the gable end of this part of the roof, and the gable end has a louvered attic vent. The rest of the roof ridge on this portion of the house runs north-south.

To the south of the row of windows is a sliding-glass door that allows access to the backyard from the living room, which is followed immediately by a projecting three-tiered chimney that serves the fireplace in the living room. To the south of the fireplace is a set of four-casement windows followed by a set of two-casement windows. To the south of the casement windows is a small horizontally-oriented rectangular window set high in the façade.

At the south end of the façade are three large screens that allow ventilation into one of the bedrooms.

South/Side Façade

The south façade is divided into three sections, with the westernmost section being one of the bedrooms. The bedroom is fenestrated by a row of five windows. The central three windows are comprised of a single stationary pane, while the outer two windows are comprised of two slider panes. All five windows are covered by a geometric wooden screen. Above this portion of the façade is the gable end of one section of the roof and it contains a louvered attic vent.

To the east of the bedroom is a recessed courtyard that has a solid brick wall on the south side with an entrance near the left end. The entrance has a wood door with a fifteen-pane jalousie window. The east and west sides of the courtyard have sliding-glass doors that provides access to a bedroom. The west side also has a pair of windows and another entrance that provides access to the bedroom wing hallway. The north side of the courtyard has a row of four windows.

The south façade of the eastern section of the house is fenestrated by a row of three windows. The central window is comprised of a single stationary pane, while the outer two windows are comprised of two slider panes. All three windows are covered by a geometric wooden screen. Above this portion of the façade is the gable end of one section of the roof and it contains a louvered attic vent.

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Interior

The interior of the house is divided into three sections. The southern section of the house contains the bedrooms and bathrooms of the house as well as the main entrance hall from the front of the house. The rear section of the house contains the public spaces of the house, including the living room and the dining room. The public spaces of the house have floors done in 2'x2' squares of marble. The fireplace in the living room also picks up on the Japanese theme of the house with its wood firebox surround with Japanese motifs. The dining room also carries out the Japanese motif with the mural on the north wall illustrating two gnarled trees. The hardware in the room also depicts an oriental geometric pattern. The dining room is also separated from the living room by a sliding two-panel wood screen that spans 16 feet and was Bain's version of a *shoji* screen. The north section of the house contains the utilitarian spaces and garage. The kitchen's most notable feature is the free-standing stove.

Outbuilding

Near the southwest corner of the property is a small outbuilding that was designed to resemble a Japanese tea house. The outbuilding has brick columns at the four corners. The southeast façade, which is the front, is dominated by a pair of sliding doors with frosted glass and a decorative geometric-pattern screen. The other three sides of the building are sided in wood vertical board siding.

Integrity

The Jewel Bain House #4 has excellent integrity. The setting of the house, in the Longmeadow Addition of Pine Bluff, still reflects the setting at the time of the home's construction. The Longmeadow Addition still retains the large homes on generous lots as it did during the 1960s. The design of the house has not changed since Jewel Bain designed it, with the exception of a few cosmetic changes, most notably painting the brick, but even the cosmetic changes have been minimal. The house retains most of the original interior fixtures and finishes. Today, the Jewel Bain House #4 definitely retains the integrity of Jewel Bain's design and easily reflects the significant contribution of this female designer to the house's design and the state's architecture.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

c.1965

Significant Dates

c.1965

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Jewel Bain, Designer
Walter Durand Byrd, Architect
Ben Quinn, Builder

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

The Jewel Bain House #4 is being nominated to the National Register of Historic Places under **Criterion C** with **statewide significance**. The Bain House #4 is one of four houses that Jewel Bain designed for her family in Pine Bluff between the 1920s and 1960s. Although not a formally trained architect, Jewel Bain had a keen sense of design, which is displayed in the houses that she designed. Jewel Bain was also the member of a very select group of women in Arkansas that were involved in architectural design, and Bain may be the only woman designer to have buildings constructed. (The only other known woman who may have been involved in architectural design in the state is Mary Pipkin, the wife of architect Yandell Johnson. Although Pipkin had a B.S. degree in Architecture from Washington University, it is not known what, if any, buildings in the state she designed or what role she played in her husband's designs.)

