

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Bain, Jewel, House #2Other names/site number: Site #JE0928

Name of related multiple property listing:

(Enter "N/A" if property is not part of a multiple property listing)**2. Location**Street & number: 3601 South Cherry StreetCity or town: Pine Bluff State: Arkansas County: JeffersonNot For Publication: ☐Vicinity: ☐**3. State/Federal Agency Certification**

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

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

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

 national X statewide local

Applicable National Register Criteria:

 A B X C DCathie Matthews

Signature of certifying official/Title:

10/30/12

Date

Arkansas Historic Preservation Program

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
Public -- Local ☐
Public -- State ☐
Public -- Federal ☐

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

buildings

sites

structures

objects

3

Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Moderne

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Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Asphalt, Concrete

Narrative Description

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

Summary Paragraph

The Jewel Bain House #2, which was built in 1937, is an excellent and rare residential example of the Art Moderne style. Located at the corner of South Cherry and 36th streets, when the Bain House was constructed, it was one of the first homes built in the area. In fact, a cattle guard used to be present at the end of the driveway in order to keep cattle from the surrounding fields from the yard. Sanborn maps from the era also illustrate that many of the blocks in the area had yet to be platted, even as late as 1950. Today the surrounding neighborhood features gracious, upper-middle-class homes built by people as they moved south towards the country club.

The Bain House is roughly square in plan and is two stories tall, and was the second of four homes that Jewel Bain designed for her family in Pine Bluff. The house rests on a cast-concrete foundation, features buff-brick walls with carrara glass accents, and has a hipped roof covered with asphalt shingles. Metal casement windows are featured throughout the house and ironwork is also featured on the second-floor terrace and at the front and side entrances. The house's main entrance is on the west side, facing South Cherry Street, while the entrance facing 36th Street, which leads into the laundry room and kitchen, was meant for the use of servants. The large lot also features a fish pond in the backyard put in by the Bains as well as a small pet cemetery at the southeast corner of the lot where Jewel Bain buried her dogs.

Narrative Description

The Jewel Bain House #2, which was built in 1937, was the second home that Jewel Bain designed for her family in Pine Bluff. The Bain House is an excellent and rare residential example of the Art Moderne style, which reached the height of its popularity in the 1920s and 1930s. Located at the corner of South Cherry and 36th streets, the Bain House is in a neighborhood of gracious upper-middle-class homes that were built as families moved south from downtown Pine Bluff towards the country club. However, when the Bain House was built, it was one of the first homes built in the area. In fact, a cattle guard used to be present at the end of the driveway in order to keep cattle from the surrounding fields from the yard. Sanborn maps

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from the era also illustrate that many of the blocks in the area had yet to be platted, even as late as 1950.

The main mass of the Bain House is roughly a two-story cube with a one-story garage and carport on the south side and a one-story projection on the north side. The house rests on a cast-concrete foundation, and features buff-brick walls with carrara glass accents on the north, west, and south sides. The house is also topped by a low hipped roof covered with asphalt shingles. However, the pitch of the roof is low enough that the house appears to have a flat roof from the surrounding streets. Only the tops of the roof's eyebrow vents are visible. Metal casement windows are featured throughout the Bain House and ironwork is also featured on the second-floor terrace on the south side and at the front and side entrances on the north and west sides. The house's main entrance is on the west side, facing South Cherry Street, while the entrance facing 36th Street, which leads into the laundry room and kitchen, was meant for the use of servants. The large lot also features a fish pond in the backyard put in by the Bains as well as a small pet cemetery at the southeast corner of the lot where Jewel Bain buried her dogs.

Front/West Façade

The front façade of the Bain House faces South Cherry Street and on the south end of the façade is the house's garage and carport. The open carport on the south end of the façade was added at a later date, but the black iron columns that support it and the carport's flat roof help it to blend in with the original design of the house. To the north of the carport is the house's one-car garage, which projects forward from the façade's main plane. The garage features a later white metal garage door with two horizontal rectangular windows. In the upper left hand corner of the garage's west wall is a black metal light. The garage's wall is topped by black iron railing that surrounds the second-floor terrace on top of the garage.

