

WARREN SEGRAVES RESIDENCE
217 Oklahoma Way
Fayetteville
Washington County
Arkansas

HABS AR-53
HABS AR-53

WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS
FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

WARREN D. SEGRAVES RESIDENCE

HABS No. AR-53

- Location:** 217 Oklahoma Way, Fayetteville, Washington County, Arkansas.
- The Segraves Residence is located at latitude: 36.035363, longitude: -93.086631. These coordinates were taken near the driveway in 2011 using Google 3-D Maps. The residence is sited on the west slope of the Mount Sequoyah neighborhood with its west façade looking out over the city of Fayetteville.
- Present Owner/ Occupant:** The residence is currently owned and occupied by Mark and Carie Pryor.
- Present Use:** Private residence.
- Significance:** Completed in 1959, the Warren Segraves Residence was designed by Warren Segraves and was one of the first houses in the Northwest Arkansas region to have an exposed steel structure. Although local Modernism was heavily influenced by the organic properties associated with and inspired by architects, Fay Jones, a fellow native of Fayetteville, and Frank Lloyd Wright, Segraves did not follow suit in this popular regional style and practice.¹ Instead, his architecture, as seen in his own residence, is more focused toward the combination of “‘high’ architecture with local sensibilities”.² Specifically, in the design of his residence, Segraves explored low cost, simple, and modest housing very similar to that of the Case Study Houses which were popular during the 1940s through the 1960s. The Case Study Houses focused on similar explorations in response to the mass post-World War II housing shortage in the United States.³ This strong interest in low-cost design and steel structure was a continued theme evident in many of Segraves’ projects as his career progressed.
- Historian:** Sara Evans Jones (BArch, University of Arkansas, 2013), 2011.

¹ Herman, “The Emergence of Modern Architecture in Fayetteville, Arkansas, and the work of Warren Segraves: An Architecture of Ordinary Means” (paper presented at an Academic Conference in San Antonio, Texas, 1999) 3.

² Ibid.

³ Elizabeth A.T. Smith, “Icons of Mid-Century Modernism: the Case Study Houses,” in *Case Study Houses*, ed. Peter Goessel (Los Angeles: Taschen, 2000), 8.

Part I. Historical Information

A. Physical History

- 1. Date of erection:** Construction began and was completed in 1959.⁴
- 2. Architect:** Warren D. Segraves (1925-78)
- 3. Original and subsequent owners, occupants, uses:** The house was designed by Warren Segraves for himself, his wife Rhea, and their son and daughter. The family lived in the house until shortly after his death in spring 1978. In fall 1978 Rhea moved out and left the house to her daughter and son-in-law, Janie and Mike Green. Janie and her husband lived in the house until 1988 when she sold it to Linda Moore.⁵ Moore, who is not related to the Segraves, owned and lived in the house until 2009, when she sold it to the current owners, Mark and Carie Pryor.⁶
- 4. Builders:** Brennan and Boyd Construction Company, a Fayetteville company Segraves hired regularly for many of his buildings, erected the house.⁷ Kelly Brothers Lumber and Company of Fayetteville and Tennessee Steel Company supplied much of the building material. Upchurch Electrical Supply, also a local company, supplied electrical assistance.⁸
- 5. Original plans and construction:** The original plans are very similar to the final built residence (with the exception of a few later additions). The house is designed on a 4 feet x 4 feet grid which extends from the carport to the sun deck.⁹ It is a split entry plan in which the entry level is located midway between the first and second floors. The first floor was originally designed as an open plan with the structural bays acting as the only divider of spaces between the dining and living area.¹⁰ The first floor is a more public space. The second floor is designated as private living space with three bedrooms along an interior balcony. The balcony is open to a double height space overlooking the first floor.
- 6. Alterations and additions:** After the house was built, it was discovered that the exterior balcony on the west façade sloped towards the house causing serious drainage issues. In 1961, a second layer of concrete was poured over the original and was sloped away from the house to correct the previous problem.¹¹ South of the kitchen and dining area, a party bar and herringbone patterned brick courtyard were constructed on the exterior for

⁴ From interview with Rhea Dunegan, widow of Warren Segraves, 2 June 2011.

⁵ From interview with Janie Segraves, daughter of Warren Segraves, 6 June 2011.

⁶ From conversation with Mark and Carie Pryor, current owners of the house, 24 May 2011.

⁷ From interview with J. Segraves, 2 June 2011.

⁸ Company Receipts, property of the Pryors. Fayetteville, Arkansas..

⁹ Original plans. Property of Mark and Carie Pryor. Fayetteville, Arkansas.

¹⁰ Ibid.

