

United States Department of the Interior
National Park Service

56-1016

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: Segraves, Warren, House

Other names/site number: Site #WA1284

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: 217 North Oklahoma Way

City or town: Fayetteville State: AR County: Washington

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D

	<u>3-29-17</u>
Signature of certifying official/Title:	Date
<u>Arkansas Historic Preservation Program</u>	
State or Federal agency/bureau or Tribal Government	

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

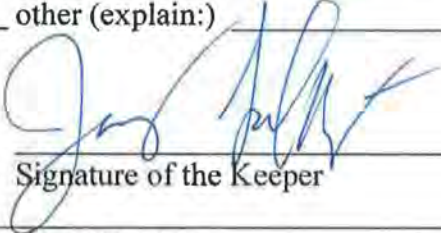
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4. National Park Service Certification

I hereby certify that this property is:

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


Signature of the Keeper

6-5-2017
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>1</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/Mid-Century Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood, Glass, Asphalt

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

Located on the west side of Mount Sequoyah at 217 North Oklahoma Way, the Warren Segraves House is a Mid-Century Modern house that was designed by architect Warren Segraves for him and his family. The house is built on a sloping site that has views of downtown Fayetteville and the University of Arkansas campus. The rear of the house is comprised mostly of glass in order to take advantage of the views.

The Warren Segraves House is built on a cast-concrete foundation and is sided in vertical wood board siding and brick on portions of the lower level. The house's frame is steel, which was a hallmark of Segraves' work. One of the most distinctive features of the house is the roof, which is an accordion design with distinctive diamond-shaped panels on the front and rear façades. The roof is covered with asphalt roll roofing. The front façade of the house is mainly siding, which gives privacy to the residents from the street. The rear façade, however, with all of its glass, allows for stunning views of the valley to the west.

The inside of the Warren Segraves House is on two floors with a split-level entry. The lower floor contains the public spaces, and is an open-concept design. The upper floor is the private spaces, which are connected via an open walkway that overlooks the two-story stair hall.

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Narrative Description

The Warren Segraves House is located on the west side of Mount Sequoyah at 217 North Oklahoma Way. The house is a Mid-Century Modern house that was designed by noted Arkansas architect Warren Segraves in 1959 for him and his family. The house is built on a sloping site that slopes away from Oklahoma Way and has views of downtown Fayetteville and the University of Arkansas campus on the west side of the city. In order to take advantage of the views, the rear of the house is comprised mostly of glass.

The Warren Segraves House is built on a cast-concrete foundation and is sided in vertical wood board siding and brick on portions of the lower level. The house's standard-dimensioned steel column and beam system is exposed throughout the house, except on the second floor. The second floor has wood stud walls. The Segraves House is designed on a 4-foot by 4-foot grid.

One of the most distinctive features of the house is the roof, which is an accordion design with distinctive diamond-shaped panels on the front and rear façades. The roof is covered with asphalt roll roofing. The front façade of the house has far fewer windows than the rear façade, which gives privacy to the residents and screens the inside of the house from the street. The rear façade, however, with all of its glass, allows for stunning views of the valley to the west.

The inside of the Warren Segraves House is on two floors with a split-level entry. The lower floor contains the public spaces, including the kitchen, dining room, and living room and is an open-concept design. The upper floor is the private bedroom spaces, which are connected via an open walkway that overlooks the two-story stair hall.

Main House – Contributing:

Front/East Façade

The main body of the Warren Segraves House is loosely divided into three bays that are separated by exterior steel columns with cross bracing. The southernmost bay of the main portion of the house on the second floor has two stationary, single-pane windows that are separated by a wood panel that act as clerestory windows at the top of the façade. The middle bay on the second floor is fenestrated by six single-pane windows that provide light into the two-story stair hall.

The first floor of the southern two bays is where the entrance vestibule is located, which was added to the house later. The east façade of the vestibule is fenestrated by eight projecting V-shaped windows. It also has three projecting steel beams that support the wide eaves.

The northernmost bay of the main portion of the house on the second floor has three stationary, single-pane windows that act as clerestory windows at the top of the façade. The first floor is fenestrated by four, single-pane, rectangular windows. Although the windows are set low in the façade, they are near the top of the first floor since much of the house's lower level is below grade in the front.

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At the top of the façade, the house is dominated by four large diamond-shaped panels that are the main decorative feature of the house. A strip of horizontal wood cuts the four diamonds in half. Three scuppers and downspouts, which are not original to the house, are located in between the diamond-shaped panels.

To the south of the house is an open carport, which has parking for two cars. The bays of the carport are separated by metal poles and the roof structure is supported by steel beams. The carport is topped by a flat roof that is an extension of the roof over the entrance vestibule. To the west of the carport is a built-in storage shed, which has no fenestration on the east side.

Side/North Façade

The north façade of the house on the first floor is fenestrated by a single, single-pane, rectangular window followed by two wood panels followed by two single-pane, rectangular windows on the east side of the chimney. To the west of the chimney is a single, single-pane, rectangular window by itself followed by a single-pane, rectangular window over a large plate-glass window at the northwestern corner of the house.

The north façade of the house on the second floor is exactly like the first floor. Beginning at the east side, the façade is fenestrated by a single, single-pane, rectangular window followed by two wood panels followed by two single-pane, rectangular windows on the east side of the chimney. To the west of the chimney is a single, single-pane, rectangular window by itself followed by a single-pane, rectangular window over a large plate-glass window at the northwestern corner of the house. Just before the westernmost window is where the second-floor deck starts. The deck has a flat top rail that is supported by widely-spaced metal balusters.

At the base of the chimney, there is a brick projection with concrete top. Towards the left side of the projection is a small metal door that allowed firewood to be passed through the wall for convenient access to the fireplace.

The north façade of the storage shed in the carport has no fenestration.

Rear/West Façade

The west façade of the Warren Segraves House is mainly composed of glass windows and doors that allow the line between the inside and the outside to be blurred. This blurring and integration of the inside and outside is also heightened by the deck that spans the second floor. The deck is supported by steel I-beam columns and joists. The deck also has a flat top rail that is supported by widely-spaced metal balusters. The deck in the area of the master bedroom at the south end of the house also projects further out from the façade.

The first floor of the façade is fenestrated by a line of ten single-pane rectangular windows that act as a clerestory. Each clerestory window is located above another window or door. Beginning at the north end of the house there is a single-pane window followed by a pair of awning windows, followed by a single-pane window all in the first bay. The second bay has a pair of awning windows followed by a single-pane window followed by the first half of a large sliding-glass door. The third bay has the second half of the sliding-glass door, followed by three

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awning windows followed by a single-pane window over an awning window. At the south end of the façade is a floor to ceiling plate-glass window. The fenestration to the north of the sliding-glass door is above a wood-sided lower wall while the fenestration to the south of the sliding-glass door goes from the floor to the ceiling.