Proceeding north along the façade is the house's main cubic mass. The southernmost bay of the mass features the house's main entrance. The entrance features a decorative wood door that is flanked on each side by black metal lights that are larger versions of the one on the garage. The entrance is approached by a flared set of concrete steps with original black iron railings. To the right of the entrance is a three by six grid of recessed bricks and above the entrance is a flat projecting semicircular awning.

The entrance bay of the house has a vertical emphasis because of the fact that the spaces above the entrance and above and below the second floor window are covered in black carrara glass. The carrara glass above the second-floor window is laid in an accordion fold relief pattern. The second floor of the bay is fenestrated by an eight-pane metal casement window with two-pane metal transom above it.

The central bay of the house's main mass is fenestrated on the first floor by a pair of six-pane metal casement windows. The second floor of the bay is fenestrated by one six-pane metal casement window, which lines up vertically with the right hand window on the first floor.

The northern bay of the house's central mass, like the central bay, is also fenestrated by a pair of six-pane metal casement windows on the first floor. The second floor, on the other hand, is

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fenestrated by a pair of eight-pane metal casement windows with two-pane metal transoms above them. In between the first and second floor windows, the house features seven horizontal bands of two courses of recessed bricks giving the façade a horizontal corduroy appearance.

To the north of the house's main cubic mass is a one-story projection, and on the west side it is fenestrated by an eight-pane metal casement window with two-pane metal transom above it. Also above the window, the west façade of the projection continues the pattern of seven horizontal bands of two courses of recessed bricks giving the upper part of the projection's façade a horizontal corduroy appearance.

Side/North Façade

The west end of the north façade features the help's entrance on the first floor, which is approached by a set of concrete steps. The entrance has a white wood door with six square panes of glass in the top. The entrance also has a black iron screen door and a black metal light to the right similar to the ones on the front façade. Above the entrance, the seven horizontal bands of two courses of recessed bricks continue around the corner from the front façade. The second floor of the bay is fenestrated by an eight-pane metal casement window with two-pane metal transom above it.

Immediately to the left of the servants' entrance is the north façade's one-story projection. It is fenestrated by two eight-pane metal casement windows with two-pane metal transoms above them. As on the west façade of the projection, above the windows the façade of the projection features the seven horizontal bands of two courses of recessed bricks. Above the projection, towards the right, the north façade of the house's main mass is fenestrated by two eight-pane metal casement windows with two-pane metal transoms above them.

To the east of the projection, the first floor of the main mass of the house has a faux window opening that is filled by a tan carrara glass panel. The second floor of the bay is fenestrated by two eight-pane metal casement windows with two-pane metal transoms above them.

Rear/East Façade

The rear façade of the house, on the north end, consists of the rear of the one-story projection. Like the west side, the east side, is fenestrated by an eight-pane metal casement window with two-pane metal transom above it. Also above the window, the east façade of the projection continues the pattern of seven horizontal bands of two courses of recessed bricks.

To the south of the one-story portion of the façade is the east façade of the house's main mass. Unlike the west façade, the east façade of this portion of the house features a symmetrical arrangement. The first floor of this portion of the façade features a central entrance from the rear terrace into the living room. The entrance features a pair of wood doors with five square panes of glass along with wood, two-panel, screen doors. The doors are flanked by full-height, five-pane sidelights. The entrance is topped by a mansard-roofed awning with black iron brackets at each end, and black metal lights, like those on the front façade, also flank the entrance. The central entrance's bay is flanked on each side by an eight-pane metal casement window with two-pane metal transom above it.

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The central bay of the second floor features seven vertical strips of recessed bricks, each topped by a square of recessed bricks. As on the first floor, the central bay of the second floor is flanked by an eight-pane metal casement window with two-pane metal transom above it.

The south end of the rear façade consists of the rear of the one-car garage and the open carport. The rear of the garage is devoid of fenestration, and the garage's wall is also topped by the black iron railing that surrounds the second-floor terrace on top of the garage.