¹¹ From conversation with Pat Segraves, son of Warren Segraves, 20 June 2011.

entertainment use.¹² This addition visually joined interior and exterior spaces. Adjacent to the carport, a storage shed was added later. Although these additions are not evident in the original drawings of the house, it has been confirmed that the courtyard and party bar were added in 1962 and 1963.¹³ However, the date of the storage shed addition is not clear.

As originally designed and built, the entryway was hidden from view from the point of arrival at the carport, and required one to walk from the carport along the entire front of the house and around the corner to find the front door.¹⁴ This entrance soon became problematic as many who came to visit in that they found it hard to locate the front door. In 1964 Segraves redesigned the entrance.¹⁵ He did so by enclosing the pathway from the carport to the door creating a vestibule which included much-needed additional storage space.¹⁶ At around the same time that the vestibule was constructed, Segraves added a buffet that served as both an entertainment system as well as a divider between the dining and the living areas. After Linda Moore bought the property, little if any part of the house was altered.¹⁷

Since the Pryors have owned the house, they have made a few minor changes that have primarily affected the finishes in the house but not the spaces or the architecture. In the kitchen, the white plastic laminate countertop was replaced by black granite, and the plastic laminate backsplash was replaced by ceramic tile. The original stove, refrigerator, and dishwasher were all replaced. However, because standard appliance dimensions are larger today than those of the 1950s and 1960s, parts of the kitchen cabinetry were altered in order to accommodate the new appliances.¹⁸ The original vinyl floor sheeting was also replaced with ceramic tile.

The floor finish in the living area underwent multiple changes. When originally built, the floor was finished with cork tile and was subsequently covered with a red shag carpet. While Warren and Rhea Segraves still lived in the house, the carpet was changed to a white carpet which was similar to that in the bedrooms. Shortly after moving in, the Pryors replaced the white carpet with a hardwood floor.¹⁹

The original rope balustration on the exterior balcony was removed by the Pryors, as was the identical interior railing, which was replaced with a decorative wrought iron railing.²⁰ The original paint colors on the interior of the house consisted of black, blue, white and some red. The pegboard cabinet doors in the kitchen were black. In the two bedrooms, the

¹² From interview with R. Dunegan, 6 June 2011.

¹³ From conversation with P. Segraves, 20 June 2011.

¹⁴ Ibid.

¹⁵ Remodeling Plans. Property of Mark and Carie Pryor. Fayetteville, Arkansas.

¹⁶ From interviews with both J. Segraves and R. Dunegan, June 2011.

¹⁷ Statement made by the Pryors, J. Segraves, and R. Dunegan, May and June 2011.

¹⁸ From conversation with Pryors, 24 May 2011.

¹⁹ From conversations with Pryors, J. Segraves, and R. Dunegan, May and June 2011.

²⁰ From conversation with Pryors, 24 May 2011.

built-in desks were painted blue and white as was the master bedroom vanity and dresser. While these colors have been changed, primarily to black, the kitchen colors remain the same. The original color of the house's exterior remains the same neutral color. Other than these cosmetic changes, the house remains in original condition.

B. Historical Context

Warren Dennis Segraves—better known to family and friends as “Sig”—was born November 7, 1925, in Oskaloosa, Kansas.²¹ At a very young age he and his family moved to Fayetteville, Arkansas where he attended the local Methodist church and Fayetteville High School along with future wife, Rhea Ash, who was three years younger than he. The two grew up together and began dating after his senior year of high school. At the age of 18, shortly after beginning his freshmen year of college, Segraves enlisted in the U.S. Air Corps.²² He was trained as a bombardier, and in 1943 he left for Europe to fly a B-24 bomber plane during World War II. It was not until after Japan surrendered in August 1945 that he was discharged from the service and was able to return home. In 1946, not long after his return, Warren Segraves married Rhea Ash.²³

The architecture program was newly established at the University of Arkansas in 1946. However, despite Segraves' desire to become an architect, he was not willing to become a full time student so soon after his return from war. Thus, for the next two years he worked for his father-in-law's local trucking company while taking a few civil engineering classes.²⁴ Finally, in 1948, Segraves decided to return to college as a full time student in the architecture program. Although they were not in the same class, he and Fay Jones received a very similar education as well as influences from the same faculty. However, what is most intriguing about these two locally renowned architects is how their design styles differed.

During his third year in the architecture program, Segraves designed a project titled “A House for Mr. and Mrs. Warren D. Segraves.”²⁵ Although this initial design for himself and his family shares few similarities to the house he actually built years later, the level of detail reflected his understanding of structural systems and assembly. This experience gave him the ability to carry the project through later in his career in a more sophisticated manner. His brief education in civil engineering allowed him a basic understanding of both the possibilities and limitations of structural steel which led him to explore the medium both during his academic and professional careers.²⁶

During the 1940s and 1950s in post-war America, many architects around the United States were beginning to explore innovative housing prototypes in response to the mass housing

²¹ From interview with R. Dunegan, 6 June 2011.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Herman, “The Emergence of Modern Architecture,” 2.