Spanning the second floor of the house are twelve windows that follow the underside of the diamond panels and act as a clerestory. The fenestration on the second floor beginning at the north end of the house consists of a pair of awning windows over a wood-sided lower wall followed by rectangular sidelights for the door into the northern bedroom. The door is a wood door with a single pane of rectangular glass. To the right of the door is a wood-sided wall underneath the clerestory windows followed by three pairs of awning windows over a wood-sided lower wall. Continuing south along the façade is a wood door with a single pane of rectangular glass that provides access into the master bedroom. To the south of the door are rectangular sidelights for the door into the master bedroom followed by three awning windows and then a single pane of glass over an awning window. At the south end of the façade is a floor to ceiling plate-glass window.

At the top of the façade, the house is dominated by four large diamond-shaped panels that are the main decorative feature of the house. A horizontal strip of wood cuts the four diamonds in half.

The west façade of the storage shed at the carport has three sets of double doors that provide access to the inside of the shed.

Side/South Façade

The south façade of the house is spanned by the south part of the deck in between the first and second floors. Like the rest of the deck, the deck on the south side has a flat top rail that is supported by widely-spaced metal balusters. Near the east side of the house there is a flight of floating metal stairs that connect the second floor deck with the carport and the first floor terrace and pool area.

The west half of the first floor has four clerestory windows, three of which are rectangular and one which is square. Beginning at the west end of the façade, the first floor is fenestrated by a floor to ceiling single-pane window followed by a pair of awning windows and then a small square window. The awning windows and the small square window have a wood-sided lower wall below them and the square window has a wood-sided panel above it and below the clerestory window. To the right of the square window is a wood door with a single pane of rectangular glass that provides access into the kitchen and dining room area. The rest of the first floor is sided in brick laid in a running bond.

The second floor of the house is fenestrated by four single-pane rectangular windows that act as a clerestory and are followed by two rectangular wood panels and a single, single-pane clerestory window at the east end of the façade. The second floor, at the west end, is fenestrated by a floor to ceiling single-pane window followed by a pair of awning windows with a wood-sided lower wall under it. The rest of the upper floor is sided in vertical-board wood siding.

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The south façade of the storage shed in the carport has no fenestration.

Interior

The interior of the Warren Segraves House has two floors. The first floor of the house has the living room in the north half and the kitchen and dining room in the south half. Although the dining room is separated from the living room today by the buffet, which was built by Segraves in 1964, they were originally one big open space. The east side of the house has the two-story stair hall. In the southeast corner of the first floor is a restroom and utility spaces.

The upper floor of the house has three bedrooms along the west side, with the master bedroom in the southwest corner. The bedrooms all contain built-in furniture that was designed by Segraves. The east side of the floor is the upper part of the two-story stair hall. The bedrooms are accessed by an open hallway along their east side. A bathroom is located at the south end of the open hall and another bathroom is located to the west of the master bedroom.

In between the two floors is the enclosed vestibule, which was added on to the house shortly after it was built. It provides additional storage on the west wall and also relocated the entrance so that it was more easily accessible from the carport.

The interior of the house also has some unique finishes that Segraves incorporated into the house's design. For example, the ceiling of the first floor, vestibule and carport is comprised of exposed corrugated metal decking while the underside of the diamond-shaped roof is finished with redwood siding. In addition, Segraves employed pegboard throughout the house, including on cabinet doors, wall finishes, and even in the furniture.

Swimming Pool – Non-Contributing:

To the southwest of the house is a swimming pool that was installed after 2011. Prior to the installation of the swimming pool, a brick courtyard existed in the area that provided a party area to be used in conjunction with the outside bar.

Integrity

Overall, the Warren Segraves House has excellent integrity from the time that Segraves designed it in 1959. Most of the alterations to the property were undertaken during the time that the Segraves family lived in the house. The first alterations to the house occurred in 1961 when a second layer of concrete was put over the original concrete layer on the rear balcony in order to correct the fact that it sloped towards the house, which caused drainage issues. In 1962 and 1963, the outside bar and brick courtyard were added near the location of the pool.

However, the most notable change to the exterior of the property occurred in 1964 when Segraves redesigned the property's front entrance. As it was originally designed and built, the entryway was hidden from view from the carport. As a result, Segraves enclosed the pathway from the carport to the front door, which created the current vestibule and the much-needed storage space. At the same time that the vestibule alterations were undertaken, the buffet was added between the living room and the dining room.

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Outside the house, the largest change to the site was undertaken by the current owners when the swimming pool was installed. To install the pool, a low brick wall which was initially built for Rhea Segraves to surround a large tree, and then later used as a vegetable garden was removed.

Although changes have been executed to the house, the majority of them were carried out by Segraves during the time that he lived there, and they illustrate how the architect modified, tweaked, and refined the design as the family continued to live in and interact with the house. As a result, even though the house does not reflect the design as originally built, it does reflect Segraves' philosophy and design style.

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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

1959

Significant Dates

1959

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Warren Segraves, architect

Brennan and Boyd Construction Company, 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 Warren Segraves House, located at 217 Oklahoma Way, in Fayetteville, Washington County, Arkansas, is being nominated to the National Register of Historic Places under **Criterion C** with **local significance** for its importance as a good residential example of the Mid-Century Modern style of architecture. Built in 1959, and designed by the architect Warren Segraves as the home for his family, the Warren Segraves House represented a departure from the other homes in its neighborhood, which, for the most part, represent typical Ranch and contemporary designs of the 1950s, 1960s and 1970s. Referred to as the Contemporary style in McAlester's *A Field Guide to American Houses* the Warren Segraves House exhibits many of the characteristics of the style, including wide overhangs, contrasting wall materials and textures, and unusual window shapes and placements.