Side/South Façade

The house's south façade is dominated by the one-story garage, which covers about half of the façade. The south façade of the garage has a central eight-pane metal casement window and a wood door at the east end of the garage's façade provides access to the garage. The garage's wall is topped by the black iron railing that surrounds the second-floor terrace on top of the garage. Above the garage, the second floor of the house's main mass features an eight-pane metal casement window with two-pane metal transom above it to the left, and an entrance to the terrace to the right.

The bay to the right of the garage on the first floor features another faux window opening, which is currently covered by black tiles. However, the original carrara glass, which is cracked, remains in place under the tiles. The second floor of the bay is fenestrated by a pair of eight-pane metal casement windows with two-pane metal transom above them.

Interior

The first floor of the interior features an entrance hall, kitchen, and laundry room in the front. The house's dining room is located on the north side, which occupies the north façade's projection, while the rear of the property is dominated by the sunken living room. The kitchen features the original cabinets and built-ins. The living room is dominated by the original black carrara glass fireplace, which also retains its original Art Deco-inspired metal andirons. In between the dining room and living room, the house also retains its original wrought-iron gates.

The second floor of the house is accessed by a stairway in the south end of the house's main mass. The stairway retains its original decorative wrought-iron banister. The second floor features three bedrooms and a bathroom. The second floor bathroom is paneled in gray carrara glass with black accents, and the wall above the bathtub is dominated by a 2'x4' gray carrara glass panel with black carrara glass border featuring a stylized underwater scene of a fish swimming through various types of vegetation.

Site Features

The house has two site features, notably a sunken circular fish pond directly to the east of the rear façade's entrance, and a small pet cemetery at the southeast corner of the property where Jewel Bain buried her dogs. Both site features contribute to the nomination.

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Integrity

The Jewel Bain House #2 retains remarkable integrity. Changes to the house have been minimal since it was built in 1937. The largest change to the house's exterior was the addition of the open carport on the south side. However, the ironwork posts and flat-roofed design of the carport help it to blend in with the architecture of the original house. One historic photograph of the house also indicates that the lot was originally surrounded by a white wood fence, likely meant to help keep cows out of the yard, which has been removed. However, the house itself has not changed.

The interior of the house also features remarkable integrity. Although the kitchen has been updated, the room still features its original cabinets. The house's interior also retains many of its original features, including carrara glass paneling and fireplace, decorative metal andirons, and the decorative metal gate and banister.

The setting around the Jewel Bain House #2 has changed somewhat as more homes were built in the area. However, it appears that many of the homes had been built by the early 1950s, and the neighborhood today retains its gracious, upper-middle-class feel that it did historically. The Jewel Bain House #2 remains today a remarkably intact and rare residential example of the Art Moderne style in its Pine Bluff neighborhood.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1937

Significant Dates

1937

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Jewel Bain, Designer

Durwood Kyle, Architect

Charlie Quinn, Builder

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

The Jewel Bain House #2 is being nominated to the National Register of Historic Places under **Criterion C** with **statewide significance**. The Bain House is one of four houses that Jewel Bain designed for her family in Pine Bluff between the 1920s and 1960s. Although not a formally trained architect, Jewel Bain had a keen sense of design, which is displayed in the houses that she designed. Jewel Bain was also the member of a very select group of women in Arkansas that were involved in architectural design, and Bain may be the only woman designer to have buildings constructed. (The only other known woman who may have been involved in architectural design in the state is Mary Pipkin, the wife of architect Yandell Johnson. Although Pipkin had a B.S. degree in Architecture from Washington University, it is not known what, if any, buildings in the state she designed or what role she played in her husband's designs.)

The Bain House is not only significant for its associations with the limited role that women had in architecture in Arkansas, but also as an outstanding example of the Art Moderne style. The Bain House shows hallmark characteristics of the Art Moderne style with its asymmetrical façade, horizontal grooves in the walls, horizontal balustrade elements, and, in the case of the Bain House, at least the appearance of a flat roof. The Art Moderne style supplanted the Art Deco style in the 1930s, which is when the Bain House was built, and was a relatively rare style for domestic architecture. Few examples of the style are known in Arkansas, and the Bain House is the only example currently known in Pine Bluff.

