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By

Brian Thomas Poepfel

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Fay Jones and His Residential Clients: Communicating Through the Details

Approved by

Supervising Committee:

Supervisor: _____
Anthony Alofsin

Richard Cleary

Fay Jones and His Residential Clients: Communicating Through the Details

By

Brian Thomas Poepfel, B.Arch.

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Abstract

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By

Brian Poepsel, MA

The University of Texas at Austin

Supervisor: Anthony Alofsin

The residential designs of Fay Jones embody the ideals of organic architecture in the highest degree. Working in the tradition of Frank Lloyd Wright, Jones produced a wide range of houses that represent an intensely personal endeavor. Although the chapels and public pavilions designed by Jones are his most famous works, the meticulous construction detailing and elaborate material joints in Jones' houses reward long-term residents, who discover new details and new compositions of light and shadow for years after moving into their homes. The careful working and reworking of details contribute to a unifying generative idea that enforces the part-to-whole relationship of organic building, but it is also an outpouring of Jones' belief that caring is an "imperative moral issue." It is difficult to occupy a Jones building or study the work without getting swept up in Jones' notion that "[one] must idealize, even romanticize, what [one]

is doing.” Through a consideration of clients’ relationships with Fay Jones and the spaces they occupy, this study reflects on Jones’ hope that “perhaps the inhabitants can be more comfortably and more meaningfully integrated into the natural forces of life.” Jones’ thoughts about architecture, recorded in his journals and lecture notes, reinforce the accounts of key, residential clients who benefited from Jones’ earnestness about building and living. The carefully arranged joint details of Jones’ designs form a physical representation of the close relationships of Jones, his clients, and the craftsmen who built the work.

Table of Contents

List of Figures	vii
Introduction: Approaching the Work of Euine Fay Jones	01
Chapter One: Three Houses	16
Chapter Two: Design Philosophy	32
Conclusion: Fay Jones and his Residential Clients.....	41
Appendix: A list of Fay Jones' Residential Projects.....	47
Illustrations	55
End Notes.....	79
Works Cited	87

List of Figures

Figure 01: Thorncrown Chapel, Eureka Springs, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 34.

Figure 02: Thorncrown Chapel, Interior Detail. In ARTstor [University of California, San Diego]. [accessed 17 April 2013]. Available from ARTstor, Inc., New York, New York.

Figure 03: Shaheen-Goodfellow House (Stoneflower), plan, Eden Isle, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 122.

Figure 04: Stoneflower, Exterior View. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 118.

Figure 05: Stoneflower, Building Section. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 125.

Figure 06: Frank Lloyd Wright's Robie House, Interior View, Oak Park, IL. Yukio Futagawa ed., *Frank Lloyd Wright*, Volume 2, (Tokyo: A.D.A. Edita, 1984), figure 363, page 204.

Figure 07: Stoneflower, Interior View (ceiling). Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 124.

Figure 08: Taliesin North Drafting Room, Spring Green, WI. Yukio Futagawa ed., *Frank Lloyd Wright*, Volume 5, (Tokyo: A.D.A. Edita, 1984), figure 215, page 130.

Figure 09: Pinecote Pavilion, Crosby Arboretum, Picayune, MS. Visual Resources Collection, University of Texas at Austin, accession # 2002-3514.

Figure 10: Fay and Mary Elizabeth (Gus) Jones House, Fayetteville, AR, plan drawing. "Organic Fabrication," *Progressive Architecture* 43, no. 5 (1962): 141.

Figure 11: Jones House, Balcony Detail. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 98.

Figure 12: Jones House, Interior View, grotto and drafting desk. "Organic Fabrication," *Progressive Architecture* 43, no. 5 (1962): 138.

Figure 13: Bavinger House, Interior View, designed by Bruce Goff, 1950. *Visual Resources Collection*, University of Texas at Austin, accession # 00-3094.

Figure 14: Roy and Norma Reed House, Exterior View, Hogeye, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 172.

Figure 15: Reed House, Exterior View. *Visual Resources Collection*, University of Texas at Austin, accession # 84-7016.

Figure 16: Reed House, Exterior View. *Visual Resources Collection*, University of Texas at Austin, accession # 92-6952.

Figure 17: Reed House, South Elevation Detail. *Visual Resources Collection*, University of Texas at Austin, accession # 92-6947

Figure 18: Reed House, Interior View, chimney. *Visual Resources Collection*, University of Texas at Austin, accession # 84-7019.

Figure 19: Reed House, Exterior View, east elevation- showing ladder. *Visual Resources Collection*, University of Texas at Austin, accession # 92-6937.

Figure 20: Reed House, Interior View. *Visual Resources Collection*, University of Texas at Austin, accession # 84-7018.

Figure 21: Reed House, Exterior Detail, light fixtures. Series V, Subseries 2, drawer 78, file 6, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

Figure 22: Dr. Carie and Marjorie Buckley House, Exterior View, Fayetteville, AR. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 23: Buckley House, Interior View, casework details. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 24: Buckley House, Interior View, hall library. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 25: Buckley House, Interior View, ceiling. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 26: Buckley House, Interior View, structure. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 27: Buckley House, Interior View, breakfast room. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 28: Don and Ellen Edmondson House, Exterior View, El Dorado, AR. Jim Murphy, "Arkansas Aerie," *Progressive Architecture* 68, no. 13 (1987): 89.

Figure 29: Edmondson House, Section. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 165.

Figure 30: Edmondson House, details and furnishings. *Visual Resources Collection*, University of Texas at Austin, accession # 88-303.

Figure 31: Edmondson House, geometric "E" motif, cocktail napkin design by Fay Jones. Series II, Subseries 1, Box 18, folder 8, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

Figure 32: Edmondson House, pergola. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 163.

Figure 33: Buckley House, Window Detail. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 34: Buckley House, Built in Furniture. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 35: Mildred B. Cooper Memorial Chapel, Bella Vista, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 55.

Figure 36: Buckley House, drawing detail showing building module. Series V, Subseries 2, drawer 11, file 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

Figure 37: Second Herbert Jacobs House, Frank Lloyd Wright, Wisconsin. Yukio Futagawa ed., *Frank Lloyd Wright*, Volume 7, (Tokyo: A.D.A. Edita, 1984), figure 87, page 51.

Figure 38: Buckley House, chandelier. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.

Figure 39: Chateau du Chenonceau, Chenonceaux, France. Callie Williams, 2009.

Figure 40: Walton House, Exterior View, Bentonville, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 130.

Figure 41: Davenport House, Evergreen, Colorado. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 181.

Figure 42: Monaghan House, plan, Ann Arbor, MI. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 195.

Figure 43: Frank Lloyd Wright and Fay Jones in Fayetteville, AR 1958. Fay Jones, *Outside the Pale: the Architecture of Fay Jones* (Fayetteville: University of Arkansas Press, 1999), 12.

Introduction: Approaching the Work of Euine Fay Jones

“Most people don’t know it yet, but Fay Jones is one of the most outstanding architects in America.” – O’Neil Ford, 1977¹

The shadow of Frank Lloyd Wright looms large over the careers of many architects who set forth to create ‘forms of their own devising’ after studying under the master architect.² While comparisons to Wright’s architectural language persisted throughout the career of architect, Euine Fay Jones (1921-2004), Wright’s specter never succeeded in overwhelming the unique creations of Jones’ individual vision and practice. The development of organic architecture, as articulated first by Frank Lloyd Wright, places fundamental importance on the individual in the design process, and Jones’ adherence to this belief is evident throughout his oeuvre. Even as he achieved recognition in public projects, Fay Jones continued to accept small residential commissions, recognizing the value of this work, despite its inherently small audience. For Jones, the house was “a building type less encumbered by the many forces that influence nonarchitectural decisions, and in it all of the purely architectural problems exist.”³ Houses were the ideal place to practice organic architecture, fulfilling Wrights proposition that “there should be as many kinds of houses as kinds of people.”⁴ In his residential projects, Jones crafted construction details and ornaments that revealed his delight in the creation of architecture. This careful articulation of spaces communicates Jones’ effort to imbue architecture with meaning for his clients,

revealing the hope that “perhaps the inhabitants can be more comfortably and more meaningfully integrated into the natural forces of life.”⁵ Looking beyond the famous chapels created by Jones, this series of over two hundred residential projects forms the core output of Fay Jones’ design practice and the focus of his thinking about architecture.

The world discovered Fay Jones in the early 1980s with the publication, and subsequent critical acclaim, of Thorncrown Chapel (1978-80), his first and greatest design for a sacred building (figure 01). The chapel was built to welcome travelers visiting the resort town of Eureka Springs, AR, who frequently stopped on Jim Reed’s property to enjoy the view to the hills beyond. Its simple genius of expressed structure and repeating geometries produces a sacred space with incredibly limited material and budgetary means. The repetitive truss structure creates a pleasing pattern of building elements that diffuse the walls of the building into the dense forested landscape around the chapel (figure 02). The ornamental effect of the building’s structures is composed through very simple means. In Thorncrown, like in Jones’ residences and other chapels, the goal was to “keep the detailing very, very simple, integral to the design. Though people walk out feeling this is a decorative building, nothing has been stuck on just for decoration.”⁶ The elaborate structure blends the building into the network of branches outside, while the series of detailed wood connections reveals a thoughtful design process that inspires examination and reflection.

The handful of other chapels and public pavilions around Arkansas and the south that followed Thorncrown dominate the publications and discussions of Jones' work. Robert Ivy, author of the only comprehensive study of Fay Jones' architecture, emphasizes these public projects, which all offer variations on expressively detailed open truss structures, as the most important works completed by Jones.⁷ While recognizing the sacred qualities of Jones' dwellings, studies like Ivy's relegate these houses to a preliminary, study phase of Jones' career that prefigures the later chapels. Although projects like the Shaheen-Goodfellow house (1963) (known as Stoneflower) and Thorncrown Chapel have comparable proportions and similarly configured structural systems, the direct relationship Ivy makes between these two buildings confuses the study of Jones' residential work, limiting the possibilities for studying these designs (figure 03). While Stoneflower was broadly published immediately after its construction in the 1960s, the house has only appeared as a precursor to the more famous Thorncrown since the publication of the Chapel. The juxtaposed grotto base and geometric upper house of the Shaheen-Goodfellow house, together with its dramatic cantilevered balcony, make it a compelling example of Jones' fundamental notions of the house (figure 04). The dual features of prospect and refuge offered by this retreat house in Eden Isle, AR, are the key elements of Jones' concept for residences in general, including his own home (figure 05). Considering the similarities in proportion and material between this house and

the chapel, the coupling of the two designs is apt, but it diminishes the features of Stoneflower that make the house a really provocative abstraction of Jones' ideas about dwelling. Residences like Stoneflower deserve recognition as venerable architecture in their own right, elevating the act of dwelling to sacred terms.

Other authors describe Jones as an architect wholly focused on religiosity, who made sacred architecture out of all of his projects until he finally had the chance to start building religious spaces. This account privileges Jones' chapels by suggesting they are the most meaningful projects to Jones himself. Authors like Andrea Dean reference Jones' self identification as a "frustrated cathedral builder born 500 years too late, trying to get some little spiritual quality into my buildings."⁸ Jones was adamant about creating meaning and conveying his idealism to occupants of his architecture through his building language, but Dean seems to intimate a converse view: that all of Jones' residential projects were unrewarding work not worthy of his hand. While Thorncrown, Cooper and Begley Chapels dominate this discussion, key houses come into the dialogue as early exercises preparing Jones for this great sacred work.

Documentary filmmaker, Larry Foley, frames his narrative under the title, *Sacred Spaces*, identifying Jones' work in tune with the spirit of nature and religion. A discussion of the details that inspire reflection is a small part of this story, but Foley is primarily interested in residences like Glen Parsons' house (1961-65), which have physical similarities with religious buildings in their

symmetry and interior vaulting. Conveniently, all of the Parsons' daughters were married in the living room of the house, strengthening the place's association with church spaces.⁹ Other houses in this framework are cast in an uplifting mode, inspiring reflection and spirituality of nature. Jones' understanding of organic architecture certainly embraced this spirituality of dwelling, which did not need the justification of religion. Speaking about meaning in architecture, Jones remarked,

One who would embrace the theory of Organic Architecture must involve himself in a special way of life. He must weave a special meaning about what he is attempting to do. He must idealize, even romanticize, what he is doing. His main task is to seek a more ideal way of life for man- one which will stimulate and encourage creative effort and the satisfaction to be gained from the moral and ethical responsibilities of unselfish contribution.¹⁰

For Jones, this active work of weaving meaning into an architectural space was often expressed literally, by assembling building materials in a way that multiplied their useful and symbolic function. While features like the ornate lamps in many of Jones' residences appear complex, Jones designed them to be constructed with simple hand tools. Workmen on the site cut and assembled scrap pieces from construction to create elaborate fixtures that repeated a geometric theme of the building's generative idea.

Descriptions of sacred qualities are an essential part of Fay Jones' work, but the critical mass of his projects simply demonstrates his talent for creating great spaces in which individuals and families can live comfortably. One may find

spirituality in the details, but these carefully constructed elements reveal most clearly a thoughtful attempt to communicate the building's geometry and construction methods to the people who occupy the space. By fetishizing the smallest elements to inform ideas about the whole structure, Jones strengthened the part to whole relationship necessary for organic architecture.

Jones and Wright

Even as Jones emerged as an architectural thinker and designer with his own methods and interests, he never shied away from comparisons to his mentor. A typical statement from an introduction to one of his many lecture notes read, "I am extremely please to have this opportunity to acknowledge the influence of Frank Lloyd Wright on my work, and on the way I have lived my life."¹¹ Jones' references to organic architecture consistently followed the fundamental principles outlined in Wright's "In the Cause of Architecture." He frequently repeated the properties stated as "simplicity and repose," and emphasized the part to whole relationship and integration into the landscape.¹² As a practitioner of organic architecture, Jones succeeded in 'using the principles without the effects.'¹³ Like the Wright's works, Jones' buildings are geometrically rigorous, composed of a limited range of natural materials, and are frequently dominated by a large sheltering roof. His forms, however, are more vertical than Wright's, and the material and character of thin repetitive elements seems more delicate

than those of Wright's most recognizable work from the Prairie Period. Jones' plans create more relaxed, casual interiors suited to intimate family life. He managed to overcome the unquestioning admiration that plagued many other Taliesin fellows who failed to develop their own critical approach to organic architecture. In the beginning, Jones consciously avoided imitation of forms Wright would have used, working actively to own the process and create his own architectural voice. Eventually, he established a working method reliant on the rectangular plan and simple shed roof, which was articulated, of course, by an elaborate structure and attendant joint details.