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

HISTORY OF THE PROPERTY

The establishment of Washington County and Arkansas's western border began in 1820 with the creation of Crawford County by the Arkansas territorial legislature. Four years later, Congress passed a bill that moved the western boundary of the Arkansas territory 40 miles to the west, although white settlers were not allowed to establish residence in the new area due to an 1817 treaty. In 1827 the Secretary of War lifted the ban on white settlement in the Cherokee country, and on October 13, 1827, Lovely County was created by the Arkansas territorial legislature. The following year, a treaty moved the territorial boundary 40 miles to the east, to its present location, and on October 17, 1828, the territorial legislature created Washington County out of Lovely County, which ceased to exist.¹

Although settlement began in Washington County and the Fayetteville area in the early 1800s, it was not until the arrival of the railroad that the region really began to develop. Leaders in the area had the construction of a railroad in the area as a goal prior to the Civil War. However, it took many years before it was finally accomplished. In 1868, the Arkansas legislature granted aid of \$15,000 per mile to the Northwestern Railroad Border Company for the completion of a railroad from Missouri to Van Buren through Fayetteville and Bentonville. However, they were not able to accomplish it.²

The completion of a railroad line through Washington County would not happen until the Frisco decided to undertake construction in the late 1870s. The Frisco surveyed two lines through Washington County, one through Prairie Grove Valley and one through Fayetteville.

¹ *History of Washington County, Arkansas*. Springdale, AR: Shiloh Museum, 1989, pp. 85-86.

² *Ibid*, p. 236.

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Businessmen in the Fayetteville area influenced the Frisco's decision by purchasing right-of-way for the line from Missouri to Fayetteville for \$8,000 and also contributing \$2,500 for a depot in Fayetteville.³

When the first train arrived in Fayetteville on June 8, 1881, it was a great occasion. Approximately 10,000 people greeted it, and J. R. Pettigrew, who was the publisher of the *Arkansas Sentinel*, commented, "Fayetteville, and Northwest Arkansas, are exuberant with joy. We are entering a new era; the humdrum of the stage coach days is past, we are out of the old grooves; the steam is up, the bell is ringing and we plunge into the stirring active scenes of the new life."⁴

The area of the Segraves House on Mount Sequoyah is located just outside the eastern edge of Fayetteville, Arkansas. While the property that makes up the area was outside city limits in 1923, today it is a part of them. Fayetteville was founded in 1828. For years the industry of the town was mixed. The diverse economy included produce packing, lumbering and wagon production.⁵ What would become the University of Arkansas was founded in Fayetteville in 1871 by an act of the state legislature.⁶ This school would come to be an important part of the local economy in Fayetteville, bringing people in to the town as well as many businesses.

The land on Mount Sequoyah was called East Mountain until 1923. About this time the Western Methodist Assembly decided that they needed a name for their retreat. The mountain on which they were to be situated was, at that time, called East Mountain. However, after a contest to pick the best name, Mount Sequoyah was chosen. It was given this name for several reasons. As told in the *Arkansas Methodist*, "It is distinctive; most of the summer assemblies have Indian names; it is euphonious; and there is a tradition that Chief Sequoyah, the inventor of the wonderful Cherokee alphabet, had camped with his tribe at the spring at the foot of the mountain on their way to the Indian Territory."⁷ Whether or not this story is true is not as important as the fact that the mountain now carried Sequoyah's name.

The use of Mount Sequoyah as not just a Methodist retreat center, but also as a vacation destination occurred very quickly in the mountaintop's development. One thing that paved the way for this was the integration of Mount Sequoyah into the existing town at Fayetteville. The Assembly worked closely with the city, even enlisting the help of city engineer E. M. Ratliffe in making sure that roads, electricity and water were available to the residents atop the mountain. While this was initially done for the benefit of the Assembly, it allowed easy access when vacationers began to develop Mount Sequoyah. From the very first year of development, builders in Fayetteville were selling their services to potential buyers of mountaintop lots.

³ *Ibid*, p. 237.

⁴ *Ibid*, p. 235.

⁵ Campbell, William S. *One Hundred Years of Fayetteville: 1828-1928*. Jefferson City, 1928, 37-43.

⁶ Reynolds, John H. and David Y. Thomas, *History of the University of Arkansas*. Fayetteville: University of Arkansas, 1910, 48.

⁷ "Where Are You Going to Spend Your Vacation?" *Arkansas Methodist*. 10 July 1930, 7.

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There was one company that, according to advertisements in the *Northwest Arkansas Times* tried to do speculative home sales. There is an advertisement from Utley and Company for a cottage that reads, "Here's a real bargain in a nice cottage on Mt. Sequoyah's Skyline Drive (State Highway 180), sitting porch furnishes a beautiful view of the valley and mountains to the south. Cottage has two baths, natural gas, electricity, city water, a little remodeling will produce a fine little home at a very nominal price. Distant owner is sacrificing this place for quick sale at \$1000. Better hurry!"⁸ This is just one of two examples of classified ads posted by this company attempting to sell Mount Sequoyah properties. However, this likely never proved a viable place to speculate on land or buildings, because those who built cottages were invested in the Mount Sequoyah community.

Undoubtedly, Mount Sequoyah's nearness and connection to downtown is part of what drew many people to it as a vacation spot, and later as permanent residents. Amenities were important to vacationers, and local businesses tried to accommodate their needs. For example, a bus-line operator advertised that he was running an hourly bus between Mount Sequoyah and the University of Arkansas.⁹ This allowed people to take advantage of university resources, as well as laid the groundwork for longer stays on the mountain. With the connectivity provided by this bus line, year-round tenancy became a more promising prospect for locals. Mount Sequoyah was the place to see and be seen at this time. During one year, all of the candidates running for governor made a point to camp at Mount Sequoyah over the summer.¹⁰ Even today, Mount Sequoyah is a popular and desired location for homes in the Fayetteville area.

Mount Sequoyah was the perfect place for Warren Segraves to locate a house for his family. Segraves was born on November 7, 1925, in Oskaloosa Kansas, but at a young age his family moved to Fayetteville, Arkansas. In Fayetteville, Segraves attended the Methodist church and went to school at Fayetteville High School, where he met his future wife, Rhea Ash, who was three years younger than he was.¹¹

Shortly after he started his freshman year of college, Segraves enlisted in the U.S. Air Corps where he was trained as a bombardier. In 1943, Segraves left for Europe where he became a B-24 bomber pilot. After Japan surrendered in August 1945, Segraves returned to Arkansas and he married Rhea Ash in 1946.¹²

Although the architecture program at the University of Arkansas was established in 1946, and Segraves wanted to become an architect, he did not want to become a full-time student so soon after returning from the war. As a result, he worked at his father-in-law's trucking company and

⁸ *Northwest Arkansas Times*, Want Ads, 18 January 1944.

⁹ "Bus Line Schedule," *Fayetteville Democrat*. 26 June 1923, 6.

¹⁰ Campbell, William S. *One Hundred Years of Fayetteville: 1828-1928*. Jefferson City, 1928, 76.

¹¹ Jones, Sara Evans. Historic American Buildings Survey Written Historical and Descriptive Data, Warren Segraves Residence, Fayetteville, Washington County, Arkansas. 2011. Found at: <http://cdn.loc.gov/master/pnp/habshaer/ar/ar1100/ar1147/data/ar1147data.pdf>, p. 4.