The Bain House is not only significant for its associations with the limited role that women had in architecture in Arkansas, but also as an unusual example of Japanese influence in the state's architecture. The Bain House shows hallmark characteristics of the Japanese influence, most notably with the striking blue tile roof that was imported from Japan. Even the small outbuilding, which is designed to look like a teahouse, shows the Japanese influence in the property's design.

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

HISTORY OF THE PROPERTY

The first settlement in Pine Bluff occurred circa 1819 when Joseph Bonne brought his family up the Arkansas River from Arkansas Post and built a log cabin on the south side of the river on the high bluff covered with pine trees on the edge of the coastal plain. A few years later, James Scull, who had first settled Arkansas Post, also brought his family to the area, but settled on the river's north bank. Scull built a small tavern and inn, and was appointed the postmaster of Pine Bluff on January 25, 1828. Jefferson County, which was named after Thomas Jefferson and formed from parts of Pulaski and Arkansas counties, was created by an act of the territorial legislature on November 17, 1829.¹

The growth of Pine Bluff was slow at first, and the city had less than 400 residents when it was incorporated on December 12, 1848. However, once manufacturing began in the community with the opening of a foundry in 1850 by Henry Cloyes, Pine Bluff began to develop rapidly, especially after 1870 with the end of the Civil War and Reconstruction. In fact, the Bell & Bocage works, which burned in 1873, were the largest south of St. Louis, and the J. W. Bocage & Company foundry and machine shops, which were built in 1879, were one of the largest works

¹ James W. Leslie. *Pine Bluff and Jefferson County: A Pictorial History*. Norfolk, VA: Donning Company, Publishers, 1981, pp. 15, 17-18.

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in the region.² The late-nineteenth century growth of Pine Bluff was also aided by the arrival of the Little Rock, Pine Bluff and New Orleans Railroad in December 1873, which connected the city with the Mississippi River.³

As the twentieth century dawned in Pine Bluff, the rapid economic growth that had occurred in the nineteenth century as a result of the railroad began to slow somewhat although river traffic was revived after the U.S. Army Corps of Engineers dredged the river.⁴ However, World War I brought more growth to the area, especially in the farming sectors, as the need for cotton fiber brought a boom to the cotton industry. Another period of economic growth also occurred in the mid-1920s with new industry coming to the area, and it caused Pine Bluff to further expand, especially to the southwest.⁵

Like the rest of the nation, Pine Bluff experienced a period of extreme contrasts during the 1930s and 1940s. The Depression, which was coupled with a disastrous drought that caused crop failures, dealt a tremendous blow to the Jefferson County economy. However, Farm Security Administration projects at Lake Dick (NR listed 07/03/75) and the Plum Bayou Homesteads (NR listed 06/05/75) did provide a little glimmer of hope as the 1930s came to a close.⁶

However, it was the arrival of World War II in the 1940s that really helped Pine Bluff get back on its feet. The establishment of Grider Field, a flight instruction facility southeast of the city, and the Pine Bluff Arsenal north of the city, which was one of the nation's largest chemical warfare production plants, brought a tremendous boom to the economy. As GIs and other people migrated to the area it brought a boom to the building industry in order to provide housing for the city's new residents. Even after the end of the war, new industry along with new residents came to the area, keeping the city's economy vibrant through the 1950s and into the 1960s.⁷

When the building boom occurred in Pine Bluff in the 1930s and 1940s, there was a tremendous amount of new construction that took place on the south side of the city. The presence of Lake Langhofer, a former portion of the Arkansas River, and Lake Pine Bluff just north of the downtown area prevented the city's growth to the north. In the 1960s, one of the families that decided to build a new home on the city's still developing south side was the Bain Family.

Jewel Bain was born August 13, 1901, to Oscar and Ada Flynn Parnell who lived at 24th and Elm in Pine Bluff, and she had an interest in architecture and building from an early age. Bain once related:

I always wanted to build. I like to create. Building and decorating are in my blood. It's been my hobby – planning and seeing it all

² *Biographical and Historical Memoirs of Pulaski, Jefferson, Lonoke, Faulkner, Grant, Saline, Perry, Garland, and Hot Spring Counties, Arkansas*. Chicago: The Goodspeed Publishing Co., 1889, pp. 134-135.

³ Leslie, p. 42.

⁴ *Ibid*, p. 109.

⁵ *Ibid*, p. 151.

⁶ *Ibid*, p. 173.

⁷ *Ibid*, p. 185, 195.