Visual comparisons between projects by Frank Lloyd Wright and Fay Jones demonstrate Jones' respect for Wright's methods and show a common material language of organic architecture that links the two figures. Robert McCarter's appraisal of Fay Jones' architecture in comparison with Wright's offers a useful framework for considering the traditions of organic architecture shared by the two architects. In his 2009 symposium presentation, "Frank Lloyd Wright and Fay Jones: Shining in the Shadow," McCarter emphasized the importance of the ceiling as a space-shaping device in the works of both architects.¹⁴ He describes Wright's Prairie Period residences, like the Dana House and Robie House, as spaces where the walls recede and the ceiling provides the primary architectural expression (figure 06). This roof-dominated

architecture is a clear part of Jones projects like Stoneflower, where the open, wooden truss structure dominates the experience of the interior (figure 07).

McCarter considers the skeletal light-giving ceiling in Wright's Taliesin North drafting room (figure 08), where Jones worked in the summer of 1953, as the most direct source of inspiration for the vertical forest spaces developed by Jones, first in houses like the Lutz House (1978) and later in the Thorncrown (1980) and Pinecote Pavilion (1985)(figure 09). McCarter emphasizes similarities between the wooden truss structures in the Taliesin drafting room and Thorncrown as evidence of the inescapability of Wright's influence on Jones. In McCarter's discussion, Jones' technique of creating 'woven' structures is a refinement of ideas explored first by Wright. For McCarter, Wright maintains ownership of the ideas he articulated in his buildings and writings about architecture, creating a "long shadow" over all his acolytes from which none escaped. Frank Lloyd Wright's prolific career continues to influence architects like Fay Jones who skillfully adapt ideas that, for Robert McCarter, still belong to the elder architect. McCarter postulates that perhaps Jones' sublimation of Wright's influence allowed him to shine the brightest within this shadow, maintaining that Jones' architecture remained derivative of Wright.¹⁵

While Frank Lloyd Wright is undoubtedly one of the most important American architects of all time, describing Jones' work as strictly subordinate to the master architect offers an incomplete view of Fay Jones when isolated from a

consideration of other influences. The environmental and temporal context of each architect's buildings, as well as the very different function and intention of the spaces McCarter compares, make it difficult to validate the relationships he supposes between the sculptural structures of buildings like the Johnson Wax offices and Jones' chapels.¹⁶ In particular, comparisons between Wright's Prairie Period and Jones' work seem to miss the mark, considering the greater influence of Wright's Usonian period and its closer proximity to Jones' work. This comparative discourse restricts the potential for understanding Jones' departure from his mentor and emergence as an architectural thinker moving beyond the lessons of Frank Lloyd Wright. Separating a study of Jones' philosophy of design from Wright's reinvigorates the study of organic architecture and the legacy of American designers beyond the dominating figure of Frank Lloyd Wright. While comparisons between Jones and Wright may be appropriate, limiting Jones' work to mere reinvention of Wright's ideas is an inadequate lens for studying Jones' design thinking and building methods. Jones' buildings, to a greater degree than Wright's, welcome introverted reflection, creating spaces for individuals to respond to architecture privately. Even in congregational spaces, the details of the architecture encourage private inspection and interpretation, creating places for the mind and spirit to engage with the architecture and the landscape.

Leaving his summer at the Taliesin fellowship, Jones heeded Frank Lloyd Wright's advice to "go back to Arkansas and build there. It is not as spoiled as

the rest of the country.”¹⁷ In Fayetteville, Jones refined what he would later describe as “an architecture for an Arcadian landscape.”¹⁸ The first built design of his career was his own house, a relatively modest 2300 square foot home that included a large terrace, space for his two teen daughters, a studio-office, and living spaces filled with furniture he designed and built (figure 10). While Jones remains part of the organic tradition articulated most effectively by Wright, his house became his first testing ground for his own ideas, as Wright himself recognized when he visited Fayetteville in 1958.¹⁹ “This house is based upon a theme,” said Jones in a presentation of the house in 1957, “a theme stated in materials, construction, form, and furnishings. The entire architectural composition is related to that theme in all of its range of variation from the general massing down to the smallest subdivision of detail.”²⁰ While the house owes credit to the inspiration of Frank Lloyd Wright, key ideas about ornamentation and space-making begin to emerge here that set Jones apart from the work of other Taliesin Fellows. The vertical battens on the deck that surround the main floor of Jones’ home received the most attention by Jones’ mentors. Edward Durrell Stone, Fayetteville’s other native architect, said the building resembled the inside of a piano, while Wright commented that he “liked the drip,” referring to the battens of the deck railing that extended down beyond the deck line (figure 11).²¹ The lower level grotto, dominated by a boulder and water pool, recall the unorthodox configurations of Bruce Goff, Jones’ mentor in Oklahoma

(figure 12, 13). From this auspicious beginning, Jones was on his way towards making something new, while building upon the lessons of Wright. He committed then to stick to 2-3 houses a year to balance out his teaching career, and to focus on creating forms appropriate for the Ozarks.²²

This house and future residences in the area would become Jones' statement of belief, which, though born out of Wright's influence, took on a unique inflection, absorbing the landscape and culture of Jones' surroundings.²³ Unlike Wright, Jones made no urban planning proposals and avoided generalized social views. The quiet world of Jones' practice in the hill towns of northwest Arkansas resulted in a body of work far removed from the larger than life figure of Frank Lloyd Wright. As Jones often reminded his audiences, "I never tried to be a little Frank Lloyd Wright. Mr. Wright himself assured me that there [could] be no such thing as a "little" Frank Lloyd Wright."²⁴

Fay Jones' Clientele

The future occupants of one of Jones' residential projects were always the primary audience for his work. Through the expression of detail, his interiors communicate to the homeowners a special language of making architecture. The intensity of careful design in the development of small details and custom casework demonstrate the thought Jones put into the people who would inhabit the architecture he created. Situating his practice as secondary to his teaching

work at the university, Jones was able to remain flexible in the commissions he accepted, avoiding competition for work and sticking to projects that ‘came through the door.’ This business became busier as his work gained local recognition, and he turned down much more work than he accepted. The clients that did make it through Jones’ selection process were individuals whom the architect found interesting and willing, though the process was often much different than the clients anticipated. In addition to asking clients to keep a journal to record the kinds of spaces and functions they wanted in a house, Jones also spent a great deal of time getting to know his clients as individuals.²⁵ Clients often recalled, ‘you talk a lot to Fay when you live in one of his houses.’²⁶ Making plans to build a home in Arkansas, where they planned to retire, Roy and Norma Reed waited the better part of a year before Jones could start to develop the design for their house. During that time, the Reeds met with Jones at length, recalling,

We went up to his office and spent quite a little time. It was a lengthy interview, a couple of hours. He wanted to find out all about us. We thought he wanted to find out what kind of house we wanted. Very little of that time was spent on that... Most of that interview was spent by finding out what kind of people we are and what our tastes were. I can understand that now, looking back on it. He was designing a house for two individuals with particular ideas and tastes and notions about who they are and how they see the world.²⁷

The details that characterize Jones’ attention to the way structures and spaces come together enhance the time spent in the Reeds’ open loft-like home. Celebrating even the littlest moments, Jones elevated living in one of his houses

to a spiritual and transformative experience. The exchange of ideas between Jones and his clients led to creative solutions from the architect and respect for the work from the clients. As Don Edmondson remarked, “Fay was not a designer of houses. He was a designer of homes.”²⁸

My investigation of Jones’ residential projects highlights the architect’s focus on the individual and the intensity of caring and commitment to quality he demonstrated in his work. Personal interviews and other accounts from his clients and the current residents of his houses form the basis of my consideration of his residential work and its impact on the occupants. The three houses presented in Chapter One include two of his most famous residences, the Edmondson House (1976) and the Reed House (1980), which demonstrate the broad range of Jones’ oeuvre. While the Edmondson’s home is a sprawling village of houses and outbuildings developed over a ten-year span, including countless details executed with tremendous care, the Reed’s simple retirement home evokes a rural barn, at home with the cows and farm buildings that also occupy the property. The third house is one built for Dr. Carie and Marjorie Buckley (1965). This house, like many of Jones’ works from the 1950s and 1960s, is on a beautiful site on Mount Sequoyah, the hillside neighborhood just east of downtown Fayetteville and the University of Arkansas. The house has been impeccably maintained over the years by owners passionate about Jones’ work and legacy, and stands out as one of the best-preserved Fay Jones houses

in this neighborhood dotted with works by Jones. The Buckley House is a much earlier house than the Edmondsons' or Reeds', but it represents a major achievement in Jones' development of his ideas about architecture and dwelling.

While only a few exemplary and award-winning houses are studied in detail in this investigation, critics of Jones' body of work would be hard pressed to find lesser quality projects. Determined to carry out each project with care for the environment, the individual, and his own vision for good design, Jones and his office associates sought constantly to one-up themselves. They spent a great deal of time refining designs and enriching houses with thoughtful construction details and visual cues that deepened the clients' understanding of the part-to-whole relationship of the architecture.²⁹ Jones's statements about design from his lectures and notes illuminate the case study residential projects, revealing Jones' consistent ideas about organic architecture throughout his career.

These residences demonstrate Jones' approach to design that became distinct from his mentor, Frank Lloyd Wright. This unique voice can be seen in Jones' open references to historic architecture, and his emphasis on structure and detail as a generative system used to develop continuous interior and exterior spaces.³⁰ In the second chapter, I look at Jones' design philosophy in greater detail, reading his lectures about architecture, as well as his journal notes and other collected writings and thoughts.

While the homeowners I interviewed have been more outspoken about the positive impact of Jones' architecture on their lives, other friends and clients of Fay Jones all seem to share a similar admiration. In the conclusion, I return to a consideration of Jones' clients, a group of individuals from diverse backgrounds who seem to all share Jones' love of the natural landscape and his hope that good design can make life better. It is impossible to mention Fay Jones to someone who knew him and not get a story about Jones' mentorship, admirable character, and skill as an educator and designer. It is clear from those who knew Jones that most of his clients had a similarly positive home building experience with their architect. Overwhelmingly, the current owners and custodians of these properties all share a commitment to maintaining the intentions of the architect and to celebrating the legacy of Fay Jones.

Living in a Fay Jones house offers a life more in touch with the built environment and natural landscape, brought into sharp focus by Jones' thoughtful minor and major expressions of theme and character. The architecture does not merely fulfill a need, but it impresses upon its occupants an awareness of nature and encourages them to become attuned to the landscape mediated by Fay Jones' influence. These are not art houses. They are practical, comfortable places to live. As Jones hoped, these houses realize the highest aims of architectural design, that good buildings can be a catalyst for a better life.

Chapter One: Three Houses

While there may be similarity in the work which may stem from the repetitive use of the same materials and certain details, there is a profound attempt with an almost fanatical zeal to meet the challenge of each new site and to develop a plan which accommodates the notions of a house/shelter and the attitudes and lifestyles of that particular client. – Fay Jones, 1978³¹

After building a house for Paul Henley in El Dorado, AR, Jones' childhood hometown (1961), Jones found Henley to be a nice person and an agreeable client but wasn't convinced that he fully appreciated the aesthetic nuances of the house's architecture. Henley was pleased, but the full extent of Jones' design efforts wasn't clear to him until two years later, when he recognized a phenomenon of light and shadow he had never noticed before on the ceiling. Entranced by the firelight reflecting off of the fountain outside through the clerestory windows in his living room, Henley called Jones at 2 a.m. to inquire "I'm lying here on the living room floor, and I'm looking out to the courtyard there, and the fire in the fireplace is reflecting right on that fountain, and then, the moonlight is coming in the clerestory up here and making these patterns on the ceiling." He said. "Did you know it was going to do that?"³² When questioned further Jones admitted that yes, he did anticipate that something would happen with the light, but that "anybody that's ever sat in a barbershop where there are mirrors on both walls, knows what happens there, so, you know, (laughs) they

give you credit for some kind of supernatural sense... I just knew the reflections were going to be out there.”³³

In the introduction to his built work presented in Jones’ “Core Lecture,” he indicated, “these projects I have brought along to show you are mostly houses in a variety of sites. They are small buildings, rather simply made, to which many quite modest lives can respond. Their owners are generally people of simple tastes and gentle manners, and most of those owners or clients played a large part in determining the outcome.”³⁴ Jones was fortunate to build mostly on idyllic, mountainside sites in and around the hill towns that comprise the Northwest Arkansas corridor, and, as he indicates here, he had a continuous line of clients amenable to his ideas about architecture. As author William Marlin suggested, the rural college town where Jones practiced still has a “savory milieu of hee-haw abandon and Fulbright smarts,” where even “the commonplace people you meet up with now are liable to be poets, artists, or philosophers, no matter what they do for a living. Even the carpenters, masons, and plumbers sound like they are after some deeper meaning in the way they make ends meet.”³⁵

While Jones was lucky to find an audience for his design work, not everyone who requested the services of Fayetteville’s best-known architect succeeded in commissioning a project. Some clients learned that their desire to work with Jones was not the only decision to be made, but that Jones ‘mulls around and decides who he wants to work with,’ according to his partner Maurice

Jennings.³⁶ Jones handled one particular set of clients creatively, offering to build the Colonial style house they were requesting. Of course, for Jones, this Colonial house would have no plumbing or electricity, or indoor kitchen, if it were to be a true Colonial house. Other uninteresting requests for design services were usually met with strategic procrastination, ultimately demonstrating Jones' choosiness about the clients he would accept.³⁷ Great clients inspired the projects because Jones developed relationships, choosing interesting people and not sizeable budgets or high profile projects.

The individuals who live in houses designed by Jones are often the best advocates for his personal approach. They have experienced the rich spatial effects that Jones orchestrated with simple means and materials, and many are eager to recall spending years discovering the construction details and changing qualities of light that enliven their spaces. Over and over again, Jones emphasized caring as an essential aspect of his design process. Many beneficiaries of this intense focus on details recall their collaboration with Jones as a highlight of their lives. Thirty or forty years on, their homes remain a source of pride and a force that continues to shape their lives. For clients who have shared their experiences, the connection they made with Jones continued throughout the architect's life, and persists today in their commitment to his legacy.³⁸

Roy and Norma Reed House, Hogeye, AR

Roy and Norma Reed first learned about Fay Jones just before they moved away from Arkansas in the 1960s, noticing some houses he had designed in the area that they thought looked interesting. Roy thought it might be nice to see if Jones would design a house for them someday when the Reeds returned to Arkansas. Over the next fourteen years, Roy and Norma and their children lived in larger cities throughout the United States and England, during Roy's years as a reporter for the *New York Times*, always with the thought in mind that they would return to Arkansas and have Jones build a house on the property they retained in Hogeye, a rural outpost just outside of Fayetteville.