¹² *Ibid.*

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took civil engineering classes on the side until 1948 when he returned to college as a full-time student in the architecture program.¹³

As a third-year architecture student, Segraves designed a project house titled “A House for Mr. and Mrs. Warren D. Segraves.” The house was very different than the house that was built on Oklahoma Way, but the design illustrated Segraves’ understanding of structural systems. His education in civil engineering allowed him to gain a basic understanding of structural steel and the limitations and possibilities that it presented in design. Structural steel would become a character-defining feature in many of his designs, including his own home on Oklahoma Way.¹⁴

After Segraves graduated from the University of Arkansas in 1953, he and his family moved to Little Rock where he took a job with the firm of Swaim and Allan. After a couple of years with Swaim and Allen, Segraves moved to Madisonville, Kentucky, for a year to help with the designing of a local hospital, and then he came back to Arkansas to work with a firm in Fort Smith. In 1958, however, Segraves moved his family back to Fayetteville so that he could open his own firm.¹⁵

In the initial year of his practice, Segraves worked on a variety of small commissions around Fayetteville that allowed him to establish his reputation and also save money for the construction of his own house. Segraves purchased land on the west side of Mount Sequoyah, and once the design of the house was finalized, construction took place in 1959. Segraves would continue to enlarge and improve the house as more money became available, including the entrance vestibule, and the additions that he undertook remain today.¹⁶

The completion of his own house, along with the small commissions that he had completed during his first year of practice cemented his reputation and he soon began receiving larger commissions. In addition to designing houses for other residents of Fayetteville (and at least one house in Central Arkansas in North Little Rock), Segraves also designed several public buildings including the Roberta Fulbright/Fayetteville Public Library, University of Arkansas Wesley Chapel (demolished), Southwestern Electric Power Company, and the Fayetteville Police Department (demolished).¹⁷

Characteristics that were found in Segraves’ designs, including his own house, were the exploration of modern construction methods and materials, especially prominently featuring exposed steel and glass. Structural steel is found throughout the Segraves House and glass is prominently featured on the rear façade, which allowed for stunning views of Fayetteville to the west and also allowed the front façade to protect the family’s privacy.¹⁸

¹³ *Ibid.*

¹⁴ *Ibid.*

¹⁵ *Ibid.*, p. 5.

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Ibid.*

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The use of structural steel and large expanses of glass showed the fact that Segraves was influenced, at least to a certain extent, by the Case Study Houses along with the work of Mies van der Rohe. It also illustrates some influences of the “Sarasota School” of architecture in Florida, including the work of Paul Rudolph. Even though Segraves’ designs show influences of the International Style, he gave his designs a local twist by employing wood, something that appealed to local tastes. Wood also features prominently in his own home, especially in the use of wood for much of the exterior siding.¹⁹

Just as Segraves was reaching the height of his career, he died suddenly in 1978. Even though his career was cut short, his buildings are landmarks on the landscape in the Fayetteville area. Segraves worked in Fayetteville as the area was starting to grow rapidly and his use of structural steel made his buildings easy to spot in the area.²⁰

The use of the Mid-Century Modern style for the Segraves House was not an unusual choice, since it was a style that was gaining popularity for modern buildings after World War II. The AIA reported in the early 1960s that a shift was occurring where people were starting to embrace modern architecture, especially for business buildings, but still even to a certain degree for homes. The book *Mid-Century Architecture in America* states:

No sooner has America embraced the new architecture than it has blossomed out into richness and inventiveness that must, in retrospect, astound even its most daring prophets. It’s stark, bare, and square austerity, largely a gesture of protest against over-decorative eclecticism, has given way to a less self-conscious expression.

Taking up the fundamental tenets of the earlier “modern,” a new modified modern with three basic characteristics has developed. These characteristics are:

First, a totally new emphasis on the interior spaces of a building in terms of their usefulness, comfort, and beauty and their inter-relationship. In the past, rooms within a building were rigid compartments. Interior spaces are more flexible and sometimes can be divided at will. They open and flow into one another in a dynamic rather than static relationship.

Second, there is a new indoor-outdoor relationship. The use (some complain the overuse) of glass has made it possible to bring nature’s plants and greenery into the building, and extend the building out into nature. Planted plazas, interior courts, and terraces have brought nature even into our urban working environment.

Third, our buildings appear lighter, often buoyant. Skyscrapers soar effortlessly into the air. Other buildings rest

¹⁹ *Ibid*, p. 6.

²⁰ *Ibid*.

Segraves, Warren, House

Name of Property

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lightly on the ground as though to disturb it as little as possible. Even where they hug the earth and adapt to its contours, they avoid being massive and ponderous.²¹

The Segraves House reflects these characteristics of the style, especially the usefulness and inter-relationship of the interior spaces and the indoor-outdoor relationship, which is best manifested in the large expanses of glass doors that span much of the west side of the house, allowing easy access to the yard and upper deck. Furthermore, *Mid-Century Architecture in America* states that all of the AIA award-winning houses "...share an emphatic withdrawal from the bustle of the street and from ostentation as well." "If one word were to summarize the aspiration of American architecture at mid-century, that word would be 'liveability.'"²²

The Segraves House also perfectly illustrates the description of the style in McAlester and McAlester's *A Field Guide to American Houses*, which they call "contemporary." They describe the style by saying:

This style was the favorite for architect-designed houses built during the period from about 1950 to 1970. It occurs in two distinctive subtypes based on roof shapes: flat or gabled. The flat-roofed subtype is a derivation of the earlier International Style and houses of this subtype are sometimes referred to as American International. They resemble the International in having flat roofs and no decorative detailing, but lack the stark white stucco wall surfaces, which are usually replaced by various combinations of wood, brick, or stone. Landscaping and integration into the landscape are also stressed, unlike the pristine white International house that was meant to be set upon the landscape as a piece of sculpture.

The gabled subtype is more strongly influenced by the earlier modernism of the Craftsman and Prairie styles. It features overhanging eaves, frequently with exposed roof beams. Heavy piers may support gables. As in the flat-roofed subtypes, various combinations of wood, brick, and stone wall cladding are used and traditional detailing is absent. Both subtypes are most commonly one-story forms although two-story versions are not infrequent.²³

The Segraves family lived in the house until shortly after Warren died in 1978. In the fall of 1978, Warren's wife Rhea moved out of the house and left it to her daughter, Janie, and son-in-law Mike Green. They lived in the house until 1988 when the house was sold to Linda Moore.