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put together. When I was a child, ever since I can remember, I was interested in building and decorating. My father built a house on 24th and Elm (Pine Bluff) because he wanted to get his children out in the country. There were a lot of trees out there. I'd go out in the yard and gather sticks and build houses – all kinds, even two-story houses. I loved doing it. “Who’s that out there talking with Jewel,” my mother would say. “No one,” said my sister. “That’s Jewel out there building a house.”⁸

Bain never received any formal architecture training. Rather, she learned how to do plans and rough elevations using the simple scale of one inch equaling one foot, and she had an uncanny ability of visualizing how the finished building would turn out. Her creative process began with an idea, she then decided on the elements and features she wanted, and would combine them into the finished plans. She also planned the furniture and its placement and also gave some thought to the site and the landscaping. Once she finished her plans, she hired professionals to draw the blueprints. As Bain once said, “I had them so well drawn up to scale that they don’t see any reason for changing them. They did make some suggestions but they never changed any of the floor plans.”⁹

The first house that she designed, which was built at 2600 South Cherry Street in 1924, was the most vernacular of the houses she designed, reflecting the popular Bungalow style of the 1920s. Jewel and her husband James O. Bain lived in the house until 1933 when it was sold to a Mrs. Primm. When Bain decided to design her second house, she chose a style very different than Craftsman. She chose Art Moderne, and her second house at 3601 South Cherry was completed in 1937 (NR listed January 29, 2013).

Although Bain enjoyed her Art Moderne house on Cherry Street, it was not long before the urge to design another house hit her. In the early 1940s, she completed a design that was of Italian inspiration. However, after taking the plans to an architect in Little Rock’s Wittenberg firm, and getting an estimate from contractor Henry Culpepper, the cost was prohibitive and she never proceeded with it. Instead Culpepper, along with her husband, urged her to design another modern house, which she did along with the help of Shreveport, Louisiana, architect Sam Weiner.¹⁰

Although the Bains had sold the house at 3601 South Cherry to the Rosen family in 1943, her second modern house at 1000 West 37th Street was not ready until 1948. As with her house at 3601 South Cherry, Bain used carrara glass in the property in the bathrooms, and she used plate glass as extensively as possible. Also, as Freeman points out, “Although the house had a formal air about it, Mrs. Bain introduced some humor too. The large guest closet in the entryway was

⁸ Freeman, June. “The Houses of Jewel Bain: Contributions to the Domestic Architecture of Pine Bluff, Arkansas.” Term Paper for ART 4309 and 5309 History of Arkansas Architecture, November 20, 1984. In the files of the Arkansas Historic Preservation Program, p. 4.

⁹ Freeman, p. 2 and 5.

¹⁰ Freeman, p. 10.

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covered with a paper that featured ‘cavorting’ skeletons. Guests were invited to sign their names on the skeletons so that it could be said that each one had a skeleton in the closet!”¹¹

The Bains lived in the house on West 37th Street until 1963, when the house was sold, and Bain embarked on her fourth and final design. As Bain said, “By then I was getting oriental in my mind. I had an urge and Jimmy went along with me.”¹² Again, Bain worked out the design for the house and then employed Walter Durand Byrd, a prominent architect in Florida whose work she had become familiar with on a trip to Miami, to complete the blueprints. On her way to Puerto Rico, Bain stopped in Miami and left her finished plans, along with an elevation drawing done by Richard Bullard of Stuttgart, with Byrd, and she picked up the finished blueprints on her way back from Puerto Rico the following week.¹³

Although Byrd was supposedly a prominent architect in Florida, little is known about him. Byrd was a member of the American Institute of Architects (AIA) from 1951 until 1958 and in 1956, according to the AIA Directory for that year, he was living in Washington, DC, at 1211 Connecticut Avenue, NW.¹⁴

Local contractor, Ben Quinn, built the house at 27 Longmeadow. Bain and Quinn did make one revision to Byrd’s plans during the construction, which was the alteration of the front entrance to the current “moon door” design. Standard Lumber Company provided the millwork for the door’s design. As Freeman describes it, “From the outside, the house seems to be a collection of small buildings rather than a single dwelling. Built of shale dipped brick and topped with a blue tile roof, imported from Japan, the house is oriental in feeling if not in fact.”¹⁵ Although the exterior of the house did strive to be Oriental in its design, the interior was more contemporary in feel. One of the most unusual rooms in the house is the kitchen with its central pedestal range, which was inspired by the Frigidaire Kitchen of the Future from the 1964 New York World’s Fair. Even so, the use of black tile and the use of teak for the wood of the cabinets did add to the Oriental quality of the room.¹⁶