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

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

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

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

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& Company foundry and machine shops, which were built in 1879, were one of the largest works in the region.² The late-nineteenth century growth of Pine Bluff was also aided by the arrival of the Little Rock, Pine Bluff and New Orleans Railroad in December 1873, which connected the city with the Mississippi River.³

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

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

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

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

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

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

³ Leslie, p. 42.

⁴ *Ibid*, p. 109.

⁵ *Ibid*, p. 151.

⁶ *Ibid*, p. 173.

⁷ *Ibid*, p. 185, 195.

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

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

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

Modern styles, such as Art Deco and Art Moderne, received their first major exposure in the early 1920s when the *Chicago Tribune* held a competition for a design for a new headquarters building. The second prize in the competition went to Finnish architect Eliel Saarinen, who had submitted a design for an Art Deco building. The design that Saarinen entered into the competition was widely publicized, and as a result, the Art Deco style became the latest architectural craze of the decade.¹⁰

However, by the 1930s several other more diverse influences started to make their mark on modern architecture. The more streamlined characteristics of industrial design that influenced the design of ships, planes, and automobiles – the smooth surfaces, curved corners, and horizontal emphasis – also influenced architecture, leading to the development of the Art

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

⁹ Freeman, p. 2 and 5.

¹⁰ McAlester, Virginia, and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1994, p. 465.

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Moderne style. With its smooth surfaces and horizontal detailing, the Art Moderne style echoed the industrial design that was prevalent in the design of 1930's machines.¹¹

After Bain had the ideas for her Art Moderne house worked out, she went to Durwood Kyle, a registered architect in Pine Bluff, to draw up the blueprints and the final elevations. (Bain liked to point out that her plans were so complete that Kyle did nothing to change them.) Construction of the house was left to Charlie Quinn. One illustration of Bain's attention to detail with the house was the design of the roof. Bain was leary of employing a flat roof since it would be prone to leaking, and employed a hipped roof (referred to by her as a "turtleback" roof). However, in order to disguise the roof, which would ruin the modern appearance, she designed the coping around the roof so that the roof is not visible from the street.¹²

When Bain had been asked about her inspiration for the design of the house, she said, "You'd see all kinds of houses in magazines. I looked at lots of magazines but never did copy them. They give you an idea of the trend and what's coming. The house on 36th and Cherry was built at the time modern was coming in. It was modernistic."¹³ It is also believed that Bain may have been influenced by the demonstration houses at the 1933 Chicago World's Fair, which would have been widely published in magazines at the time. This influence is also further evidenced by the fact that the design of the house illustrates unmistakable similarities to the Good Housekeeping Stran-Steel house that was one of the demonstration houses.¹⁴

Bain was also influenced by new materials, which was how she came to employ carrara glass in the home's design. She had actually remodeled the fireplace in her first home, covering it in black carrara glass, and then decided to employ it more extensively in the second house. In addition to the fireplace and its andirons, Bain used carrara glass on the façades, and also commissioned Pittsburgh Plate Glass to manufacture a decorative panel on the wall above the bathtub, a distinctive feature that remains today. In addition to the carrara glass, she employed iron in the modern-designed balustrades outside and inside the home and in the distinctive gates she designed for between the living and dining rooms.¹⁵

Bain's house was completed in 1937, and she and her family moved in early in the year. Bain loved to entertain, and the family was able to move in just in time for her "to give the obligatory party for the star of the senior class production – her daughter Felice who also was selected band queen that year."¹⁶

Although Bain enjoyed her Art Moderne house on Cherry Street, it was not long before the urge to design another house hit her. In the early 1940s, she completed a design that was of Italian inspiration. However, after taking the plans to an architect in Little Rock's Wittenberg firm, and getting an estimate from contractor Henry Culpepper, the cost was prohibitive and she never

¹¹ *Ibid.*

¹² Freeman, p. 8.

¹³ Freeman, p. 6.

¹⁴ "The Trend of Progress In House Design." *American Architect*. Vol. 43, July 1933, pp. 22-29.

¹⁵ Freeman, pp. 6-7.

¹⁶ Freeman, p. 9.