²⁶ Herman, “The Emergence of Modern Architecture,” 2.

shortage.²⁷ Starting in 1946 through the 1950s architects around the nation began to fully embrace the challenge of designing with, “modular building components for constructional efficiency.”²⁸ Glass walls were used to merge exterior and interior spaces and were combined with modestly scaled spaces that allow for maximum flexibility in use to provide a sense of openness in an otherwise small space.²⁹ John Entenza, editor of *Art & Architecture Magazine*, and the Case Study Houses in California were a particularly prominent example.³⁰ Even though there is no evidence that Segraves was influenced by the Case Study Houses, his work shares striking similarities that cannot be overlooked.

Upon graduating from the University of Arkansas’ architecture program in 1953, Segraves—along with his family—moved to Little Rock, Arkansas to work for the architecture firm, Swaim and Allan.³¹ After working there for a couple of years, he moved to Madisonville, Kentucky for only a year to help with the design of a local hospital. He then came back to Arkansas and worked in an architecture firm in Fort Smith. Finally, in 1958 Segraves and his family decided to move back to Fayetteville so that he could start his own firm which had been his goal since graduation.³²

During Segraves’ first year of independent practice he primarily took on various small commissions around the community which helped him to gain a reputation as well as accumulate enough funds to allow him to build his own residence. Segraves bought a plot of land on the west side of Mount Saquoyah which overlooked the city of Fayetteville. Shortly after in 1959, with his designs finalized, he began construction for his private residence.³³ Even though the initial construction was completed in 1959, Segraves continued to construct additions to the house as additional funds came along, all of which still exist today.

With his growing reputation as a local architect following the construction of his own house, Segraves received many large commissions. He not only designed houses for local residents, but also designed many public buildings, most of which are still used today. In 1961, shortly after he finished his house, he was commissioned to design the Roberta Fulbright/ Fayetteville Public Library, named in honor of the mother of Fayetteville native, J. William Fulbright. Among some of his other prominent public buildings were the University of Arkansas Wesley Chapel, Fayetteville’s Southwestern Electric Power Company, and the Fayetteville Police Department.³⁴

Segraves’ designs all employed his exploration of modern materials and construction methods prominently featuring exposed steel and glass. His designs also heavily reflect influences not

²⁷ Smith, “Icons of Mid-Century Modernism,” 8.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ From interview with R. Dunegan, 6 June 2011.

³² Ibid.

³³ From interview with R. Dunegan, 6 June 2011.

³⁴ Herman, “The Emergence of Modern Architecture,” 3-4.

only from the Case Study Houses but also from Mies van der Rohe's contemporary works as well as some aspects of the "Sarasota School" architects, including Paul Rudolph's work.³⁵ Even though much of Segraves' work expresses similarities to that of the International Style it still employs local sensibilities through his use of wood.³⁶

At the height of his career, Warren Segraves died suddenly in 1978. Although his career was cut short, Warren Segraves accomplished much in his life as an architect in Fayetteville, Arkansas. Many of his buildings still stand today as testament to his work and legacy as an architect in the rapidly growing community of Northwest Arkansas.

Part II. Architectural Information

A. General Statement

- 1. Architectural character:** The Warren Segraves Residence is a strong and early example of the architect's passion designing low-cost, modest housing units utilizing modern materials and design concepts. His ideas for an exposed steel structure, glazed façades that merges interior and exterior spaces, as well as an open plan all of which are reminiscent of the ideas espoused by the Case House Study projects.³⁷ This house is the canonical example of Segraves' ability to combine high modern architecture with the practicality of standard construction methods.
- 2. Condition of fabric:** Although the house has been subject to natural aging due to time, weather, and living uses, it has needed very little repair since its completion in 1959. A new gutter system was added by the Pryors in 2009 to prevent any serious damage to both the front and back of the house. The roof above the carport has suffered considerable water damage causing it to sag below the steel frame structure. The Pryors intend on repairing this damage in the near future.³⁸

B. Description of Exterior

- 1. Overall dimensions:** The Segraves Residence is a split entry private home that is approximately 40'-7" in width, 38'-4" in length and approximately 17'-11" in overall height. The carport is approximately 42'-8" in width, 26'-3" in length and approximately 7'-6" in overall height.³⁹ The house encompasses the post-war modern idea of modest space and the use of standard dimension structural systems as well as prefabricated units for low-cost housing.

³⁵ Ibid.

³⁶ Ibid, p. 3.

³⁷ Smith, "Icons of Mid-Century Modernism," 8.