²¹ Von Eckardt, Wolf. *Mid-Century Architecture in America*. Baltimore: The Johns Hopkins Press, 1961. pp. 21-22.

²² Von Eckardt, Wolf. *Mid-Century Architecture in America*. Baltimore: The Johns Hopkins Press, 1961. p. 22.

²³ McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc, 1984, p. 482.

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Moore lived in the house until the current owners, Mark and Carie Pryor, bought the house in 2009.²⁴

The Segraves House represents an outstanding example of the Mid-Century Modern style of architecture in Fayetteville and an excellent example of Segraves' philosophy. The interrelation between indoors and outdoors, the lack of ornamentation, and the use of windows to allow privacy were hallmarks of the style. The house that Warren Segraves designed really exhibits the characteristics of the style, and is an excellent example of the style.

SIGNIFICANCE OF THE PROPERTY

The design of the Warren Segraves House is an excellent representation of the shift in residential design that was occurring across the country after World War II. The decorative pre-war revival styles, which were all the rage, were being pushed to the side by more functional and livable residential designs. Although some people after World War II still believed "that only shrunken colonial, Cape Cod ranches, or Cinderella homes properly represent the American way of life...a trend [had] now begun working the other way. ...[It was] slowly becoming apparent to people that architects working with builders can give them better, more thoughtful design for their money."²⁵

This post-World-War-II architecture moved away from an "over-decorative eclecticism to a less self-conscious expression." Expression, rather, was manifest through window placement and design, placement of the home in the landscape, and also through interior space arrangement. Also, the Mid-Century Modern style greatly espoused the relationship between the indoors and the outdoors (which was partly expressed through the window placement and design).

The style and its design also put more emphasis on privacy. Privacy played a role in the design, both on the exterior – large amounts of glass more often appeared on the rear of the property, making it private from the street – as well as on the interior. "The interior, too, emphasizes privacy for the members of the family from each other. The children's right to their noisy pursuits is recognized along with that of the parents *not* to hear Huckleberry Hound's televised antics."²⁶

The Warren Segraves House clearly reflects the design trends that were impacting residential architecture in the Mid-Century Modern style after World War II. The house lacks the applied ornamentation that was so often used prior to World War II, and uses window placement and a variety of materials to give visual interest and ornamentation. As McAlester and McAlester point out with respect to the style, the Warren Segraves House has "no decorative detailing." Furthermore, it "lack[s] the stark white stucco wall surfaces, which are usually replaced by various combinations of wood, brick, or stone."²⁷

²⁴ Jones, Sara Evans. Historic American Buildings Survey Written Historical and Descriptive Data, Warren Segraves Residence, Fayetteville, Washington County, Arkansas. 2011. Found at: <http://cdn.loc.gov/master/pnp/habshaer/ar/ar1100/ar1147/data/ar1147data.pdf>, p. 2.

²⁵ Von Eckardt, Wolf. *Mid-Century Architecture in America*. Baltimore: The Johns Hopkins Press, 1961, p. 21.

²⁶ Von Eckardt, Wolf. *Mid-Century Architecture in America*. Baltimore: The Johns Hopkins Press, 1961, p. 22.

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

Segraves, Warren, House
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The design of the Warren Segraves House also reflects the increased relationship between the indoors and outdoors, as well as the issue of privacy in house design. The design of the Segraves House, with its rear wall comprised mainly of glass encouraged residents and visitors to interact with the house's surroundings. The placement of the large windows away from the street also emphasized privacy for the house's occupants from the street.

Since the Warren Segraves House is an excellent example of the Mid-Century Modern style designed by the Arkansas architect Warren Segraves, it is being nominated to the National Register with **local significance** under **Criterion C**.

Segraves, Warren, House
Name of Property

Washington County, Arkansas
County and State

9. Major Bibliographical References

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

“Bus Line Schedule,” *Fayetteville Democrat*. 26 June 1923, 6.
Campbell, William S. *One Hundred Years of Fayetteville: 1828-1928*. Jefferson City, 1928.

Herman, Greg. “Warren Dennis Segraves.” *The Encyclopedia of Arkansas History and Culture*.
Found at: <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?search=1&entryID=6745>.

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

History of Washington County, Arkansas. Springdale, AR: Shiloh Museum, 1989.

Jones, Sara Evans. Historic American Buildings Survey Written Historical and Descriptive Data, Warren Segraves Residence, Fayetteville, Washington County, Arkansas. 2011. Found at: <http://cdn.loc.gov/master/pnp/habshaer/ar/ar1100/ar1147/data/ar1147data.pdf>.

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

Northwest Arkansas Times, Want Ads, 18 January 1944.

Reynolds, John H. and David Y. Thomas, *History of the University of Arkansas*. Fayetteville: University of Arkansas, 1910.

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

West, Elliott. *The WPA Guide to 1930s Arkansas*. Lawrence, KS: University Press of Kansas, 1987 reprint of 1941 publication.

“Where Are You Going to Spend Your Vacation?” *Arkansas Methodist*. 10 July 1930, 7.

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

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Name of Property

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designated a National Historic Landmark
 recorded by Historic American Buildings Survey # AR-53
 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: University of Arkansas Special Collections

Historic Resources Survey Number (if assigned): WA1284

10. Geographical Data

Acree 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: 36.064983 Longitude: -94.148751

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: 396548 Northing: 3991766

Segraves, Warren, House
Name of Property

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2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

Lots #15-18 of the Western Methodist Assembly Addition to the City of Fayetteville.

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: October 3, 2016

Additional Documentation

Submit the following items with the completed form:

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

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Photographs

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

Photo Log

Name of Property: Warren Segraves House

City or Vicinity: Fayetteville

County: Washington County

State: Arkansas

Photographer: Mason Toms

Date Photographed: July 8, 2016

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

- 1 of 24 . East and south façades, looking northwest.
- 2 of 24 . East façade of the vestibule addition, looking northwest.
- 3 of 24 . North and east façades, looking southwest.
- 4 of 24 . North façade, looking southwest.
- 5 of 24 . North façade, looking southeast.
- 6 of 24 . West façade, looking northeast.
- 7 of 24 . West and south façades, looking northeast.
- 8 of 24 . Storage cabinets west of the carport, looking southeast.
- 9 of 24 . Outdoor bar west of the carport, looking southeast.
- 10 of 24 . Front entrance, looking northwest.