In the summer of 1978, Reed wrote to Jones from London, indicating that he and Norma were returning to Arkansas around Christmas and hoped to contract Jones to build them a house on their property. In the letter, Reed described his property in Hogeye, and his intention to build a simple house on a small budget, with special consideration for energy savings. Jones moved slowly on accepting the job, as was his custom, and wrote Reed over a month later to discuss the project. While Roy Reed has suggested Jones accepted the very small project on a dare, as Jones was accustomed by this time to much larger commissions, Jones letter seems to follow more closely to what his colleagues have said about the commissions he accepted: that he selected them primarily

because he found the people and their proposals interesting. Addressing Mr. and Mrs. Reed, who were living in London at the time, Jones wrote:

The Hogeye location and the kind of house you describe sound interesting and appealing. I find myself quite busy right now but could quite possibly take on a new project about the time you are planning to return to Arkansas. To keep the house simple and the cost down we will have to work very closely together. Sometime ahead of your arrival here, if you would jot down the rooms or spaces you want and a list of the things you want the rooms to accommodate- or any special requirements, it would be helpful in getting a preliminary focus on the problem. Any photographs or topographic survey of the site would also put us a few points ahead: if you have anything like that on hand. If not, we will get what we need when you get here.

I will look forward to meeting you and your wife sometime toward the end of the year.

Sincerely Yours, Fay Jones, AIA.³⁹

At this point in his career, Jones had several high budget and important projects in the works, including Thorncrown Chapel and the Edmondson house (1976-86). Although he was already busy with work, Jones must have been drawn to Reed and the determinately 'outside the pale' residence he wanted to build. After moving back to Arkansas permanently that winter, the Reeds met with Fay to continue plans for their house. They were surprised at first that their conversations had little to do with what they actually wanted their house to look like. Ultimately, Jones was trying to get to know Roy and Norma personally.

Roy and Norma Reed's house is just a short drive through the hills from the busy college town of Fayetteville, but the pace of life there is much slower. A narrow gravel driveway follows a dry creek bed up the hill to Arkansas' first

national award winning residence, which seems perfectly at home among the farm buildings, cattle, and woodpiles typical of rural properties like the Reeds' (figure 14, 15). The small house is simply detailed, following the profile of a barn Jones saw alongside the highway near El Dorado. Originally built without central heat or air conditioning, the house is designed to shade itself in the summer and keep in heat in the winter. Broad, overhanging eaves shade the west and east sides of the building, while the second floor extends over the first on the south gable end to shade the entrance. Large, operable windows on the gable ends allow heat to escape at the ridge of the open 16' vaulted interior (figure 16). From the oversized, rotated-square, 'hayloft' window on the south elevation, the board and batten siding forms a chevron pattern on the surface of the house, a subtle detail that reveals the careful design thinking at work in this open barn-like house (figure 17).

The overhanging eaves on the long side of the house cover one of two entries. Upon entering through wide sliding glass doors, the whole interior arrangement is immediately revealed. In the center of the open volume, two chimneys, made of a simple steel framework supporting exposed terra cotta flues, typically used as insert liners in chimney construction, extend up through the roof (figure 18). A wood stove on the main floor and one in the basement level, ventilated by these chimneys, provided the house's original solitary heat source. The open vaulted ceiling makes this space feel much larger than its compact

footprint. The ceiling is segmented by regular batten ribs, which add visual interest, but also mark the joints between units of sheetrock, preventing cracks from emerging in what would otherwise be a large blank surface. Jones insisted that every detail serve some purpose. Reed noted that, “nothing was put here for decoration. Everything has a function,” but the quality of the details and thoughtfulness exceeds mere functionality.⁴⁰ Along the ridge, a large open skylight illuminates the interior. Jones designed simple screens, which could be placed along the ridge of the roof, to regulate the light from the skylight in order to reduce heat gain in the summer. A ladder built onto the roof facilitated this seasonal adjustment to the building, which allowed the Reeds to live without air conditioning for nearly ten years (figure 19). Secondary spaces in the four corners of the volume contain a kitchen and pantry area, guest bath, and stairs up to the guest loft and master bedroom (figure 20). Across a catwalk, the master bedroom has another large window overlooking the interior living space, increasing cross ventilation in the summer months.

The builders selected to construct the Reeds’ home in Hogeys had never worked on a house designed by Jones before and had many questions and concerns as the house started to go up. Fearing escalating costs to execute details that appeared complicated, Reed and his builder frequently approached Jones to find money-saving solutions. Jones reassured them that the details that appeared complicated would work out easily. Once the workmen attempted

Jones' designs, they found the drawings easy to execute with simple hand tools.⁴¹ On the exterior of the house, the builder suggested eliminating the complicated light fixtures that Jones designed, worried they would be too expensive to fabricate (figure 21). Urged by Jones to try making them, one of the carpenters on the job took the plans home one night. According to Reed, "he put one together and came back the next day, terribly excited. He said, 'this is not only wonderful, it looks great, and it is dirt-cheap. You make it with scraps.'"⁴²

The Reeds' house is furnished plainly. Quilts made by Norma cover the beds, and tables, chairs, and other small furnishings reveal a lifetime of accumulation, rather than the typical carefully selected ensemble that can be seen in Jones' other homes. The many photographers who come through to document the house for award publications often bring their own furniture, but the Reeds' collection seems to suit the surroundings with more ease.

After many years of living in the house, the play of light and shadow in the Reeds' interior continues to surprise and delight the occupants. "I don't think I'll ever discover everything there is to this house," declared Reed years after moving in.⁴³ The repetitive details built into the Reeds house, especially in the skylights and ceiling battens, created new patterns of light and shadow that change throughout the day and with the passing of the seasons, continually renewing the home's interior.⁴⁴ Like everyone I encountered working with Jones' projects, Roy and Norma are generous in the admiration they have for Fay and

are eager to contribute their time to promote his work. They maintain friendships with many of Jones' associates, including David McKee, who designed permanent screening devices for the ridge skylights when Roy could no longer climb up to install the temporary, seasonal screens Jones had designed for the house. Sensitive to the quality of the interior, Roy and Norma also had Jones design taller railings for the loft and catwalk when they felt they needed some extra security. Roy Reed has contributed to an upcoming collection of essays about Jones, and is always present for an exhibition or symposium about the architect. Roy and Norma share their contacts and friendships with other individuals in Fay Jones' circle freely, and encourage academic investigation into Jones' life and work.⁴⁵

The Buckley House, Fayetteville, AR

Stories about Fay Jones told by his clients often relate his consistent daily presence at the jobsite; he worked closely with the craftsmen on the house to develop construction details and oversee the work. The house for Carie and Marjorie Buckley, just a three minute drive from Jones' own home on Mount Sequoyah, was no exception (figure 22). The exquisitely crafted wooden casework and hidden details throughout the home attest to this maniacal supervision; it seems as if no detail was overlooked. Inside the house, cabinetry and hidden features appear everywhere, creating spaces that accommodate

storage for all manner of household objects, while maintaining clean lines and simple elegance throughout.

Everywhere one looks in the Buckley House, small moments reveal the clever craftsmanship of Jones and his crew. Support columns open to reveal narrow broom closets for stashing incidental cleaning supplies. In the master bedroom, segments of the wood-paneled wall open to reveal windows for cross ventilation, which disappear completely when privacy or darkness is preferred. Cabinets, large and small, built into hallways, corners and vanities offer endless places for storage (figure 23). Hallways become libraries (figure 24). Piano hinges maintain clean lines throughout, and make each cabinet or panel easy to operate. For all its compartments and cabinets, none of the millwork in the house uses a pull knob or handle, but instead, battens applied to cabinet surfaces add clean, vertical lines to solid doors and drawer fronts, providing an easy grasp for the hand.

While visual comparisons to Wright's work are still apt in the Buckley house and others like it, Jones' design preferences are easily identified. Within the open plan, single bay house, the roof continues to do the major work of shaping spaces (figure 25). Changing roof sections and lowered light shelves shape the ceiling to create a compression and release that identifies destinations within the plan, while maintaining continuity within the larger house. Jones insisted on expressing structure directly, and justified each detail according to its

function or usefulness. Ceiling beams and structural elements work to achieve continuity among spaces within the interior, a key departure from Wright's Prairie Period ornament, which Edgar Kaufmann, jr. discusses in detail.⁴⁶ Adhering to Jones' preference for truthfulness in structural representation, beams extend throughout the house, and continue between the interior and exterior, creating uninterrupted lines from the carport to the entry and through the main living space (figure 26). While stonework forms major walls and site work around the house, all the lines of the house remain at regular right angles, unlike the battered walls of many of Wright's buildings. Jones' idea of the home as "cave and treehouse" is also present in the grotto shower in the house's lower level and in the main floor deck, which cantilevers out from the back of the house, offering a view towards the horizon 40 miles away. The basement shower grotto is built from local field stone, with one special detail: the soap ledge was made from a rock collected from the family farm where Mrs. Buckley grew up.

The Buckley house includes a workshop for Dr. Buckley underneath the house, a large entertaining kitchen and wet bar, and generous spaces for Dr. and Mrs. Buckley's three growing sons. As a family house, the residence offers large, open spaces along with intimate, private nooks (figure 27). The three children's bedrooms reveal a curious example of the positive outcome of the client-architect relationship. The first two bedrooms are identical in size and furnishings, while the end bedroom is larger and fitted with a more elaborate desk and shelves.

While all three boys were invited to talk to Mr. Jones about their spaces, only the middle son took up the offer, receiving in turn the best bedroom.⁴⁷

Sandy Edwards, who bought the Buckley House in 1999 with her late husband Clay, is the current owner of this Mount Sequoyah masterpiece. The Edwards had lived in two other homes designed by disciples of Frank Lloyd Wright in Pennsylvania and Louisiana and believed they would make good stewards of the home. They befriended Fay and his wife Gus through the process of updating some upholstery and drapery materials and were soon connected to a network of homeowners and craftsmen that shared their commitment to maintaining the intentions of the architect. Mrs. Edwards describes this group of people orbiting Fay Jones as a sort of fraternity, a group who works together to maintain and promote the designs of their late architect and friend. The Joneses helped the Edwards find craftsmen to replicate original furnishings for the house, which had been removed by former owners.⁴⁸ After 14 years in the house, it remains new to Mrs. Edwards, who recalled waking up just a few weeks before we spoke and noticing the beautiful detailing of the built in vanity and stone column in the bedroom, bathed in sunshine from a skylight. The depth of view from her bed offers sightlines through many layers of spaces within the bedroom and dressing area that create an intimate feeling of home, while maintaining a real elegance.

Don and Ellen Edmondson House, Forrest City, AR

Don Edmondson, one of Jones' most outspoken clients and friends, met Jones when the architect taught a couple of lectures that Edmondson attended in a Fine Arts appreciation course.⁴⁹ After a lecture in which Jones showed slides of his own home that was under construction, Don walked out of the lecture hall and declared his personal and professional ambitions- he wanted to have "a beautiful wife, a Mercedes-Benz, and a Fay Jones house."⁵⁰ Driven to succeed by what he had seen in that lecture, Edmondson built a lucrative restaurant and hospitality empire in northern Arkansas, owning at one time over 120 restaurants across the region.

After marrying his wife Ellen in 1974, Don was finally ready to realize his twenty-year dream of owning a Jones house. The Edmondsons commissioned Jones to build a house on a steeply sloping lakeside property in Forrest City, a town in northeastern Arkansas (figure 28). Ellen insisted on a "more tailored" look to the house, and told Jones she was not interested in stone, shake shingles, and board and batten siding. Jones spent over one year planning the house before the Edmondsons ever saw a line on paper.⁵¹ Jones and architect John Womack, Jones' primary assistant in the office at the time, worked out a plan to use the steeply sloping site to create a very tall house, situated in the tree canopy, rather than below the trees. The design offers an extended sequence of spaces stepping down from the road through the house and into outdoor spaces beyond

(figure 29). From the car shelter and plaza just off the suburban road, visitors step down and cross a bridge to enter at the second floor, which consists of the main living and dining areas of the house. The two floors above contain the master bedroom and library/study, rising to a peak 60 feet above the ground level below. In second and third commissions for the site, Jones created an additional plaza connecting to a later guesthouse and continued the sequence down to a pavilion at the water's edge.