The openness of the rest of the house was ideal for the entertaining that Bain liked to do. The living room, for example, which is approximately 20’x27’ can hold a large group of people, and it is separated from the dining room by a large pair of wood lattice doors that span 16 feet. The sliding doors were inspired by a Japanese latticework door, and were designed by Bain and built by Standard Lumber Company. With respect to entertaining in the house, Freeman writes, “The Longmeadow house can be likened to a stage setting, an environment created for a particular kind of living, a special kind of entertaining. The stage is set for the action to begin. There is

¹¹ Freeman, pp. 11-12.

¹² Freeman, p. 12.

¹³ Freeman, p. 13.

¹⁴ Information on Walter Durand Byrd found at:

http://public.aia.org/sites/hdoaa/wiki/American%20Architects%20Directories/1956%20American%20Architects%20Directory/Bowker_1956_B.pdf.

¹⁵ Freeman, pp. 13-14.

¹⁶ Freeman, p. 15.

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much forethought and considerable attention to detail.”¹⁷ Bain lived in the house on Longmeadow until 1974, when she moved into a condominium in Pine Bluff.

In her later years, Bain continued to be involved in community affairs in Pine Bluff, something that started when she was elected treasurer of the Gabe Meyer Elementary Parent Teachers Association while Felice was a student there. Bain’s obituary in the *Arkansas Democrat Gazette* describes some of her involvement in community affairs.

Bain’s involvement in community affairs ranged from making lemonade from scratch for the Grassroot Jamboree when former first lady Rosalynn Carter visited Pine Bluff to providing box suppers for the Arts and Science Center for the Southeast Arkansas Potpourri Auction. She was in the first group of residents inducted into the Leadership Pine Bluff Hall of Fame in 1986.

...Bain was also president of the Women of the First Christian Church and twice was president of the YWCA board, redecorating the organization’s building during her tenure. Many of her volunteer activities involved the Jefferson Regional Medical Center Auxiliary, whose formation she had spearheaded in the early 1960s. She was the groups fundraising chairman for more than 25 years.¹⁸

Jewel Bain died on January 24, 1996, in Pine Bluff.

The houses of Jewel Bain, including the house at 27 Longmeadow, comprise one of the most interesting and unique bodies of work in Arkansas. Freeman wrote, “Asked if anyone had ever copied her houses, she replied that she wouldn’t let them. ‘My designs are copywrited [sic.]’ Domestic architecture still seems to fall within the province of man’s world, man’s work. ‘Women just don’t know about such things’ opines Mrs. Bain. ‘I had an urge. If someone had recognized it and I had the education, I could have done something.’”¹⁹ The Jewel Bain House #4 remains today an unusual example of Japanese influence in the state’s architecture as well as an excellent reminder of the work of Jewel Bain.

SIGNIFICANCE OF THE PROPERTY

The Jewel Bain House #4 is significant for its associations with the role of women in Arkansas’s architecture. In the early twentieth century, there were few women involved in architecture, which had historically been a male-dominated profession. In fact, in 1890, the U.S. Census only listed twenty-two architects, although by 1900 it had increased nearly five fold. At the time, women architects were either trained in academic programs, or, more unusually, in offices. (The increase in university degrees in the late nineteenth century actually helped to open the

¹⁷ Freeman, p. 15

¹⁸ Ault, Larry. “Pine Bluff Leader Had Knack for Architecture.” *Arkansas Democrat Gazette*, 27 January 1996, p. 6B.

¹⁹ Freeman, p. 16.

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profession to women.) Most of the time, women practiced architecture alone or with other women, although Julia Morgan was a notable exception who had a large office in San Francisco in the early twentieth century.²⁰

Although Jewel Bain never had any formal architecture training, she was very meticulous in the designing of the four homes her family had in Pine Bluff, and she employed architects mainly to draw up the formal blueprints based on her ideas. However, the involvement of a woman in design in Arkansas in the first half of the twentieth century was virtually unheard of, and it is rare even today. As Charles Witsell, Jr., and Gordon G. Wittenberg note in their book *Architects of Little Rock, 1833-1950*, “It should be noted that there were very few women practicing architecture in Little Rock prior to 1950.” Yandell Johnson and his wife, Mary Pipkin, both architects, “in 1946...established a practice in Little Rock...; they worked together there for over twenty years.” However, “it is not possible to determine the extent of Pipkin’s involvement in the practice, as only Johnson’s name appears in connection with the firm’s projects.”²¹ The houses of Jewel Bain, including the Jewel Bain House #4, represent an extremely rare collection of work in Arkansas that illustrate the direct involvement of a woman in their design.