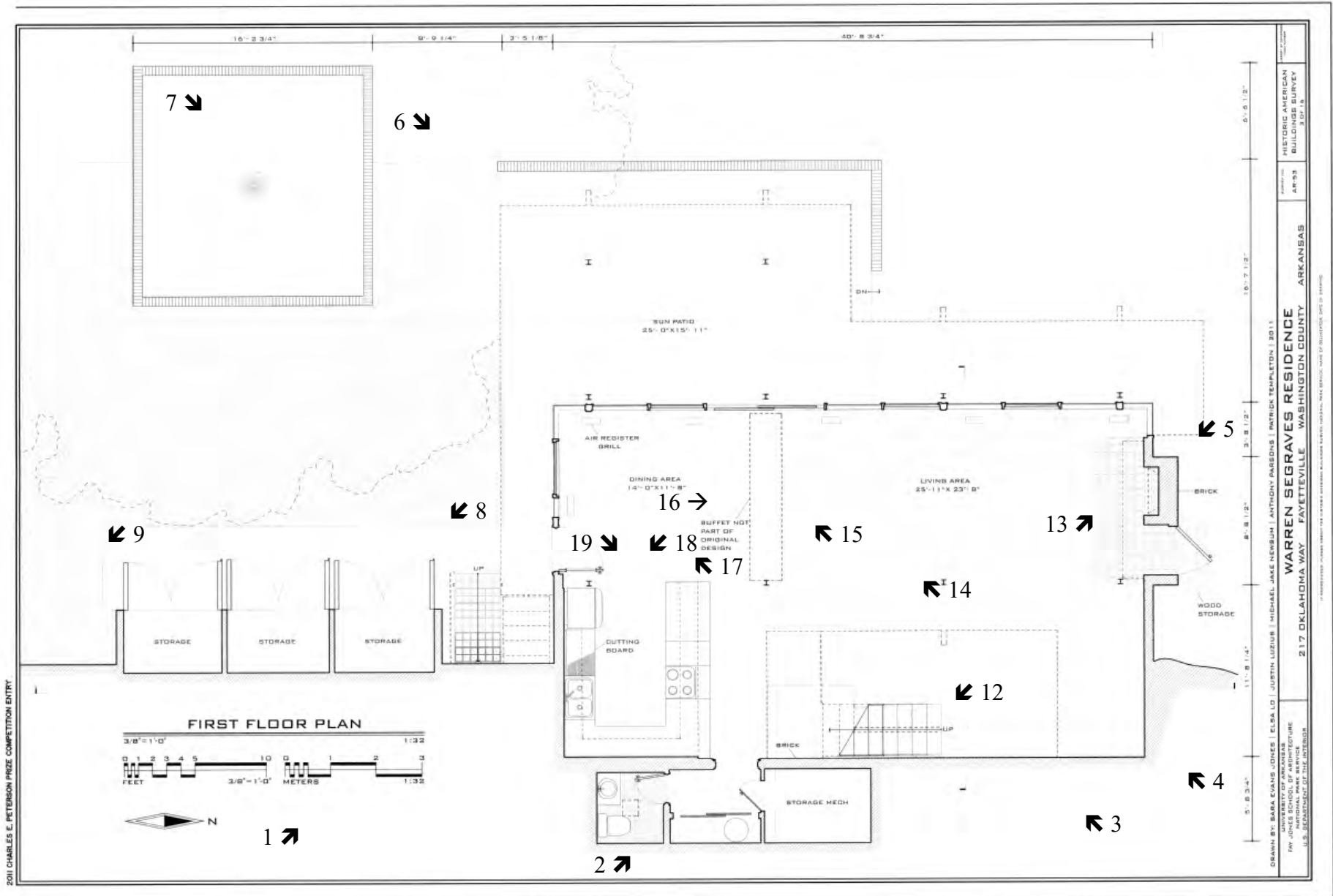
Segraves, Warren, House
Name of Property

Washington County, Arkansas
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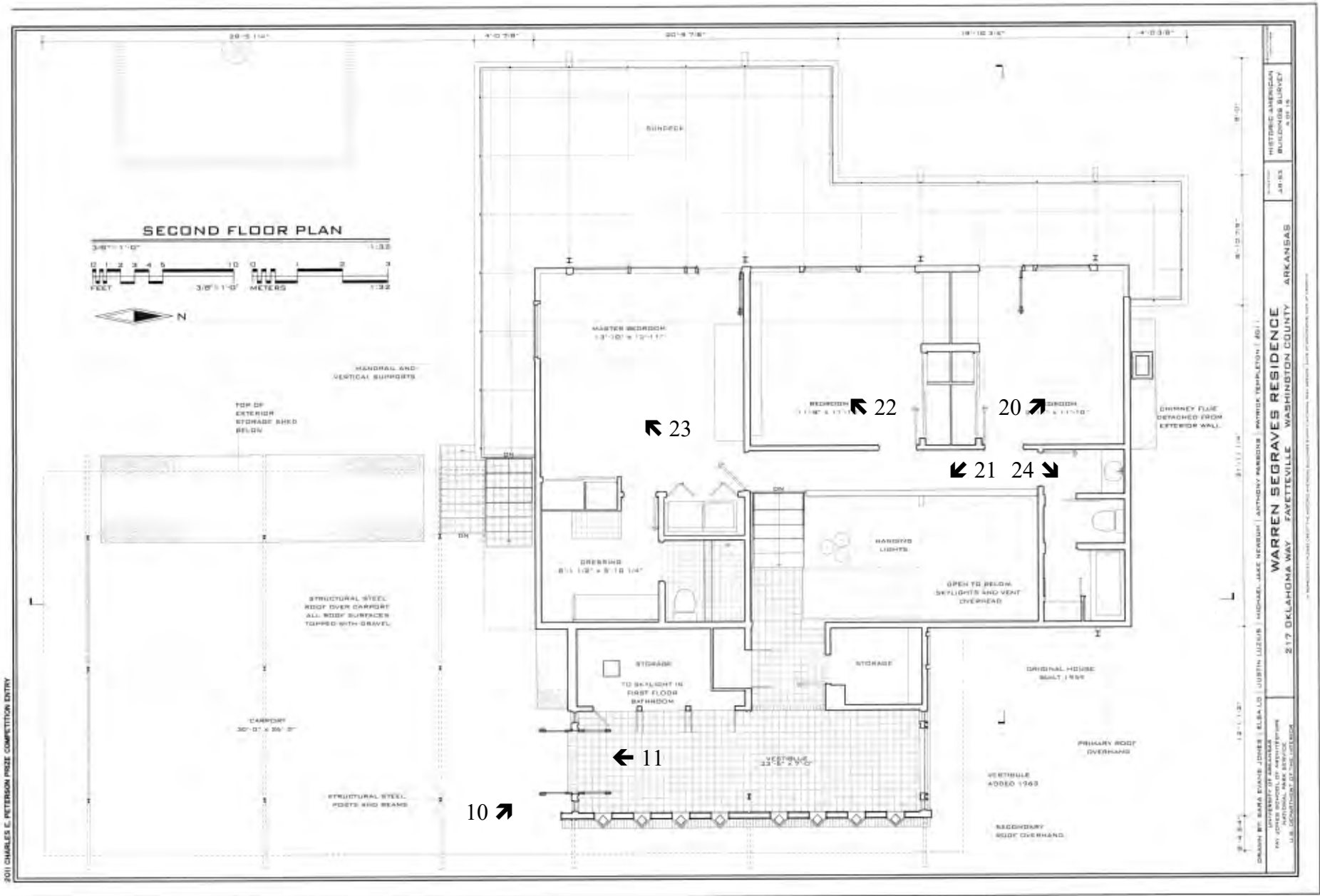
- 11 of 24 . Interior of the front entrance, looking south.
- 12 of 24 . Interior staircase, looking southeast.
- 13 of 24 . Living room fireplace, looking northwest.
- 14 of 24 . Living room and living room/dining room divider, looking southwest.
- 15 of 24 . Living room/dining room divider, looking southwest.
- 16 of 24 . Living room/dining room divider, looking north.
- 17 of 24 . Dining room, looking southwest.
- 18 of 24 . Kitchen, looking southeast.
- 19 of 24 . Kitchen, looking northeast.
- 20 of 24 . Northwest corner bedroom, looking northwest.
- 21 of 24 . Stair hall, looking southeast.
- 22 of 24 . Middle bedroom, looking southwest.
- 23 of 24 . Master bedroom, looking southwest.
- 24 of 24 . Northern upstairs bathroom, looking northeast.