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proceeded with it. Instead Culpepper, along with her husband, urged her to design another modern house, which she did along with the help of Shreveport, Louisiana, architect Sam Weiner.¹⁷

Although the Bains had sold the house at 3601 South Cherry to the Rosen family in 1943, her second modern house at 1000 West 37th Street was not ready until 1948. As with her house at 3601 South Cherry, Bain used carrara glass in the property in the bathrooms, and she used plate glass as extensively as possible. Also, as Freeman points out, "Although the house had a formal air about it, Mrs. Bain introduced some humor too. The large guest closet in the entryway was covered with a paper that featured 'cavorting' skeletons. Guests were invited to sign their names on the skeletons so that it could be said that each one had a skeleton in the closet!"¹⁸

The Bains lived in the house on West 37th Street until 1963, when the house was sold, and Bain embarked on her fourth and final design. As Bain said, "By then I was getting oriental in my mind. I had an urge and Jimmy went along with me."¹⁹ Again, Bain worked out the design for the house and then employed Walter Durand Byrd, a prominent architect in Florida whose work she had become familiar with on a trip to Miami, to complete the blueprints. Local contractor, Ben Quinn, built the house at 27 Longmeadow. As Freeman describes it, "From the outside, the house seems to be a collection of small buildings rather than a single dwelling. Built of shale dipped brick and topped with a blue tile roof, imported from Japan, the house is oriental in feeling if not in fact."²⁰ Bain lived in the house on Longmeadow until 1974, when she moved into a condominium in Pine Bluff.

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

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

...Bain was also president of the Women of the First Christian Church and twice was president of the YWCA board, redecorating the organization's building during her tenure. Many of her volunteer activities involved the Jefferson Regional Medical Center Auxiliary, whose formation she had spearheaded

¹⁷ Freeman, p. 10.

¹⁸ Freeman, pp. 11-12.

¹⁹ Freeman, p. 12.

²⁰ Freeman, pp. 13-14.

Bain, Jewel, House #2

Jefferson County, AR

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in the early 1960s. She was the groups fundraising chairman for more than 25 years.²¹

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

The houses of Jewel Bain, including the house at 3601 South Cherry Street, comprise one of the most interesting and unique bodies of work in Arkansas. Freeman wrote, "Asked if anyone had ever copied her houses, she replied that she wouldn't let them. 'My designs are copywrited [sic.]' Domestic architecture still seems to fall within the province of man's world, man's work. 'Women just don't know about such things' opines Mrs. Bain. 'I had an urge. If someone had recognized it and I had the education, I could have done something.'"²² The Jewel Bain House #2 remains today an outstanding example of the Art Moderne style of architecture as well as an excellent reminder of the work of Jewel Bain.

SIGNIFICANCE OF THE PROPERTY

The Jewel Bain House #2 is significant for its associations with the role of women in the Arkansas's architecture. In the early twentieth century, there were few women involved in architecture, which had historically been a male-dominated profession. In fact, in 1890, the U.S. Census only listed twenty-two architects, although by 1900 it had increased nearly five fold. At the time, women architects were either trained in academic programs, or, more unusually, in offices. (The increase in university degrees in the late nineteenth century actually helped to open the profession to women.) Most of the time, women practiced architecture alone or with other women, although Julia Morgan was a notable exception who had a large office in San Francisco in the early twentieth century.²³

Although Jewel Bain never had any formal architecture training, she was very meticulous in the designing of the four homes her family had in Pine Bluff, and she employed architects mainly to draw up the formal blueprints based on her ideas. However, the involvement of a woman in design in Arkansas in the first half of the twentieth century was virtually unheard of, and it is rare even today. As Charles Witsell, Jr., and Gordon G. Wittenberg note in their manuscript "Architects of Little Rock, 1833-1950," "It should be noted that there were very few women practicing architecture in Little Rock prior to 1950." Yandell Johnson and his wife, Mary Pipkin, both architects, "in 1946...established a practice in Little Rock...; they worked together there for over twenty years." However, "it is not possible to determine the extent of Pipkin's involvement in the practice, as only Johnson's name appears in connection with the firm's projects."²⁴ The houses of Jewel Bain, including the Jewel Bain House #2, represent an extremely rare collection of work in Arkansas that illustrate the direct involvement of a woman in their design.