A 'blizzard of details' designed by Jones is experienced in many fragments, but the total ensemble is a coherent whole.⁵² Settling on creamy stucco walls and terracotta tile roofs and flooring, the Edmondsons allowed Jones to design everything else in the house, from dishes and pottery to stationary and cocktail napkins (figure 30). All aspects of the home are articulated with Jones' geometric flourish, revealing an abstract "E" motif for the family's monogram, which takes on many different forms in various details throughout the spaces (figure 31).⁵³ Even the Edmondsons' baby crib was a special piece designed by Jones to continue the geometric motifs of the house.⁵⁴ Jones attended to every detail, creating a rich sequence of spaces to suit any mood. Tall, soaring spaces welcome large gatherings of friends, while a low, intimate library is the ideal place to relax individually. A screened porch overlooks the pool and plaza area, all nestled in and among the trees. Construction on the steep wooded site resulted in the removal of only one tree, challenging the contractor, Jim Finch, to work

carefully around the landscape. Finished carpentry pieces were all constructed on site, including the front door, which took two men a month to build. The frenetic detailing was illustrated in over 100 construction drawings, which were continually augmented as Jones and his office worked out every detail.⁵⁵

Although a written description of a house like the Edmondsons can be bewildering, the overall effect is surprisingly calm. The same stucco color continues inside and out, trimmed with dark redwood and red oak millwork. The Edmondsons' enthusiasm for the home and its architect is fervent. "Instead of living in a house we live in a home," proclaims Mr. Edmondson. "We live in a piece of art."⁵⁶ Ellen shares Don's lifetime enthusiasm for the architect and the builder of their home, declaring to one reporter, "Fay does everything right, and so does Jimmy Finch."⁵⁷ The house's impact on the Edmondson family was "unbelievable," says Mr. Edmondson. "It changed the way we lived."⁵⁸ The design and construction work continued for nearly a decade, as the Edmondsons added more buildings to the property, creating a kind of village nestled in and among the wooded site. One particularly elaborate pergola contains over 1 mile of lumber, creating a structural expression too beautiful to cover up with vines (figure 32). The house is rightfully described as "Jones' most thorough residential ensemble."⁵⁹ Construction drawings show furniture and fixture details for even the most commonplace objects- even the cabinet television was refashioned by Jones with the geometric "E" motif.⁶⁰ Beyond the enduring

impact of the architecture Fay Jones created for the Edmondsons, what they came to value most over the years was the architect himself. “Fay was a great architect, artist, teacher, and storyteller,” explained Don. “But above all, he was Fay. He was our friend.”⁶¹ The Edmondsons understand the importance of the details that can be found everywhere in their house- Mrs. Edmondson even had a gold brooch made using Jones’ “E” monogram. They embraced Jones’ vision for an organic life in their home, and even adopted Jones’ associates into their family, vacationing with Maurice Jennings and passing down their Jones designed baby crib to Jennings’ children.⁶²

Like Sandy Edwards, other second and third owners of Fay Jones’ designs have embraced the way of living prescribed by Jones’ organic buildings. The legacy of Fay Jones is found in his buildings, but it exists as much in this community of individuals whose lives were touched by the “uncommonly modest” architect.⁶³ Today, changes in light through the passing of the day and changing seasons constantly reawaken the unexpected beauty of reflections and shadows created by Jones’ detailed home designs. The variety of experiences for the client was a vital part of Jones’ design program. “In each new project it is the environmental context and client that are the most important variables. The principles remain the same.”⁶⁴

Chapter Two: Design Philosophy

Frank Lloyd Wright and the principles of organic architecture have had the greatest influence on my architecture. Those principles have to do with relating, symbiotically, a building to its site, and with displaying and using materials honestly. –Fay Jones, 1983⁶⁵

Design every inch – within and without. As a painter considers his canvas or a musician refines his notes. – Fay Jones, undated⁶⁶

References to Frank Lloyd Wright and remaining faithful to his principles, or “doing it the Wright way” appear regularly throughout publications of Fay Jones’ work into the 1980s and 1990s. Writers frequently ask, “Would Wright have approved?” seeking to authenticate Jones as a genuine heir to the mantle of the master architect, and therefore a credible organic architect.⁶⁷ Jones welcomed this comparison, while maintaining that he “never tried to be a little Frank Lloyd Wright.”⁶⁸ The influence of Wright’s principles is clear in Jones’ residences, which demonstrate an understanding of the key components of organicism articulated by Wright. Continuous open plans, integrated furnishings and conventionalized natural colors and materials reveal this shared language of building. Like Wright, Jones recognized spirituality in the natural environment and sought to bring his houses into a physical and psychological closeness with the site. The lessons of Wright can be seen throughout Jones’ residential designs – in the strictly limited material palette that typically included local fieldstone and lumber milled nearby, in central open hearths that occupy the center of each project, and in the furnishings and fabrics that enhance the overall

effects of the architecture and blend the houses into the trees and rocks on the site. But Jones actively avoided becoming a copyist, indicating the opinion that, "it dishonors the original work and gets you into all kinds of trouble."⁶⁹ Jones recalled a key lesson from his time at Taliesin that resonated with him. A note on the wall in the drafting room intoned, "if you understand the underlying principles you will own the effects." For Jones "Something of your own processes, ways of seeing and thinking and feeling, would emerge and make that work uniquely your own."⁷⁰

Ornamentation and careful construction detailing were absolutely essential to Jones' architecture, because they reinforced the geometric theme of the building's design. These small-scale elements became an obsession of Jones' that focused on the individual's encounter with architecture.⁷¹ "Details," as Jones enumerated in his "core lecture" about architecture, "no matter how small or seemingly insignificant, are more than just nice things to notice – they are a manifestation and expression and a measure of the intensity of caring."⁷² In all of Jones' houses, every detail and effect manifests an underlying theme, materializing the organic essence of the building and unifying the part to whole relationship. For the occupants of the houses, this intensity provides opportunities for continual rediscovery and wonder. This fulfills Jones' intention to create something meaningful, even if the house's inhabitants would be the only ones to appreciate it. Jones' uncompromising attention to detail and individuality

come forward in his own statement entitled “The Generative Idea,” which emphasizes an obsessive commitment to creating an interrelated ensemble of the smallest parts and the total scheme for the building.⁷³ Designing fireplace tools, wastebaskets, and even toilet paper holders was not simply an effort to fetishize every domestic object, but part of a necessary scheme to bring all parts of the ensemble into a unity of expression. Ever focused on the experience of the individual, the “part-whole, theme-and-variation principle,” explained Jones, “involves a process by which you’re carefully establishing a close grained relationship between all of the physical elements, sensory effects, practical impact, and emotional nuances of a design. You want to be able to feel the relationship, in all of its manifestations.”⁷⁴ This focused obsession shows Jones’ unique interpretation of the individual mandate of Wright’s principles of organic architecture. The lessons of the master are fully digested, allowing Jones to move on and create his own system of spatial continuity and plasticity.

Fay Jones’ designs fulfill Wright’s requirements for ‘simplicity and repose,’ while embracing inspiration from other sources, openly recognizing other Modernists like Richard Neutra and Louis Kahn, as well as the repetitive structures and hand work details of Gothic architecture. Jones’ use of structure as an expressive and ornamental device forced him to achieve plastic or continuous space within open plan interiors in a very different way than Wright. Houses like the Buckley Residence employ large ceiling beams, which visually

connect spaces and extend from inside to outside. Frameless walls of glass fitted into the stone walls and floors further dissolve the boundaries between interior and exterior (figure 33). Built-in furnishings often serve several purposes: as seating, storage, room divider, and even cold air return for the ventilation system (figure 34). Connections between spaces eliminate the feeling of boxy rooms, while maintaining and celebrating structural integrity, a key point of separation between Jones and Wright. "What is significantly different," said Jones, "is that I have been interested in letting the structure show. Wright, for some reason, was always after spatial plasticity, and sometimes you have a helluva time figuring out what is actually holding his things together, or up. He had all kinds of hidden devices going on."⁷⁵ While Wright's ornament and structural systems often avoid a 1:1 correspondence, Jones' structures are always represented directly in the building's details. Elaborate structural creations became Jones' favorite technique for creating sacred spaces, like Thorncrown chapel, or the steel-tension, gothic-arched structure of the Cooper Chapel in Bella Vista, AR (figure 35). In the Shaheen-Goodfellow residence in Eden Isle, Arkansas, the narrow, wooden house situated atop a romantic, fieldstone grotto highlights this structural condition, contrasting the organic forms of nature with the precise geometry of the manmade. While Jones discussed Wright's buildings and their influence on his own designs for light filled roof structures, he developed a palette of simpler geometries, admitting, "I would not

be at all distressed if I could only use a simple gable roof, post and beam, and a simple rectangle for the plan.”⁷⁶

Wright’s Usonian houses have had a significant impact on American residences at large and Jones’ projects in particular. Module units in Jones’ work, as in Wright’s, structure the houses’ proportions and regularize construction methods (figure 36).⁷⁷ Wright’s second house for Herbert Jacobs, and Jones’ design for Roy and Norma Reed provide a point of comparison between Wright’s Usonia and Fay Jones’ work (figure 37). Both houses were built for journalists with a particular interest in energy savings, so we can assume some similarities in the conditions for the design of each house. Both architects limit their material choices to the simple materials Wright advocated throughout his career, using primarily rough stone and wood for the exterior. Formal similarities between the two houses, however, end there. Wright’s curved hemicycle employed in the Second Jacobs House is just one of many formal strategies that he utilized in residential designs in his work after 1936, when he pioneered the use of non-orthogonal, creative concepts for building forms. Jones, on the other hand, preferred simpler, clearer structural solutions, and provided direct references to historical precedent in his solution for the Reed house, with a simple rectangular form and shed roof. Jones acknowledged the influence of architectural history in his design thinking and used historic building language more openly than his mentor. He insisted that, “architecture is invention, is innovation, but it is also

remembering,” choosing to operate with a respect and acknowledgement of influence never seen in Wright’s cavalier statements about the origin of his ideas.⁷⁸

Detail-making, for Jones, added beauty to the design project, but always had to serve a function. While some details, particularly the elaborate light fixtures that feature prominently in many of his residential interiors, appear to be complicated, they were designed and built using basic hand tools (figure 38). Detailed saw cuts and notches add visual interest while serving the practical purpose of letting light out of the fixture. In the Buckley House, flush mounted light fixtures in the hallways and service areas also serve as heat registers, allowing air to flow through saw cut openings in the sides of the fixtures. Saw cuts along major beams add to the visual interest of the interior, but also serve some function, increasing ventilation in the roof structure.

Most important to Jones’ organic architecture was the sum of all these effects in service to the generative idea of the design project. While the smallest details seem trivial on their own, they serve the greater function of making the occupant aware of the geometric order of the house. The frenzy of detail-making that characterizes Jones’ homes is a product of the tireless work Jones put into perfecting his designs, but it is also a manifestation of a moral imperative to make good architecture. Jones remarked frequently that architects had a great social responsibility. In one note from his reflections on architecture, Jones said:

As architects, we have the potential to build buildings that will not only accommodate our functional needs, but will stand as models which represent the best of our ideas. We have the power to shape new forms in the landscape- physical and spatial forms that will sustain and nourish and express that all-important intangible we call the human spirit. As architects, we must eventuate that potential.⁷⁹

Fay Jones frequently insisted that caring about the outcome was an imperative for architectural practice. Refusing all requests to purchase plans in favor of commissions he could control and develop fully, Jones maintained a practice that was consistent but largely unknown to the architectural critics outside Arkansas for the first thirty years. It was not fame or fortune that drove Jones to do better work, in fact, many friends and colleagues describe him as a man who shied away from such attention. The ideal commission for Jones included an interesting problem or site and good clients willing to work closely with him, regardless of the size of the budget or the potential notoriety he might receive.⁸⁰

Jones was a historic architecture enthusiast from the beginning of his career, teaching history courses at the university and openly making references to history in his work, daring statements in the early decades of his career. Jones expanded on Wright's definition of organic architecture, recognizing an ongoing thread of these ideas throughout history. In discussing his work "After Frank Lloyd Wright," organic architecture became, for Jones, a process as old as building.

Frank Lloyd Wright did not invent organic architecture. Buildings have been built by the principles of organic architecture throughout history. Many very early and primitive structures would qualify, certainly the Gothic

architecture of medieval times and much of oriental architecture. But Frank Lloyd Wright has understood, extended and given continuity to this tradition⁸¹

As postmodernism took hold of architectural practice in the 1970s, Jones became more open about the inspiration that architectural history had on his work, discussing historical precedents he had previously omitted from descriptions of his architecture.⁸² Predictably, Jones referred to gothic architecture most often, possibly echoing a Ruskin sensibility for the individual craftsman in his reverence for the hand-built, repetitive structure expressed in buttresses and vaulting. Jones viewed history not as an image, but a model to be transformed. While the bridge concept for the Walton house had a direct relationship to Chateau du Chenonceau, it was by no means a copy; Jones' low-slung form has no relationship to the massive chateau (figure 39, 40).⁸³ History, for Jones, was a source of ideas and images that held deep meaning and expressive capabilities for architects working today. Interpretation and transformation were necessary for an appropriate use of historic precedent.

Building architecture was an intensely personal pursuit for Fay Jones. He committed to personally overseeing each project with the tenderness and attentiveness of a father and approached his clients as individuals, devoting his full attention to their needs as the future occupants the building.

These buildings were not made to be fashionable, or to win prizes, but only to please those who would use them, and to seem to belong to the places where they are built. They are not trying to be high-style, or out

there, “on the cutting edge.” In fact, they very much try to keep their distance from the trendy tastes in architecture that come and go.⁸⁴

Jones worked tirelessly to develop a design process and architectural language that moved beyond his mentor Frank Lloyd Wright and recognized the broad influence of contemporary architects as well as historic precedent. The houses and other public projects Jones completed during his four-decade career demonstrate a consistent pursuit of an architecture infused with meaning and dynamism that remains wholly committed to individual perception and experience.

Conclusion: Fay Jones and His Residential Clients

It is my hope that the work that I do reflects an intense concern for the intangibles- atmosphere, light, and space, the effects of form and materials, the interaction of man and nature, and the concepts which bind these in physical and psychological reality. –*Fay Jones, undated*⁸⁵

When a man builds, then you've got him- what he builds and the way he builds reveals his basic stuff- reflects his humanity and his own ineffable inner light which we can only call, in our poverty of language, his spirit. –*Fay Jones, 1980.*⁸⁶

Individuals, rather than corporations or public institutions, commissioned nearly all of Fay Jones' projects. Beyond the nearly 200 single-family residences, Jones' public projects and chapels typically had an individual as the client- including Thorncrown Chapel, built on Jim Reed's private property. People who worked with Fay Jones had a wide variety of budgets, ranging from compact two-bedroom houses to rambling estates for wealthy entrepreneurs. Despite these economic differences, there are many common characteristics that allow us to understand Jones' clients as a group. Like the Chicago clients of Frank Lloyd Wright, presented by Leonard Eaton in his book, *Two Chicago Architects*, most of Jones' clients could be described as self-made individuals. Also like Wright's clients, whom Eaton describes as "tinkerers," Jones' clients often had careers or hobby interests that involved making or building things, writing creative pieces, or other creative, individualistic pastimes.⁸⁷ Those who had personal success in their own careers were drawn to Jones' personality and committed, unique vision. Unlike Wright's clients, by the 1950s and 1960s most of Jones' clientele already

knew something about Frank Lloyd Wright and modern domestic architecture. Professors, whose research (especially in the 1950s and 1960s) was mostly solitary and self reliant, were the first to commission simple houses by Fay Jones.