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.).

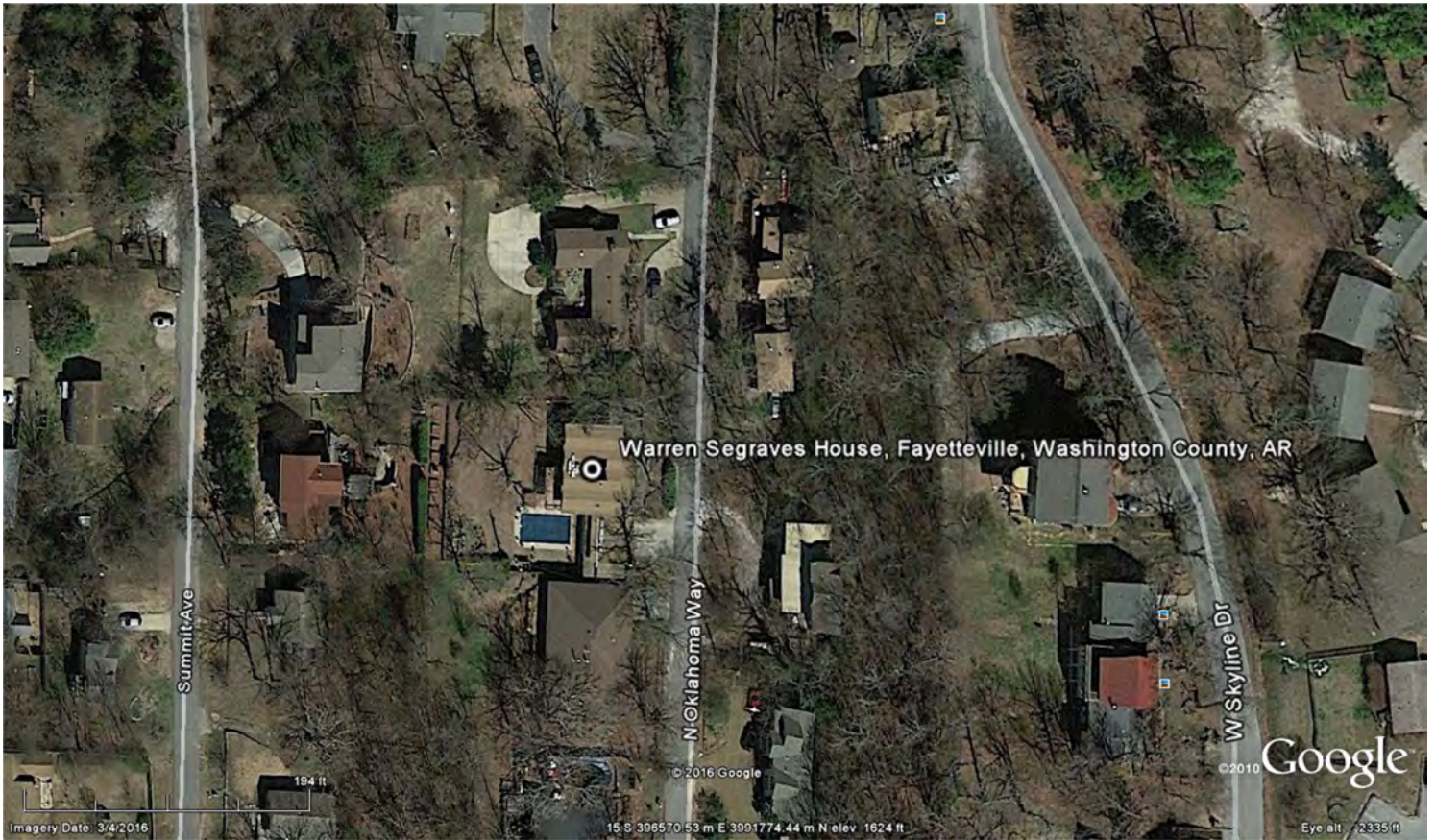
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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



Warren Segraves House
Fayetteville, Washington County
Photo Location Map – Exterior and First Floor