The Bain House is not only significant for its associations with the limited role that women had in architecture in Arkansas, but also as an unusual example of Japanese influence in the state’s architecture. The Bain House shows hallmark characteristics of the Japanese influence, most notably with the striking blue tile roof that was imported from Japan. Even the small outbuilding, which is designed to look like a teahouse, shows the Japanese influence in the property’s design.

As an outstanding and rare example of the influence of Japanese architecture on the state’s architecture, and as a property that illustrates the rare role of women in design, the Jewel Bain House #4 is being nominated to the National Register of Historic Places under **Criterion C** with **statewide significance**.

²⁰ Berke, Arnold. *Mary Colter: Architect of the Southwest*. New York: Princeton Architectural Press, 2002, p. 76.

²¹ Witsell, Charles and Gordon Wittenberg with Marylyn Jackson Parins. *Architects of Little Rock: 1833-1950*. Fayetteville, AR: The University of Arkansas Press, 2014, p. 115.

Bain, Jewel, House #4
Name of Property

Jefferson County, Arkansas
County and State

9. Major Bibliographical References

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

Ault, Larry. "Pine Bluff Leader Had Knack for Architecture." *Arkansas Democrat Gazette*, 27 January 1996, p. 6B.

Berke, Arnold. *Mary Colter: Architect of the Southwest*. New York: Princeton Architectural Press, 2002.

Biographical and Historical Memoirs of Pulaski, Jefferson, Lonoke, Faulkner, Grant, Saline, Perry, Garland, and Hot Spring Counties, Arkansas. Chicago: The Goodspeed Publishing Co., 1889.

Freeman, June. "The Houses of Jewel Bain: Contributions to the Domestic Architecture of Pine Bluff, Arkansas." Term Paper for ART 4309 and 5309 History of Arkansas Architecture, November 20, 1984. In the files of the Arkansas Historic Preservation Program.

Information on Walter Durand Byrd found at:

http://public.aia.org/sites/hdoaa/wiki/American%20Architects%20Directories/1956%20America%20Architects%20Directory/Bowker_1956_B.pdf.

Leslie, James W. *Pine Bluff and Jefferson County: A Pictorial History*. Norfolk, VA: Donning Company, Publishers, 1981.

Witsell, Charles and Gordon Wittenberg with Marylyn Jackson Parins. *Architects of Little Rock: 1833-1950*. Fayetteville, AR: The University of Arkansas Press, 2014.

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

Bain, Jewel, House #4
Name of Property

Jefferson County, Arkansas
County and State

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): JE1133

10. Geographical Data

Acreeage of Property Less than one acre.

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: 590194 Northing: 3784061

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Bain, Jewel, House #4
Name of Property

Jefferson County, Arkansas
County and State

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

Lot 27 of the Longmeadow Addition to the City of Pine Bluff. Parcel #930-40070-000.

Boundary Justification (Explain why the boundaries were selected.)

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

11. Form Prepared By

name/title: Ralph S. Wilcox, National Register & Survey Coordinator
organization: Arkansas Historic Preservation Program
street & number: 1100 North Street
city or town: Little Rock state: AR zip code: 72201
e-mail: ralph.wilcox@arkansas.gov
telephone: (501) 324-9787
date: February 20, 2017

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.)

Bain, Jewel, House #4
Name of Property

Jefferson County, Arkansas
County and State

Photographs

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

Photo Log

Name of Property: Jewel Bain House #4

City or Vicinity: Pine Bluff

County: Jefferson County

State: Arkansas

Photographer: Travis Ratermann

Date Photographed: November 7, 2016

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

1 of 20 . East façade of the southern portion of the house, looking southwest.

2 of 20 . Detail of the main entrance, looking west.

3 of 20 . South side of the main courtyard, looking southwest.

4 of 20 . West side of the main courtyard, looking west.