In these early projects, Jones developed an attitude toward custom design that could be fabricated simply and cheaply, providing that he worked closely with the builder and owner to ensure proper execution of his detailed designs.⁸⁸ This model continued as more distinguished individuals - business and political figures like Sam Walton, founder of Wal-Mart Stores, and Orval Faubus, the notorious Arkansas governor, brought higher budget projects into Jones' office. Personal success and bootstrapping describe the stories of many occupants of Jones' projects. They owned businesses, worked independently, and had usually made their own way. Many had heard of or seen the work of Frank Lloyd Wright (one client was actually a former client of Wright's), but most often, a friend or acquaintance referred new clients to Jones.⁸⁹

Fay Jones frequently remarked of his pleasure at being able to respond to so many wonderful sites. He titled his own home "A house of the Ozarks," and, in the 1970s, started titling his guest lectures delivered around the country, "Architecture in an Arcadian landscape."⁹⁰ Jones' clients reflected his regard for the landscape, requesting homes that were "shelters among the trees" or "meant for a rugged lifestyle."⁹¹ Although at times he felt pigeon holed as a practitioner of "Ozark Style," Jones did not shy away from being called a regionalist.⁹²

Clients and admirers of his work shared this appreciation. Like Jones, they recognized the beauty of the Ozark landscape and knew that Jones' design ability would offer them a house that could enhance their experience of nature better than a builder designed home. Men and women of distinction in the community commissioned houses by Jones because he shared their love for the Arkansas landscape. These individuals knew that Jones' work offered them an opportunity for a more idealistic lifestyle in touch with nature. The finely crafted ornament and attention to detail in construction has allowed these buildings to maintain relevancy and meaning in the lives of these occupants, encouraging continued respect today.

Commissions that came to Jones in the 1980s to build houses far from Arkansas continued this trend of owners who appreciated the 'Arcadian landscape.' An architectural delineator and his wife who wanted a home based in the Rocky Mountain landscape commissioned Jones to build a house in Colorado (figure 41). Along the Concord River in Massachusetts, a couple that emigrated from Arkansas commissioned a residence that recalled the spirit of their Ozark birthplace. Tom Monaghan engaged Jones to design his Michigan home, because he knew Jones could capture the aspects of Wright's building and site relationships that he admired (figure 42).⁹³ By and large, clients of Fay Jones loved the landscape of the places where they intended to build their

homes, and knew Jones was the man who could create an architecture that responded symbiotically to the hills and valleys they felt to be so important.

Clients of Fay Jones had confidence in their architect because they recognized his integrity and dedication to hard work. They were reassured when Fay made late night trips to the building site to survey the night sky before finalizing the details of a skylight design. They recognized Jones' genius and his dedication to the work, and the earnestness and conviction he had for his ideas. For Jones' part, his commitment to do work he believed in helped him to filter the clients that came through his door, choosing projects and people he found to be interesting. In addition to the many wonderful sites Jones admits to being able to build upon, Jones was also able, in part, to screen and select clients who presented interesting projects and remained open to his ideas and plans for their homes.

While the architecture is a response to the client, the strong vision of the architect always persists. While presenting residential designs to clients, Jones never stopped for questions, committing to push forward with his vision for their home. When Helen Walton disagreed with Jones' decision to build a low trellis over her house's entry, she battled it out with the architect for over two hours, until she decided to give in, because she "thought he was going to have a heart attack."⁹⁴ After a fire destroyed the house ten years later, the house, and the entry trellis, were rebuilt to their original specifications.

It is impossible to separate a study of Fay Jones' architecture from a consideration of the man who created these spaces, and the people who inhabit them. Like the landscapes where Jones' projects are constructed, where "the site is a better place now that architecture has intervened," something also must be said of the occupants of this architecture.⁹⁵ The embrace of nature and the idealistic aims of Jones' works motivate the owners of these houses to live their best lives. The individualized residences Jones created certainly *fit* their occupants, but for those I have seen, the architecture also impresses upon them Jones' idealism and his admiration of the world around him. Exquisitely executed details, simply joined trusses that structure interior volumes, and finely crafted furnishings communicate to the individuals who inhabit these spaces the effort and care that went into building each house, and reveal Jones' geometric theme for each project. The occupant is a full participant in the 'part-to-whole' relationships present in Jones' buildings. Dwelling in a Fay Jones design, one experiences an architectural work that continually offers new details and shadows to discover and rediscover, inviting introspection and renewed appreciation.

Hundreds of inquiries for services, as well as many more letters of application to work for Jones' office followed the attention for his work in the 1980s. At its largest, his office had 12 or 13 employees, but even at that size, Jones realized, "I wasn't having fun anymore."⁹⁶ For Jones, it was not the

quantity, but the quality of the work that was important. He had no illusions or desires to remake the American landscape. The total budget for his three national AIA award projects – Thorncrown, Pinecote Pavilion, and the Reed house – was less than \$500,000. The work, for Jones, was its own reward. Fame and fortune were uninteresting, if not to be avoided. Jones felt that architects had the responsibility “to shape new forms in the landscape—physical and spatial forms that will illuminate—and nourish—and poetically express—our human qualities... at their spiritual best.”⁹⁷ Through his carefully crafted details and a renewing kaleidoscope of light and shadow, the inhabitants of Jones’ houses continue to rediscover the poetic expression of Jones’ architecture, fulfilling his romantic notion that good design can improve life.

Appendix: A List of Fay Jones' Residential Projects

The following alphabetical listing of Fay Jones' residential projects includes 159 built and unbuilt works, including all projects for which the Fay Jones Collection at the University of Arkansas has records. My text refers to Jones' completion of "over 200" houses, a number cited by Jones' biographer, Robert Ivy, as well as other interviewers who published during Jones' lifetime.⁹⁸ The discrepancy between the number of projects documented in this list and the description of 'over 200' houses likely results from a lack of documentation of unbuilt or early projects, rather than an inaccurate count or over estimation.

Project Name	Location	State	Date	Built?
Adkins, Richard N. and Annette	Muskogee	OK	1959 - 1960	Yes
Alexander, Robert and Alice	Fayetteville	AR	1974 - 1978	Yes
Altman, Betsy	Mountainburg	AR	1971 - 1972	No
Applegate, Joe and Melba	Bentonville	AR	1966 - 1969	Yes
Bain, Calvin and Jo	Prairie Grove	AR	1956 - 1957	Yes
Barnhart, Ralph and Mary	Fayetteville	AR	1950	Yes
Baugus, Chester A.	Fayetteville	AR	1968	No
Bella Vista Village Townhouses	Bella Vista	AR	1965 - 1966	Yes
Berry, Blake and Billie	Fort Smith	AR	1960	Yes
Billingsley, George and Boyce	Bella Vista	AR	1971	No
Brewer, Sharon	Little Rock	AR	1983	No
Brothers, Richard D. and Alma	Fayetteville	AR	1956 - 1957	Yes

Project Name	Location	State	Date	Built?
Broyles, Frank and Barbara	Fayetteville	AR	1973 - 1978	Yes
Buckley, Dr. Carie and Marjorie	Fayetteville	AR	1967 - 1968	Yes
Bullington	Fayetteville	AR	1954	No
Burdick, Dr. A.B.	Fayetteville	AR	1950	Yes
Carver, Bob	Near Mena	AR	1976 - 1979	Yes
Chandlers Landing	Lake Ray Hubbard, Rock Wall	TX	1973	Yes
Cheatham, Dr. Phil and Adrienne	Memphis	TN	1966 - 1969	Yes
Cherokee Village Townhouses	Cherokee Village	AR	1965 - 1966	Yes
Clark, Glenn W. and Helen	Fayetteville	AR	1963 - 1965	Yes
Clark, Joe Marsh and Maxine	Fayetteville	AR	1959 - 1961	Yes
Clark, LeMon	Fayetteville	AR	1954	No
Cochran, Bill and Margaret	Table Rock Lake Kimberling City	MO	1984 - 1987	Yes
Collier, Carl and Jan - Phase I	Fayetteville	AR	1969 - 1973	Yes
Collier, Carl and Jan - Phase II	Fayetteville	AR	1976 - 1978	Yes
Colwell, Wayne	Siloam Springs	AR	1961	No
Cooper, John A. and Mildred -- Residence	Bella Vista	AR	n.d.	No
Corcoran, Dr. Francis and Frances	Joplin	MO	1989 - 1992	Yes
Cotton, Doyle	Flint Ridge	OK	1976	No
Croker, Richard J. and Suzie	Kansas City	KS	1962 - 1964	No
Davenport, Larry	Evergreen	CO	1983 - 1986	Yes

Project Name	Location	State	Date	Built?
Davis, Jake			1948	No
DeMarco, Norman and Louise	Fayetteville	AR	1962 - 1963	Yes
Dennis, Don	Birmingham	AL	1976 - 1977	No
Didion, James J.	Pebble Beach	CA	1979 - 1981	No
Drum, John and Lois	Bella Vista	AR	1980 - 1983	Yes
East, Don	Tulsa	OK	1979 - 1985	Yes
Echols, Ron and Sue	Monticello	AR	1979 - 1980	No
Edmondson, Don	Forrest City	AR	1964 - 1965	No
Edmondson, Don and Ellen	Forrest City	AR	1976 - 1981	Yes
Edmondson, Don and Ellen -- Boat House and Boat Dock	Forrest City	AR	1985 - 1987	Yes
Edmondson, Don and Ellen -- Terrace, Greenhouse, Guest House	Forrest City	AR	1985 - 1987	Yes
Enfield, William and Miriam	Bentonville	AR	1958 - 1961	Yes
Faltin, August	Enchanted Rock	TX	1968 - 1970	No
Faubus, Orval E. and Alta	Huntsville	AR	1963 - 1967	Yes
Fernandez, Agustin and Carmen	North Little Rock	AR	1984 - 1985	No
Fisher, George and Veda	Lebanon	MO	1962	Yes
Fletcher, Adrian	Fayetteville	AR	1956 - 1957	Yes
Freshour, Jack	Salado	AR	1972	No
Friedman, J. H.	Fort Smith	AR	1963 - 1964	No

Project Name	Location	State	Date	Built?
Gant, William	Fayetteville	AR	1954 - 1955	No
Gill, Frank and Christine	Ozark	AR	1992 - 1995	Yes
Glass, David and Ruth -- Residence	Bentonville	AR	1994 - 1996	Yes
Glass, David and Ruth -- Retreat	Branson	MO	1992 - 1993	No
Goetsch, Alma and Katherine Winckler	Fayetteville	AR	1965 - 1967	Yes
Gray, Robert E.	Siloam Springs	AR	1960 - 1964	Yes
Green, Dr. Burdge -- Residence	Stilwell	OK	1955 - 1957	Yes
Grober, Jack and Molly	Fort Smith	AR	1984 - 1988	Yes
Haley, John and Maria	Little Rock	AR	1980 - 1982	No
Hall, Graham and Louise	Little Rock	AR	1960 - 1962	Yes
Hantz, Dr. H.S. and Katy	Fayetteville	AR	1950 - 1951	Yes
Hardin, Hugh	Fort Smith	AR	1962	No
Harkey, John and Willa	Batesville	AR	1969 - 1970	No
Harmon, Neal	Fayetteville	AR	1956 - 1958	Yes
Harral, W.D.	Fayetteville	AR	1958 - 1959	Yes
Harris, Walt	Fresno	CA	1981 - 1984	No
Harrison, William N. and Merlee	Fayetteville	AR	1975	No
Henley, Dr. Paul and James Riley	El Dorado	AR	1959 - 1961	Yes
Hermitage -- The Little Portion, Inc.	Eureka Springs	AR	1981 - 1984	Yes
Horton, Harry Durst and Jan	Near Springfield	MO	1962 - 1965	Yes

Project Name	Location	State	Date	Built?
Hostetter, Richard J.	Fayetteville	AR	1950	Yes
Hot Springs Village -- Development Houses	Hot Springs Village	AR	n.d.	No
Hotz, Hartman	Fayetteville	AR	1976 - 1978	Yes
Hunter, Sam and Jody	Memphis	TN	1962 - 1965	Yes
Hutcheson, Bill and Dede	Fort Smith	AR	1985 - 1987	Yes
Ives, Harold and Marilu	Stuttgart	AR	1977 - 1981	Yes
Jacoway, Tom and Jill	Springdale	AR	1977 - 1980	Yes
James, Robbie and Linda	Ruston	LA	1977 - 1981	Yes
Jameson, Sam	El Dorado	AR	1960 - 1961	No
Jones, Euine Fay and Mary Elizabeth	Fayetteville	AR	1955 - 1956	Yes
Jones, Jim	Sallisaw	OK	1964	No
Kappa Sigma Fraternity -- Dormitory	Fayetteville	AR	1955	Yes
Kaylor, Coy	Fayetteville	AR	1960	No
King, Robert and Clara	Iuka	MS	1970 - 1972	Yes
Klusmeier, William and Betty -- Residence	Fort Smith	AR	1956 - 1957	Yes
Koch, Carl	Fayetteville	AR	1959	No
Lagerholm, Fred and Fran	Reed Springs	MO	1965 - 1968	Yes
Lane, Earl and Evelyn	Hot Springs	AR	1965 - 1968	Yes
Leflar, Robert A. and Helen	Fayetteville	AR	1956	Yes
Lewis, Murray	Fayetteville	AR	1956	No
Liedtke, Hugh	Eureka Springs	AR	1967 - 1968	No
Ligon, Charles K.	Atlanta	GA	1988 - 1991	No

Project Name	Location	State	Date	Built?
Lowrey, Jack	Russellville	AR	1968 - 1969	No
Lutz, Tom and Mindy	Shell Knob	MO	1976 - 1977	Yes
Mahoney, Robert and Joyce	Springfield	MO	1991 - 1996	Yes
Martin, George	Fayetteville	AR	1964	No
Martin, Henry	Lake Tenkiller	OK	1963	No
McArdle, David and Joyce	Barrington	IL	1991 - 1992	Yes
McGlinchey, Alex	Aleda	TX	1977 - 1979	No
McNamee, William S. and Nancy	Clarksdale	MS	1973 - 1976	Yes
Merk, Francis L. and Jessie	Fayetteville	AR	1961 - 1964	Yes
Milcovich, Mark	Ennis	MT	1975	No
Missouri Botanical Garden	St. Louis	MO	1992 - 1993	No
Monaghan, Thomas -- Residence	Ann Arbor	MI	1985 - 1991	No
Morton, Michael	Fort Smith	AR	1986	No
Murray, F.S.	Huntsville	AR	circa 1964	No
Nance, Joe and Kathy	Harrison	AR	1962 - 1963	Yes
Nelms, Don and Millie	Fayetteville	AR	1987 - 1990	Yes
Newhouse, Keith and Jean	Fayetteville	AR	1959	No
Ney, Randolph	Fort Smith	AR	1977 - 1980	Yes
Nichols, Guerdon and Dorothy	Fayetteville	AR	1954	No
Nichols-Jolly, Laura	Scott	AR	1971 - 1975	Yes
Orton, William and Marion	Fayetteville	AR	1954 - 1959	Yes
Oswalt, E.K. and Jean	Lake Providence	LA	1975 - 1979	Yes