²¹ Ault, Larry. "Pine Bluff Leader Had Knack for Architecture." *Arkansas Democrat Gazette*, 27 January 1996, p. 6B.

²² Freeman, p. 16.

²³ Berke, Arnold. *Mary Colter: Architect of the Southwest*. New York: Princeton Architectural Press, 2002, p. 76.

²⁴ Witsell, Jr., Charles, and Gordon G. Wittenberg. "Architects of Little Rock, 1833-1950." Unpublished Manuscript, p. 95.

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The Jewel Bain House #2 not only represents the work of a woman, but it also is significant as an outstanding example of the Art Moderne style, an unusual residential style in Arkansas. Even though the style reached its greatest popularity in the U.S. during the 1930s, which is when the Bain House was built, it remained a rare style for residential properties in the state. In fact, the Bain House is the only example of the style that is currently known to exist in Pine Bluff.

However, the Bain House shows textbook characteristics of the style. The house's asymmetrical façade, horizontal balustrade elements on the second floor terrace, horizontal grooves in the brick walls, and the appearance of having a flat roof, all perfectly illustrate the streamlined aspects that were introduced into the style to evolve it and differentiate it from the previous Art Deco style.

As an outstanding and rare example of the Art Moderne style, and as a property that illustrates the rare role of women in design, the Jewel Bain House #2 is being nominated to the National Register of Historic Places under **Criterion C** with **statewide significance**.

Bain, Jewel, House #2
Name of Property

Jefferson County, AR
County and State

9. Major Bibliographical References

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

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

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

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

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

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

McAlester, Virginia, and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1994.

"The Trend of Progress In House Design." *American Architect*. Vol. 43, July 1933, pp. 22-29.

Witsell, Jr., Charles, and Gordon G. Wittenberg. "Architects of Little Rock, 1833-1950." Unpublished Manuscript.

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency

Bain, Jewel, House #2

Name of Property

Jefferson County, AR

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☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): JE0928

10. Geographical Data

Acreage of Property Less than one acre.

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.192704 Longitude: -92.013076

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

1. Zone: 15 Easting: 590935 Northing: 3783964

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting: Northing:

Bain, Jewel, House #2
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Verbal Boundary Description (Describe the boundaries of the property.)
Lots 3 & 4, Block 10 of the Eden Park Addition to the City of Pine Bluff.

Boundary Justification (Explain why the boundaries were selected.)
This boundary contains all of the land historically associated with the Jewel Bain House #2.

11. Form Prepared By

name/title: Ralph S. Wilcox, National Register & Survey Coordinator
organization: Arkansas Historic Preservation Program
street & number: 1500 Tower Building, 323 Center Street
city or town: Little Rock state: AR zip code: 72201
e-mail: ralph@arkansasheritage.org
telephone: (501) 324-9787
date: July 17, 2012

Additional Documentation

Submit the following items with the completed form:

Maps: A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

Additional items: (Check with the SHPO, TPO, or FPO for any additional items.)

Bain, Jewel, House #2
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Photographs

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

Photo Log

Name of Property: Bain, Jewel, House #2

City or Vicinity: Pine Bluff

County: Jefferson County

State: Arkansas

Photographer: Ralph S. Wilcox

Date Photographed: May 14, 2012

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

1 of 11. Bathroom wall mural, looking southwest.

2 of 11. Staircase banister, looking southwest.

3 of 11. Iron gate between living and dining rooms, looking west.

4 of 11. Living room fireplace, looking southwest.

5 of 11. Detail of original andirons in the living room fireplace, looking southwest.

6 of 11. View of the west and north facades, looking southeast.

7 of 11. View of the north façade, looking south.

8 of 11. Handrail on northern sidewalk, looking northeast.

Bain, Jewel, House #2
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9 of 11. South façade, looking northwest.

10 of 11. East façade, looking west.

11 of 11. North and east facades, looking southwest.

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

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



Bain, Jewel, House #2
 Pine Bluff, Jefferson County, AR
 34.192704, -92.013076
 Scale: |-----197'-----|

↑
 North





