5 of 20 . West and north sides of the main courtyard, looking northwest.

6 of 20 . North side of the main courtyard, looking northeast.

7 of 20 . Entrance gate to the main courtyard, looking west.

8 of 20 . South and east façades of the garage, looking northwest.

9 of 20 . North façade of the house, looking southwest.

10 of 20 . North side of the house in the northern courtyard, looking southwest.

Bain, Jewel, House #4

Name of Property

Jefferson County, Arkansas
County and State

- 11 of 20 . Detail of the northern patio railing, looking east.
- 12 of 20 . North end of the west façade, looking east.
- 13 of 20 . West façade of the house, looking southeast.
- 14 of 20 . Outbuilding, looking south.
- 15 of 20 . West and south façades of the house, looking northeast.
- 16 of 20 . South façade of the house, looking north.
- 17 of 20 . Fireplace in the living room, looking southwest.
- 18 of 20 . Screen separating the living room and dining room, looking north.
- 19 of 20 . Mural on the north wall of the dining room, looking north.
- 20 of 20 . Stove in the kitchen, looking northwest.

Bain, Jewel, House #4
Name of Property

Jefferson County, Arkansas
County and State



BULLARD

Figure 1: Preliminary rendering of the Jewel Bain House #4 drawn by Richard Bullard. From: Freeman, June. "The Houses of Jewel Bain: Contributions to the Domestic Architecture of Pine Bluff, Arkansas." Term Paper for ART 4309 and 5309 History of Arkansas Architecture, November 20, 1984. In the files of the Arkansas Historic Preservation Program.