Project Name	Location	State	Date	Built?
Pallone, Sam and Sharon	Little Rock	AR	1973 - 1976	Yes
Parker, Pat	Hot Springs	AR	1984	No
Parsons, Glenn and Alma -- Residence	Springdale	AR	1961 - 1965	Yes
Pedersen, George and Marilyn	McLean	VA	1985 - 1990	Yes
Petty, John and Gail Mathes	Memphis	TN	1991	No
Polk, James and Janice	Magnolia	AR	1966 - 1970	Yes
Post, Larry	El Dorado	AR	1972 - 1973	No
Powell Gardens -- Pavilion	Kingsville	MO	1990 - 1995	Yes
Pryor, William H.	Fayetteville	AR	1950	Yes
Radcliffe, E.M.	West Memphis	AR	1966 - 1969	No
Rahal, Quen	Coro Lake Near Memphis	TN	1966 - 1972	No
Rahal, Quen and Ann	Marianna	FL	1982 - 1983	Yes
Ratchford, David and Rita	Marshall	AR	1980 - 1984	Yes
Reed, Roy and Norma	Hog Eye	AR	1978 - 1980	Yes
Richardson, Fontaine and Judy	Carlisle	MA	1986 - 1990	Yes
Riley, James	El Dorado	AR	1960	Yes
Roller, Denver	Springdale	AR	1969	No
Scruggs, John	Jessamine County	KY	1963	Yes
Sequoyah Project / Wilkinson / Lechtenberger	Fayetteville	AR	1956	Yes
Shaheen, Bob and Curt Goodfellow	Eden Isle	AR	1963	Yes
Shirley, Ogden	Fayetteville	AR	1959	Yes

Project Name	Location	State	Date	Built?
Smith, Rex and Ada	Fayetteville	AR	1956 - 1959	Yes
Snow, H.R.	Fayetteville	AR	1960 - 1961	Yes
Speed, Breck and Marilyn	Fort Smith	AR	1960 - 1961	Yes
Stratton, Joe and Pat	Pine Bluff	AR	1983 - 1985	Yes
Sugg, John and Ann	Fayetteville	AR	1955 - 1956	No
Sussman, Sy and Ruthye	Harmony	AR	1974 - 1975	No
Tadlock, Jack and Jane	Borger	TX	1983 - 1984	No
Tanner, James W. and Billie	Little Rock	AR	1972 - 1974	Yes
Thomas, Jim	Heber Springs	AR	1963	No
Vinson, Finley	Little Rock	AR	1965	No
Walker, William R.	Fort Smith	AR	1962 - 1964	Yes
Walton, Alice -- Guest House	Lowell	AR	1990 - 1991	Yes
Walton, Alice	Lowell	AR	1982 - 1984	Yes
Walton, Sam and Helen -- Rebuilt	Bentonville	AR	1973 - 1975	Yes
Walton, Sam and Helen -- Residence	Bentonville	AR	1959 - 1960	Yes
Ward, Ernest G.	Fayetteville	AR	1950	Yes
Watson, Norman and Thelma	Fairfield Bay	AR	1984 - 1987	Yes
White, Grant	Fort Smith	AR	1962	No
Wildgen, George and Mary	Little Rock	AR	1971 - 1973	No
Wilhelm, Wes and Anne	Hilton Head	SC	1986 - 1987	Yes
Wilson, Jack	Fayetteville	AR	1958	No
Yarbrough, Dr. Clarke and Mona	Montrose	AL	1988 - 1990	Yes

Illustrations



Figure 01: Thorncrown Chapel, Eureka Springs, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 34.



Figure 02: Thorncrown Chapel, Interior Detail. In ARTstor [University of California, San Diego]. [accessed 17 April 2013]. Available from ARTstor, Inc., New York, New York.

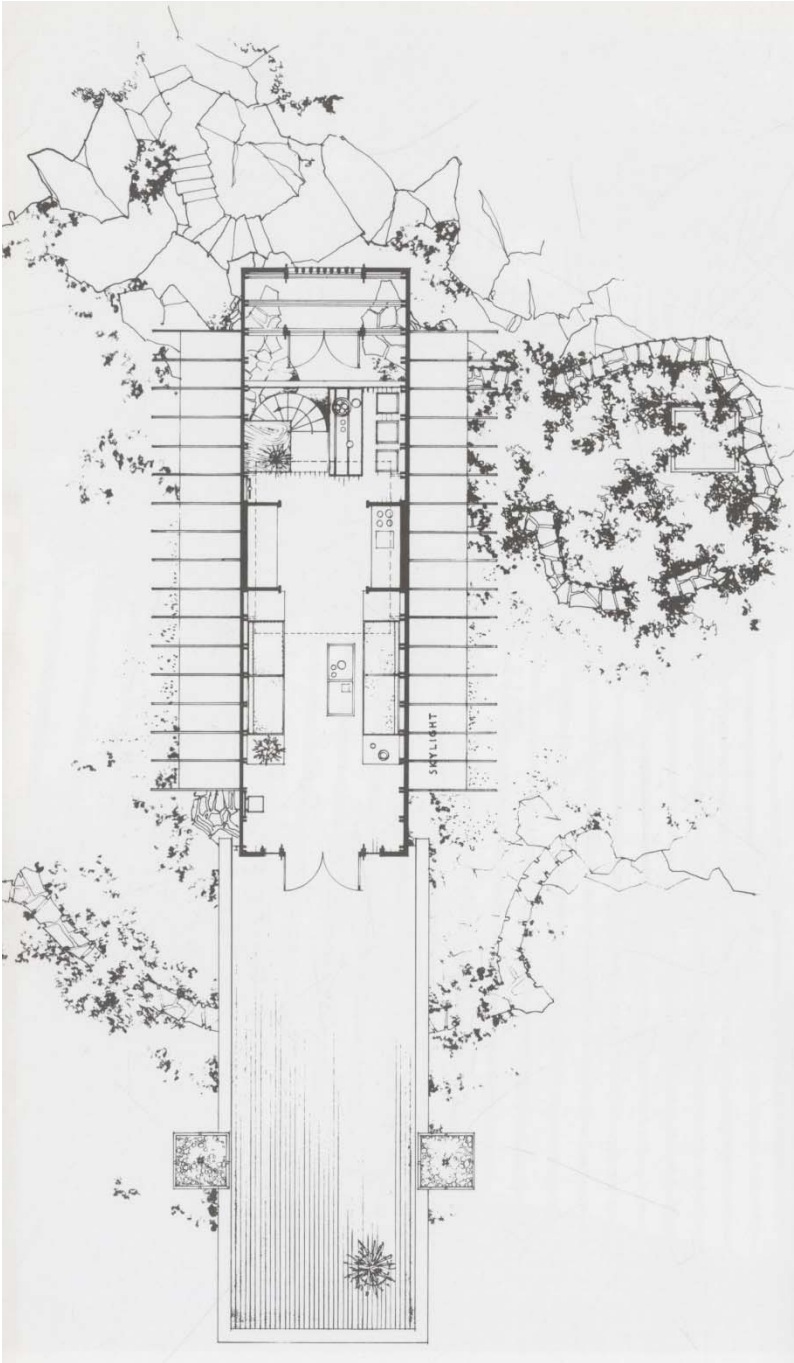


Figure 03: Shaheen-Goodfellow House (Stoneflower), plan, Eden Isle, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 122.



Figure 04: Stoneflower, Exterior View. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 118.

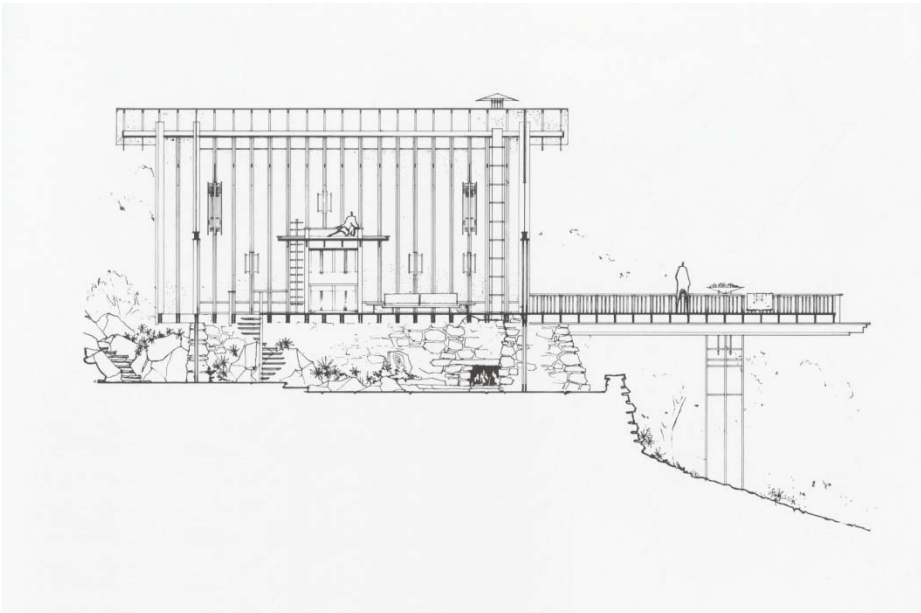


Figure 05: Stoneflower, Building Section. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 125.



Figure 06: Frank Lloyd Wright's Robie House, Interior View, Oak Park, IL. Yukio Futagawa ed., *Frank Lloyd Wright*, Volume 2, (Tokyo: A.D.A. Edita, 1984), figure 363, page 204.



Figure 07: Stoneflower, Interior view (ceiling). Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones*, FAIA (Washington D.C., American Institute of Architects Press, 1992), 124.



Figure 08: Taliesin North Drafting Room, Spring Green, WI. Yukio Futagawa ed., *Frank Lloyd Wright*, Volume 5, (Tokyo: A.D.A. Edita, 1984), figure 215, page 130.



Figure 09: Pinecote Pavilion, Crosby Arboretum, Picayune, MS. Visual Resources Collection, University of Texas at Austin, accession # 2002-3514.

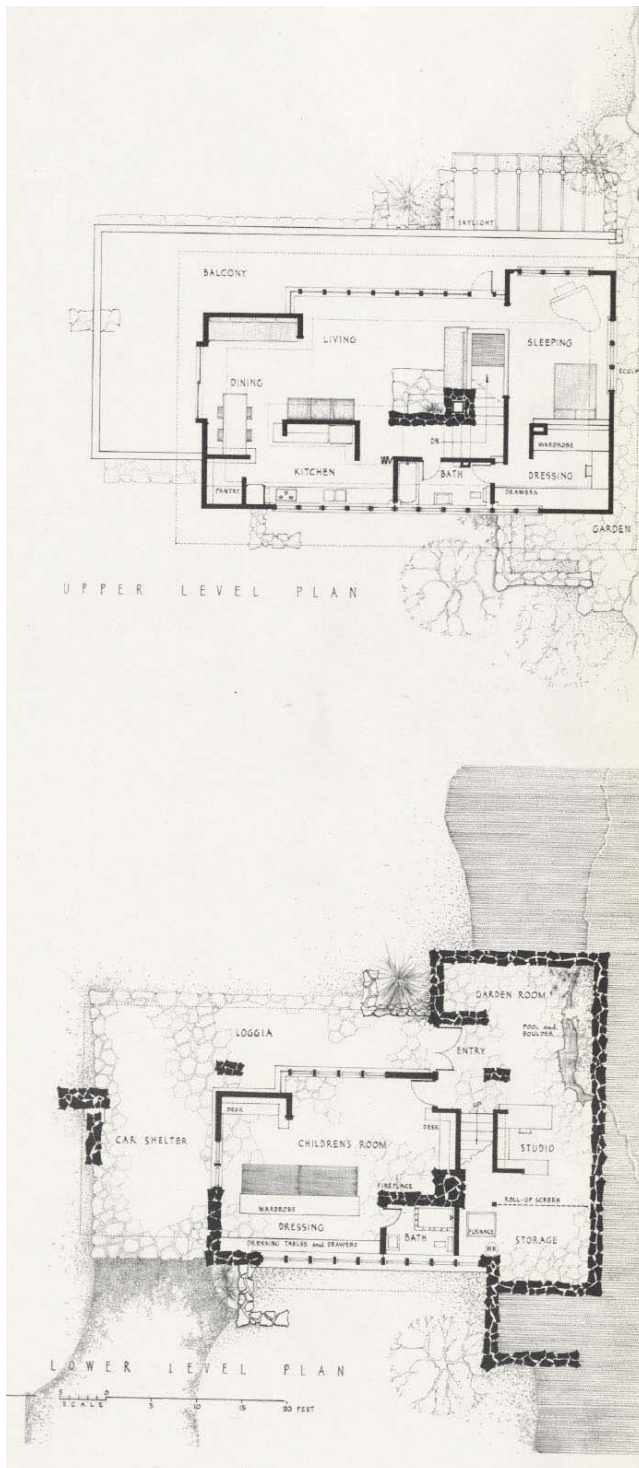


Figure 10: Fay and Mary Elizabeth (Gus) Jones House, Fayetteville, AR, plan drawing. "Organic Fabrication," *Progressive Architecture* 43, no. 5 (1962): 141.



Figure 11: Jones House, Balcony Detail. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 98.

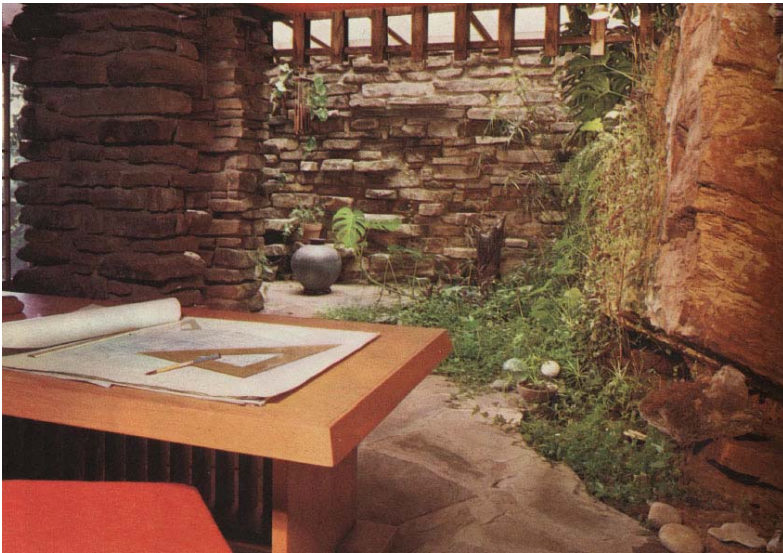


Figure 12: Jones House, Interior View, grotto and drafting desk. "Organic Fabrication," *Progressive Architecture* 43, no. 5 (1962): 138.