Warren Segraves House
 Fayetteville, Washington County
 Photo Location Map – Second Floor



|-----194 feet-----|

Warren Segraves House
Fayetteville, Washington County, Arkansas

15 396548E 3991766N



North



|-----879 feet-----|

Warren Segraves House
Fayetteville, Washington County, Arkansas

15 396548E 3991766N



North



HP

F150
Levins
AUTOMOTIVE GROUP

FLORIDA
TSH8



217



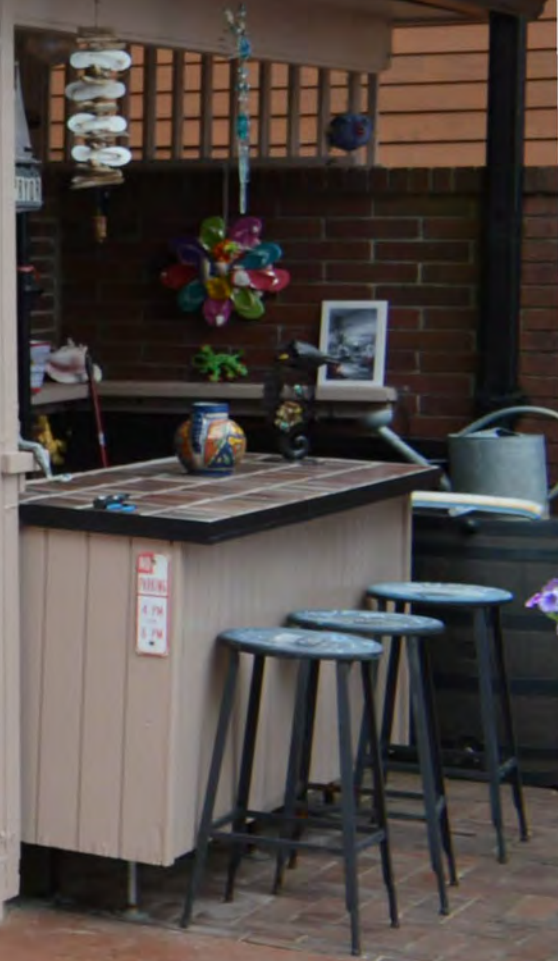








OPTIONAL
BEYOND
THIS POINT





THE PRYOR

Mermaid in training

Boo Boo Jam













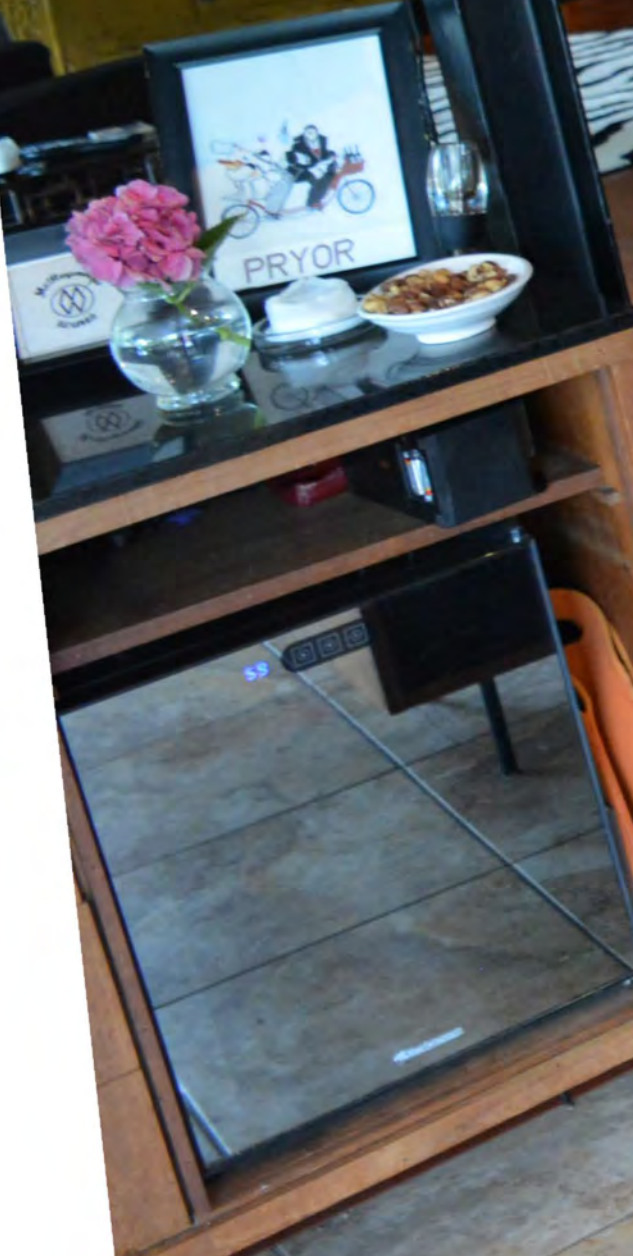






YOU CAN BE
COFFEE
TO DRINK OR
TO MAKE
WINE
TO DRINK OR
TO MAKE
WINE











Happy 60th Birthday!

Herbs

Herbs

Herbs

SAVE DATE





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Segraves, Warren, House

Multiple Name:

State & County: ARKANSAS, Washington

Date Received: 4/21/2017 Date of Pending List: Date of 16th Day: Date of 45th Day: 6/5/2017 Date of Weekly List:

Reference number: SG100001016

Nominator: State

Reason For Review:

Accept Return Reject 6/5/2017 Date

Abstract/Summary Good example of Modernist domestic design utilizing steel frame.
Comments:

Recommendation/ Accept / C
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.



February 13, 2017

Ms. Frances McSwain
323 Center Street, Suite 1500
Little Rock, AR 72201

Re: Warren Segraves House – Fayetteville, Washington County

Dear Ms. McSwain,

The City of Fayetteville, with consideration for the historical significance of the Warren Segraves House in Fayetteville, Washington County, wishes to express their enthusiastic and complete support for its nomination to the National Register of Historic Places.

As you no doubt know, the Warren Segraves House represents an architecturally and historically significant structure in Fayetteville, and its listing on the National Historic Registry will help serve to preserve the structure for future generations. The architect who conceived of the design and lived in the house for many years was a prominent individual in the community, and placement on the National Historic Registry will support local efforts to preserve the area's history.

Thank you for taking time to contact the City of Fayetteville, and please let me know if there is anything that the City of Fayetteville's Planning staff can do to assist this process.

Sincerely,

A handwritten signature in black ink, appearing to read "Andrew Garner".

Andrew Garner
Planning Director
Historic District Commission Staff Member
agarner@fayetteville-ar.gov
479.575.8262



THE DEPARTMENT OF ARKANSAS
HERITAGE

Asa Hutchinson
Governor

Stacy Hurst
Director

Arkansas Arts Council

Arkansas Natural
Heritage Commission

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Delta Cultural Center

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Cultural Center

Old State House Museum



ARKANSAS HISTORIC
PRESERVATION PROGRAM



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Little Rock, AR 72201

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e-mail:
info@arkansaspreservation.org
website:
www.arkansaspreservation.com

An Equal Opportunity Employer

April 5, 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: Warren Segraves House – Fayetteville, Washington 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 Warren Segraves House to the National Register of Historic Places. The Arkansas Historic Preservation Program has complied with all applicable nominating procedures and notification requirements in the nomination process.

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

Sincerely,

Stacy Hurst
State Historic Preservation Officer

SH:rsw

Enclosure