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

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



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

Jewel Bain House #4
Pine Bluff, Jefferson County, Arkansas

15 590194E 3784061N

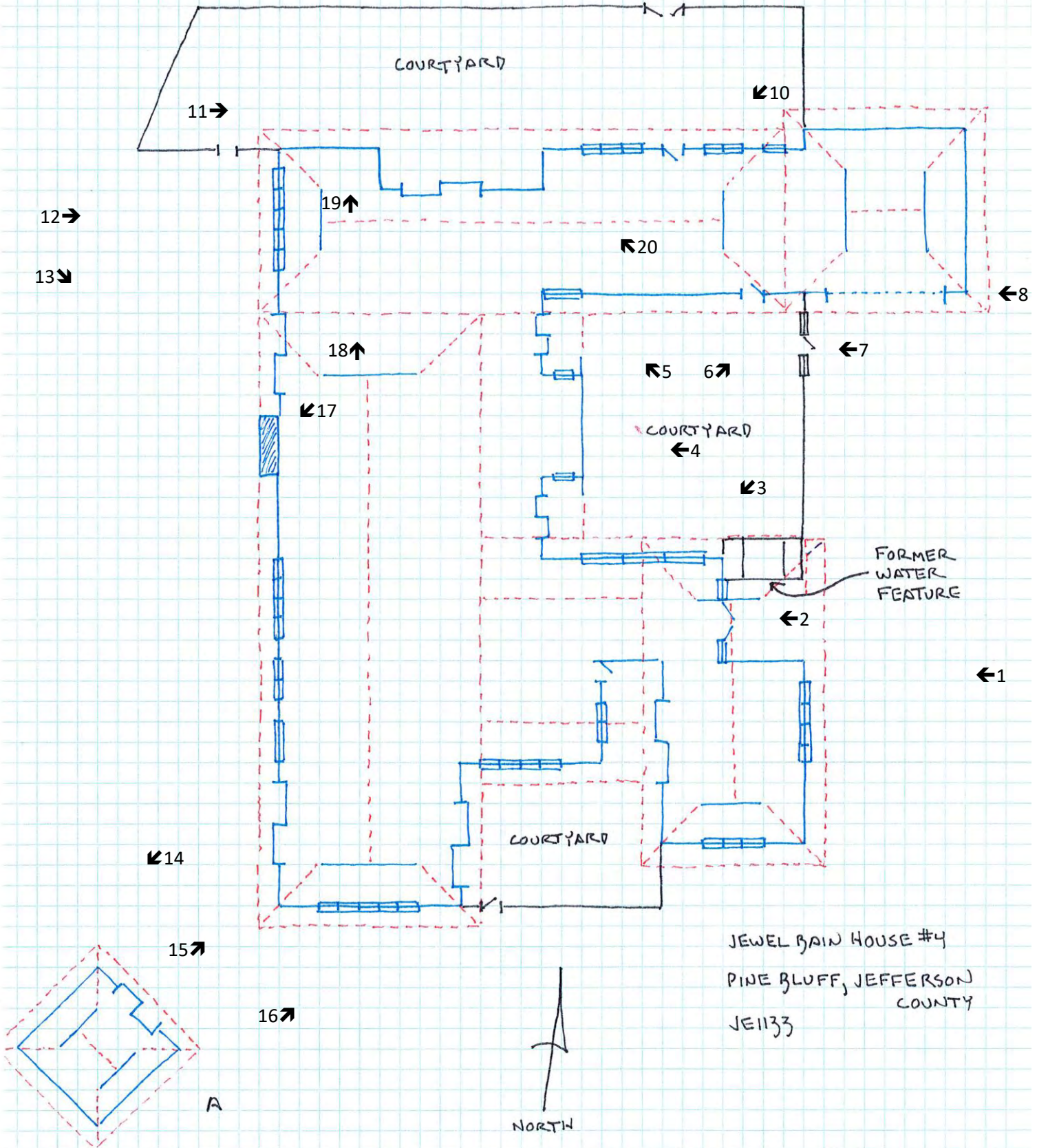


North

Jewel Bain House #4
Pine Bluff, Jefferson County, Arkansas
Photo Location Map

←1 = Photo Number and Direction

↙9







WARNING
SecurityLink











WARNING:
Security











WARNING
Do not touch the glass
or the frame of the window.





WARNING
DO NOT TOUCH





THE BNI
BNI
CORPORATION













UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 8/7/2017 Date of Pending List: 9/7/2017 Date of 16th Day: 9/22/2017 Date of 45th Day: 9/21/2017 Date of Weekly List: 9/21/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 9/21/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

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

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



THE DEPARTMENT OF ARKANSAS
HERITAGE

Asa Hutchinson
Governor

Stacy Hurst
Director

June 2, 2017

Ms. Lori Walker
City of Pine Bluff
200 East Eighth Avenue
Pine Bluff, AR 71601

Re: Jewel Bain House #4 – Pine Bluff, Jefferson County

Dear Ms. Walker:

We are pleased to inform you that the above referenced property will be considered by the State Review Board of the Arkansas Historic Preservation Program, an agency of the Department of Arkansas Heritage, for nomination to the National Register of Historic Places. The National Register of Historic Places is the federal government's official list of historic properties worthy of the preservation. Listing in the National Register of Historic Places provides recognition and assists in preserving our nation's heritage.

Listing of this property provides recognition of the community's historic importance and assures protective review of the federal projects that might adversely affect the character of the historic property.

Listing in the National Register does not mean that limitations will be placed on the property by the federal government. Public visitation rights are not required of property owners. The federal government will not attach covenants to the property or seek to acquire it.

We have enclosed a copy of the National Register nomination for your review. If you have any comments on the proposed nomination, please submit a letter with your comments, concerns, or concurrence to the Arkansas Historic Preservation Program at least 24 hours prior to the date of the State Review Board meeting.

You are invited to attend the State Review Board meeting at which the nomination will be considered. The board will begin meeting at 10:00 a.m. on Wednesday, August 2, 2017 at the Department of Arkansas Heritage headquarters at 1100 North Street in Little Rock.

If you have any questions regarding the State Review Board meeting feel free to call Ralph Wilcox, Callie Williams or Travis Ratermann at (501) 324-9880.

Sincerely,


Marian Boyd
Interim Director

Arkansas Arts Council

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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THE DEPARTMENT OF ARKANSAS
HERITAGE

Asa Hutchinson
Governor

Stacy Hurst
Director

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www.arkansaspreservation.com

An Equal Opportunity Employer

August 2, 2017



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

RE: Jewel Bain House #4 – Pine Bluff, Jefferson County,
Arkansas

Dear Mr. Loether:

We are enclosing for your review the above-referenced nomination. The enclosed disk contains the true and correct copy of the nomination for the Jewel Bain House #4 to the National Register of Historic Places. The Arkansas Historic Preservation Program has complied with all applicable nominating procedures and notification requirements in the nomination process.

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

Sincerely,

Stacy Hurst
State Historic Preservation Officer

SH:rsw

Enclosure