Figure 13: Bavinger House, Interior View, designed by Bruce Goff, 1950. *Visual Resources Collection*, University of Texas at Austin, accession # 00-3094.



Figure 14: Roy and Norma Reed House, Exterior View, Hogeye, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 172.



Figure 15: Reed House, Exterior View. *Visual Resources Collection*, University of Texas at Austin, accession # 84-7016.



Figure 16: Reed House, Exterior View. *Visual Resources Collection*, University of Texas at Austin, accession # 92-6952.



Figure 17: Reed House, South Elevation Detail. *Visual Resources Collection*, University of Texas at Austin, accession # 92-6947



Figure 18: Reed House, Interior View, chimney. *Visual Resources Collection*, University of Texas at Austin, accession # 84-7019.

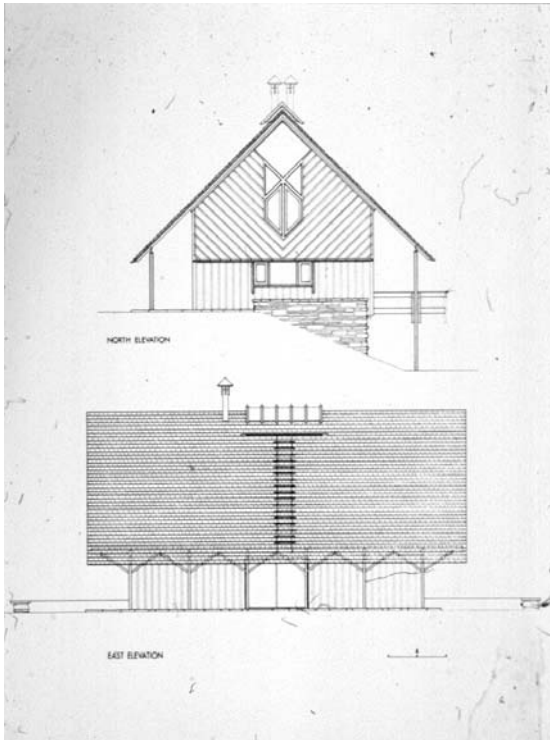


Figure 19: Reed House, Exterior View, east elevation- showing ladder. *Visual Resources Collection*, University of Texas at Austin, accession # 92-6937.



Figure 20: Reed House, Interior View. *Visual Resources Collection*, University of Texas at Austin, accession # 84-7018.

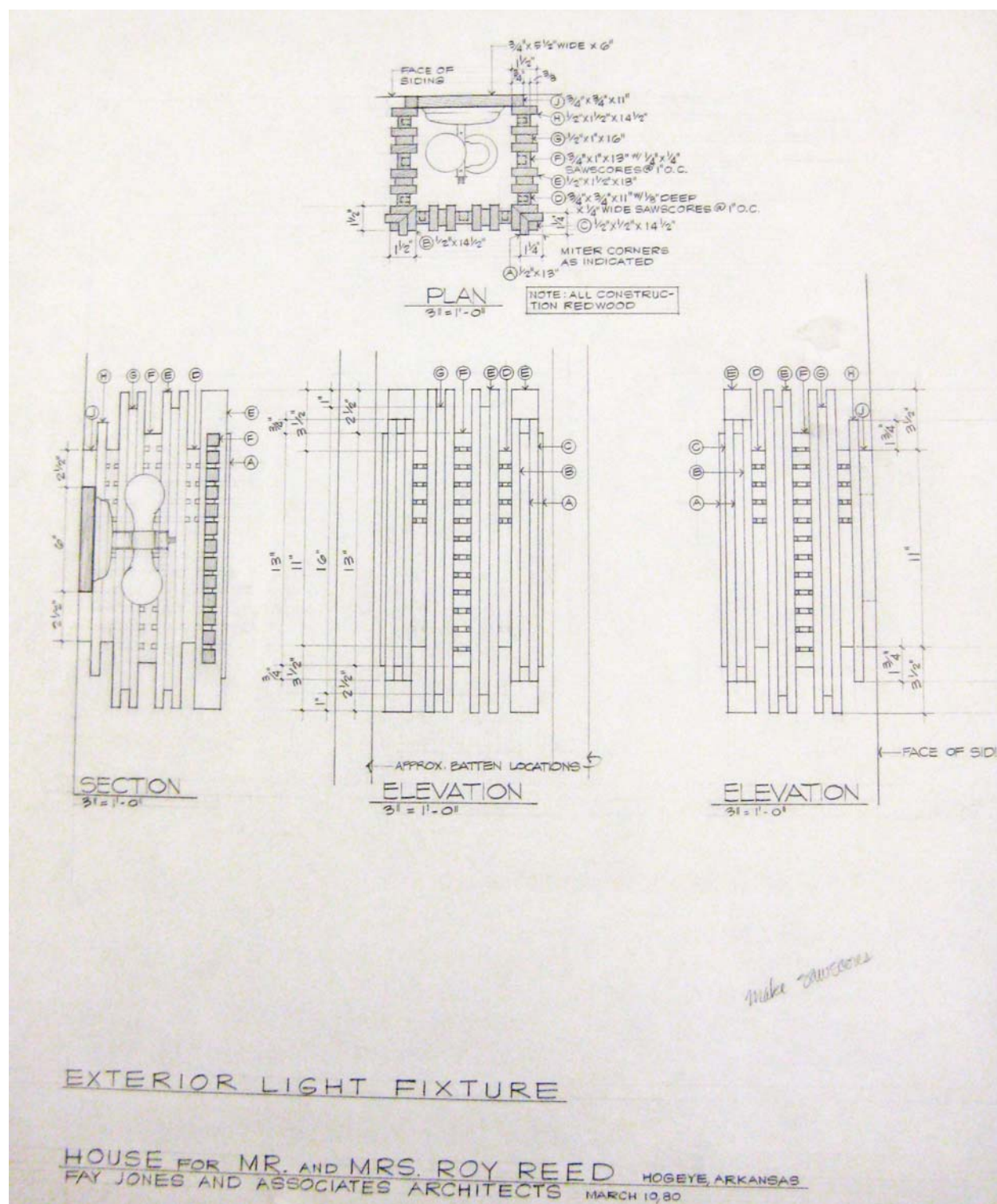


Figure 21: Reed House, Exterior Detail, light fixtures. Series V, Subseries 2, drawer 78, file 6, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.



Figure 22: Dr. Carie and Marjorie Buckley House, Exterior View, Fayetteville, AR. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 23: Buckley House, Interior View, casework details. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 24: Buckley House, Interior View, hall library. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 25: Buckley House, Interior View, ceiling. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 26: Buckley House, Interior View, structure. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 27: Buckley House, Interior View, breakfast room. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 28: Don and Ellen Edmondson House, Exterior View, El Dorado, AR. Jim Murphy, "Arkansas Aerie," *Progressive Architecture* 68, no. 13 (1987): 89.



Figure 29: Edmondson House, Section. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones*, FAIA (Washington D.C., American Institute of Architects Press, 1992), 165.

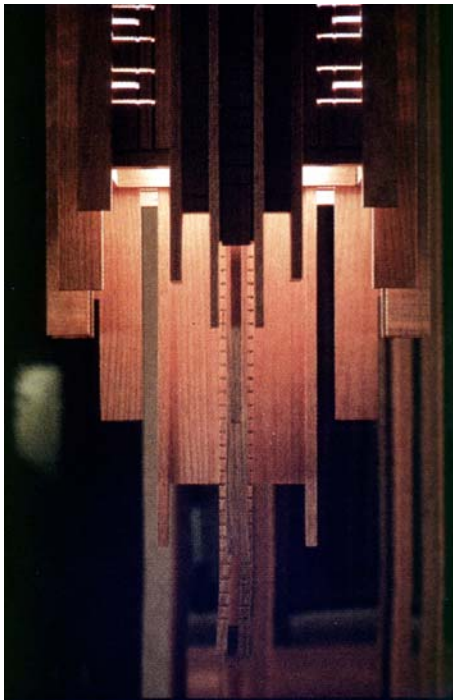


Figure 30: Edmondson House, details and furnishings. *Visual Resources Collection*, University of Texas at Austin, accession # 88-303.

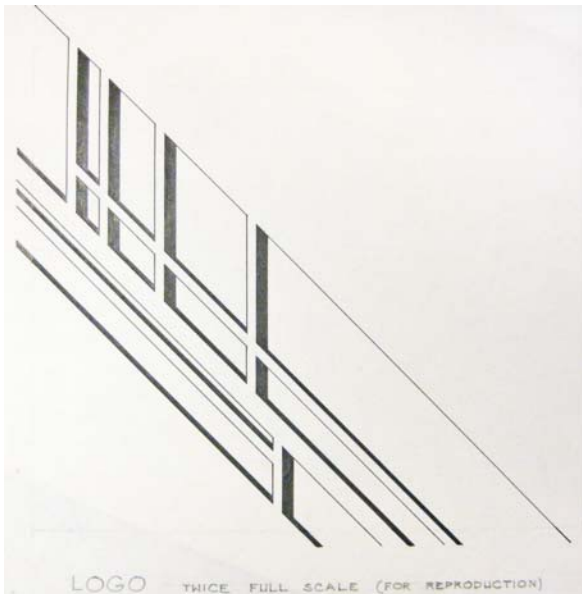


Figure 31: Edmondson House, geometric “E” motif, cocktail napkin design by Fay Jones. Series II, Subseries 1, Box 18, folder 8, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.



Figure 32: Edmondson House, pergola. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones*, FAIA (Washington D.C., American Institute of Architects Press, 1992), 163.



Figure 33: Buckley House, Frameless Window Detail. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 34: Buckley House, Built in Furniture. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 35: Mildred B. Cooper Memorial Chapel, Bella Vista, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 55.

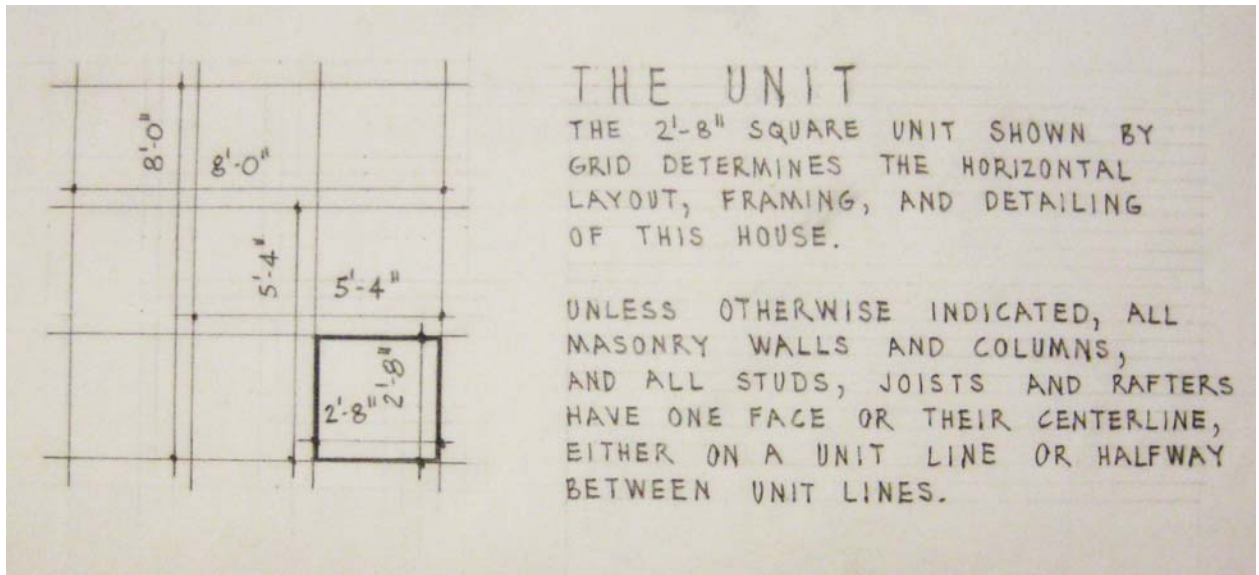


Figure 36: Buckley House, drawing detail showing building module. Series V, Subseries 2, drawer 11, file 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.



Figure 37: Second Herbert Jacobs House, Frank Lloyd Wright, Wisconsin. Yukio Futagawa ed., *Frank Lloyd Wright*, Volume 7, (Tokyo: A.D.A. Edita, 1984), figure 87, page 51.



Figure 38: Buckley House, chandelier. In Sandy Edwards, "E. Fay Jones, Buckley House: For Sale," www.fayjones.com, accessed 17 April 2013.



Figure 39: Chateau du Chenonceau, Chenonceaux, France. Callie Williams, 2009.



Figure 40: Walton House, Exterior View, Bentonville, AR. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 130.



Figure 41: Davenport House, Evergreen, Colorado. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992), 181.

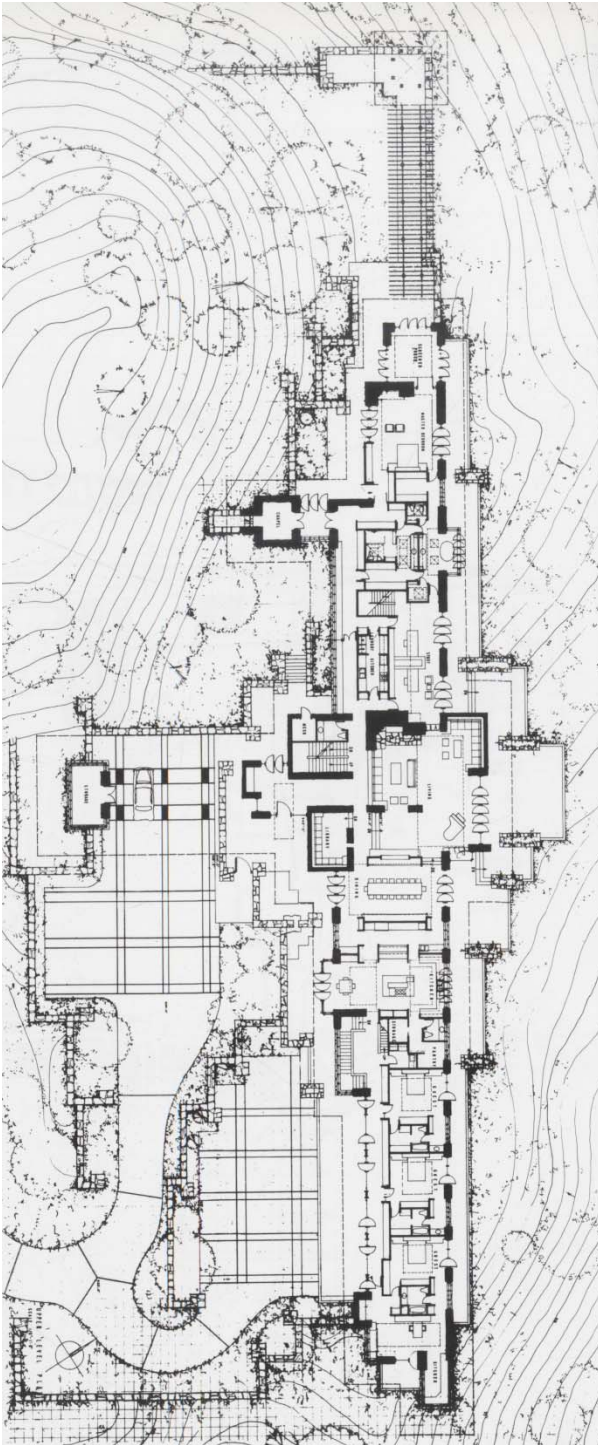


Figure 42: Monaghan House, plan, Ann Arbor, MI. Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones*, FAIA (Washington D.C., American Institute of Architects Press, 1992), 195.



Figure 43: Frank Lloyd Wright and Fay Jones in Fayetteville, AR 1958. Fay Jones, *Outside the Pale: the Architecture of Fay Jones* (Fayetteville: University of Arkansas Press, 1999), 12.

End Notes

¹ William Marlin, "Truing Up: The Architecture of Euine Fay Jones," *Inland Architect* 33, no. 6 (1989): 29.

² Frank Lloyd Wright, "In the cause of architecture, second paper "Style, therefore, Will be the man, it is his, Let his forms alone," *Architectural Record* 35, (1914): 405-413.

³ "Grotto and Geometry," *Progressive Architecture* 46 (1965): 147.

⁴ Frank Lloyd Wright, "In the Cause of Architecture," *Architectural Record* 23, (1908): 155-220.

⁵ Fay Jones, note dated June 1980, Series IV, Subseries 2, Box 1, folder 4, MC 1373, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁶ Andrea Dean, "The Cathedral Builder Born 500 Years too Late," *Smithsonian* 22, no. 5 (1991): 107.

⁷ Robert Ivy, *Fay Jones: the Architecture of E. Fay Jones, FAIA* (Washington D.C., American Institute of Architects Press, 1992).

⁸ Dean, "The Cathedral Builder," 102.

⁹ Larry Foley, Dale Carpenter and Roy Reed, *Sacred Spaces: The Architecture of Fay Jones* (Fayetteville: University of Arkansas Press, 2009).

¹⁰ Fay Jones, "After Frank Lloyd Wright," lecture notes, 1981, Series IV, Subseries 2, Box 1, folder 19, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

¹¹ Jones, "After Frank Lloyd Wright," lecture notes, 1981, Series IV, Subseries 2, Box 1, folder 19, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

¹² Wright, "In the Cause of Architecture," (1908): 155.

¹³ Wright, "In the Cause of Architecture," (1914): 413.

¹⁴ Robert McCarter, "Frank Lloyd Wright and Fay Jones: Shining in the Shadow," from the symposium *Light Seeking Shade: the Architecture of Fay Jones*, presented at the University of Arkansas, Fayetteville, AR, April 2009.

¹⁵ McCarter, "Frank Lloyd Wright and Fay Jones: Shining in the Shadow."

¹⁶ Ibid.

¹⁷ Frank Lloyd Wright quoted in Ivy, *The Architecture of Fay Jones*, 19.

¹⁸ Jones began titling his lectures "Arcadian landscape" in the late 1980s. From the beginning of his career, he recognized the Ozark landscape as a vital part of his work, seeking to build homes appropriate for the casual lifestyles and modest means of the people in the area. Jones, "Architecture for an Arcadian Landscape," Series IV, Subseries 2, Box 1, Folder 1, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

¹⁹ Wright visited Fayetteville, AR in 1958 to lecture at the University. Upon touring Jones' house, he commented, "I do this (motioning horizontally), but you seem to do it like this (motioning vertically). Do more of that, I like the drip." Quoted in Foley, *Sacred Spaces*.

²⁰ Jones, "A house of the Ozarks," January 1957, presentation notes, Series V, Subseries 1, box 2, Folder 11a, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

²¹ Fay Jones, quoting Frank Lloyd Wright, in Foley, *Sacred Spaces*.

²² Fay Jones, quoted in Foley, *Sacred Spaces*.

²³ Ivy, *The Architecture of E Fay Jones*, 10-13.

²⁴ Jones, "the Core Lecture," Series IV, Subseries 2, box 1, folder 2, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

²⁵ Maurice Jennings, interviewed by the author, digitally recorded, Fayetteville, AR, November 30, 2012.

²⁶ Ellen Edmondson, quoted in Foley, *Sacred Spaces*.

²⁷ Roy Reed, interviewed by T Harry Baker. Held at the Pryor Center for Arkansas Oral and Visual History, University of Arkansas, Fayetteville, March 9, 2001.

²⁸ Don Edmondson, "Fay Jones," Comments presented at the Renaming Ceremony for the Fay Jones School of Architecture, April 4, 2009. The University of Arkansas Murray Smart Media Collection, Fayetteville, Arkansas.

²⁹ Maurice Jennings, personal interview: Maurice Jennings interviewed by the author, November 30, 2012.

³⁰ E. Fay Jones, "The Generative Idea," *Landscape Architect* 73, no. 3 (1983): 68-69.

³¹ Jones, note dated October 1978, Series 4, Subseries 2, Box 1, Folder 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

³² Fay Jones, interviewed by Roy Reed, April 15, 2000. Housed in the *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

³³ Ibid.

³⁴ Jones, the Core Lecture," Series IV, Subseries 2, box 1, folder 2, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

³⁵ Marlin, "Truing Up," 29.

³⁶ Robert Ivy, *The Architecture of E Fay Jones*, 211.

³⁷ Maurice Jennings, interviewed by the author, digitally recorded, Fayetteville, AR, November 30, 2012.

³⁸ Roy Reed has written several pieces about Jones, and was listed as an author of Foley, *Sacred Spaces*. Don Edmondson endowed professorships in Jones and Jennings' names. The Edmondsons gave an estate gift in 2009 allowing the School of Architecture to rename itself after Fay Jones, and undertake a massive construction project to renovate and expand their historic building at the University of Arkansas campus.

³⁹ Fay Jones, letter to Roy Reed, August 31, 1978, Series II, Subseries 1, Box 41, Folder 7, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁴⁰ Dean, "Sheltering roof over a Soaring Space," 298.

⁴¹ Roy Reed, interviewed by T Harry Baker.

⁴² Ibid.

⁴³ Dean, "Sheltering Roof over a Soaring Space," 300.

⁴⁴ This constant renewal of houses occupied by very long term residents recalls Jones' mentor's references to "The Continuous Present" in architecture. For more on Bruce Goff and the Continuous Present, see David de Long's work, *Bruce Goff: Toward Absolute Architecture*, or Goff, et. al, *Bruce Goff, 1904-1982: Design for the Continuous Present*.

⁴⁵ Roy and Norma Reed, interview with author, digitally recorded, Hogeye, AR, November 30, 2012.

⁴⁶ Edgar Kaufmann, Jr., "Frank Lloyd Wright: Plasticity, Continuity, and Ornament," *Journal of the Society of Architectural Historians* 37, no. 1 (1978): 34-39.

⁴⁷ Sandy Edwards, interviewed by the author, digitally recorded, Fayetteville, AR, November 28, 2012.

⁴⁸ Sandy Edwards, interviewed by the author, digitally recorded, Fayetteville, AR, November 28, 2012.

⁴⁹ Don Edmondson, phone conversation with author, Austin, TX and Forrest City, AR, January 10, 2013.

⁵⁰ Fay Jones, interviewed by Roy Reed, April 22, 2002. Housed in the *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁵¹ Jim Murphy, "Arkansas Aerie," *Progressive Architecture* 68, no. 13 (1987): 88.

⁵² Ivy, *The Architecture of Fay Jones*, 162.

⁵³ Jones, napkin and stationary designs for Don Edmondson, Series II, Subseries 1, Box 18, Folder 8, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁵⁴ Attesting to the close friendships established between the Edmondsons and Jones' associates, the Don and Ellen passed the baby crib down to Maurice Jennings' son Walter when he and his wife had a child. Maurice Jennings, interview with author, digitally recorded, Fayetteville, AR, November 30, 2012.

⁵⁵ Edmondson Residence II, Series V, Subseries 2, drawer 29, folder 9, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁵⁶ Don Edmondson, quoted in Foley, *Sacred Spaces*.

⁵⁷ Ellen Edmondson, quoted in Murphy, "Arkansas Aerie," 90.

⁵⁸ Don Edmondson, quoted in Foley, *Sacred Spaces*.

⁵⁹ Ivy, *The Architecture of Fay Jones*, 162.

⁶⁰ Edmondson Residence II, Series V, Subseries 2, drawer 29, folder 9, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁶¹ Don Edmondson, remarks at the Celebration for the renaming of the school of architecture, videotaped by the University of Arkansas Smart Media Center, April 2009.

⁶² Maurice Jennings, interview with author, digitally recorded, Fayetteville, AR, November 30, 2012.

⁶³ Philip Langdon, "In the Wright Tradition," *Atlantic Monthly* 263, no. 4 (1989): 83-87.

⁶⁴ E. Fay Jones, "the Core Lecture," Series IV, Subseries 2, box 1, folder 2, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁶⁵ Jones, "The Generative Idea," 68.

⁶⁶ Undated noted, Series IV, Subseries 2, Box 1, Folder 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁶⁷ Barbara-Jo Novitski, "Little House in the Big Woods," *Architectural Lighting* 3, no. 6 (1989): 38.

⁶⁸ Jones continued, "There could be no such thing as a little Frank Lloyd Wright." E. Fay Jones, "the Core Lecture," Series IV, Subseries 2, box 1, folder 2, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁶⁹ Dean, "The Cathedral Builder," 103.

⁷⁰ Ibid.

⁷¹ Jones, "The Generative Idea," 68-69.

⁷² Jones, "The Core Lecture," Series IV, Subseries 2, box 1, folder 2, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁷³ Jones, "The Generative Idea," 68-69.

⁷⁴ William Marlin, "Truing Up: The Architecture of Euine Fay Jones," *Inland Architect* 33, no. 6 (1989): 31.

⁷⁵ Dean, "The Cathedral Builder," 104.

⁷⁶ Fay Jones, quoted in Robert McCarter, "Shining in the Shadow."

⁷⁷ Rhythmic or repeating figures are the most common expression of units or modules in Fay Jones' architecture. A grid underlies most of Jones' construction drawings. In the drawings for the Buckley House, Jones includes a detail note indicating the modular unit used to develop the plan, as a way of instructing contractors in a similar method as Wright's Usonian houses, where the module was inscribed in concrete. Buckley House drawings, Series V, Subseries 2, drawer 11, folder 6, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁷⁸ Fay Jones, "AIA Gold Medal Acceptance Speech," reprinted in *Ivy, The Architecture of E Fay Jones*, 9.

⁷⁹ Jones, note dated August 1983, Series IV, Subseries 2, Box 1, Folder 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁸⁰ Maurice Jennings, interview with author, digitally recorded, Fayetteville, AR, November 30, 2012.

⁸¹ Jones "After Frank Lloyd Wright," Omaha Nebraska 1981, Series 4, Subseries 2, Box 1, Folder 19, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁸² Fay Jones, "After Frank Lloyd Wright," lecture notes, 1981, Series IV, Subseries 2, Box 1, folder 19, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁸³ For more information regarding Jones appropriation of historic architecture, see Callie Williams, "Fay Jones: 'architecture is invention, is innovation, but it is also remembering'," Masters of Arts Thesis, University of Virginia, 2010.

⁸⁴ Jones, "The Core Lecture," Series IV, Subseries 2, box 1, folder 2, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁸⁵ Jones, undated note, Series IV, Subseries 2, Box 1, Folder 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁸⁶ Jones, note dated January 25, 1980, Series IV, Subseries 2, Box 1, Folder 4, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁸⁷ Leonard Eaton, *Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw* (Cambridge: MIT Press, 1969).

⁸⁸ Robert Ivy described details in Jones' buildings as "custom but cheap" in his notes for the book, *The Architecture of E. Fay Jones*, Box 5, Folder 4, *Robert A. Ivy Research Materials*, Special Collections, University of Arkansas Libraries.

⁸⁹ Alma Goetsch and Katherine Winckler commissioned the first Goetsch-Winckler house completed by Frank Lloyd Wright in 1940 in Okemos, Michigan. In the mid 1960s, they moved to Fayetteville, AR to retire and contracted Fay Jones to build a house there.

⁹⁰ Fay Jones, collection of lectures, Series IV, Subseries 2, Box 1, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁹¹ Edmondson, "Home among the trees," quoted in Foley, *Sacred Spaces*. Reed, "For a rugged lifestyle," letter to Fay Jones, July 1978, Series II, Subseries 1, Box

41, Folder 7, *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁹² “There are two or three variations of this, and it was because the earliest work that was published in magazines were stone, wood shingles, and natural woods, it got to be known as an Ozark Style. My work seemed to have certain features, and it’s a term I’ve been trying to shake ever since. Seems a bit limiting.” Fay Jones, interviewed by Roy Reed, March 18, 2002. Housed in the *Fay Jones Collection*, Special Collections, University of Arkansas Libraries.

⁹³ After the foundations were poured for Monaghan’s esate in Michigan, the client abandoned the project, citing a religious conversion and hesitance towards building such a large, ostentatious home.

⁹⁴ Helen Walton, quoted in Foley, *Sacred Spaces*.

⁹⁵ Foley, *Sacred Spaces*.

⁹⁶ Fay Jones, personal interview: Fay Jones interviewed by Roy Reed, March 18, 2002. Housed in the Fay Jones Collection, Special Collections, University of Arkansas Libraries.

⁹⁷ Fay Jones, “AIA Gold Medal Acceptance Speech,” reprinted in *Ivy, The Architecture of Fay Jones*, 9.

⁹⁸ See Ivy, *The Architecture of Fay Jones*, 9; and Marlin, “Truing Up,” 29. The full list of Jones’ projects archived at the University is available online, Fay Jones Collection, Special Collections, University of Arkansas Libraries, <http://libinfo.uark.edu/specialcollections/manuscripts/FayJones/projects.asp>, accessed April 17, 2013.

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