³⁸ From conversation with Pryors, 24 May, 2011.

³⁹ Original drawings, property of the Pryors, Fayetteville, Arkansas.

2. **Foundation:** The foundation consists of a concrete slab on grade with column footings.⁴⁰
3. **Walls:** All exterior walls above the first floor are finished with plywood cladding painted taupe. The walls of the first floor are double layered face brick on both the interior and exterior. The west façade of both first and second floors is substantially glazed allowing for a transparent view from the interior to the exterior.
4. **Structural system, framing:** The house is supported by a standard-dimensioned steel column and beam system. The structure is exposed throughout the house with the exception of the second level where structural system changes from steel frame to wood stud walls. The partition walls, as well as the glazed walls, are offset from the steel columns in order to reveal and enhance the theme of structural honesty.
5. **Balcony:** The exterior balcony is located on the west wall of the second floor. It can be accessed through the master bedroom, the end bedroom, and the stairway adjacent to the carport. It is supported by structural steel beams which cantilever out over the sun deck below. It is finished by a concrete slab painted a rustic red. It has been scored with the same 4 feet x 4 feet grid on which the house is designed. The railing is a minimal steel frame supporting the wooden hand rail. A rope balustrade was originally strung along the railing in a triangular pattern connecting the wood handrail to the edge of the balcony. Although the rope is no longer extant, the loops through which it was strung remain intact.

An interior balcony is also located on the second floor and allows passage along all three bedrooms and the bathroom at the end. The original railing is identical to that of the exterior balcony, but has been replaced entirely. The original railing is retained in storage by the current owner.

6. **Chimney:** The fireplace is a distinct, sculptural aspect of the house. It is situated in the primary gathering space of the house and protrudes noticeably into the room giving it a significant presence within the space. The chimney stack is designed in a way that it is detached from the exterior wall of the house and reconnects to the overhang of the roof. It is finished with stucco.

7. Openings

- a. **Doorways and doors:** The house has five doors that separate interior from exterior spaces. The primary door is the entrance. It features two walnut louvered doors which open from the center with custom pulls. Behind the double doors are glazed doors which are also walnut. On the first floor are two doors. One is a standard dimension glazed kitchen door located adjacent to the dining area. The second door is a large standard dimension sliding glass door. It is located between the dining and living room area. When the entertainment buffet was built it was located adjacent to the center of the sliding door

⁴⁰ Ibid.

so that it could be accessed from both spaces. The upper level has two standard dimension doors which lead to the balcony, one from the master bedroom and the other from the end bedroom.

- b. Windows:** The west façade on both the lower and upper levels is comprised primarily of glazed walls allowing for a maximum view over the city of Fayetteville below. On both levels there are series of single-paned awning windows and double-paned stationary windows. The trim is very minimal, which at times makes the glass seem to disappear.

On the second level, the glazing meeting the ceiling follows the slope of each diamond-shaped volume of the roof plane and is set in to the surface without trim. At the north and south corners on the west façade—for both bottom and upper levels—the glass turns the corner with use of butt-glazing.

In the vestibule entry, a small series of windows comprise the north wall. The east wall has a series of eight narrow triangular windows reaching from floor to ceiling. Each is comprised of two glass panes that come together at a butt-joint seam to form a triangular bay. Each triangular bay has an up-light at the base.

- 8. Roof:** The primary roof is comprised of a repeating diamond-shaped volume that is also repeated as the form of the ceiling. Unlike the steel structure which supports the house, the roof is constructed of a wood frame system. Each volume is primarily hollow with insulation on the bottom side.⁴¹ The original drainage system built into the roof allowed the water to flow towards a central gutter where it would then be drained down the side of the house into the yard.⁴²

The secondary roof is above the carport and vestibule. It is strikingly different from the distinct shape of the primary roof. It is a flat roof, which creates a strong horizontal effect along the front façade of the house. It consists of a poured concrete slab covered in gravel.

C. Description of Interior

1. Floor plans

- a. Vestibule/Entryway:** The enclosed vestibule was an addition that was built shortly after the initial construction was complete. The addition was necessitated by the need for more space and storage and the need to relocate the entrance. On its west wall, which is finished in fir siding, cabinet spaces were built and then enclosed with doors made of the same siding in order to disguise the additional storage space within the wall.

⁴¹ Original drawings. Property of the Pryors, Fayetteville, Arkansas.

⁴² From conversation with the Pryors, 24 May 2011.

On the same level as the vestibule is the carport which accommodates two vehicles. To the far south of the carport is a small shed used for additional storage. Also, to the west of the front door is a dogleg stair case that leads up to the balcony on the west façade and/or to the bricked courtyard down below. The ceiling in both the carport and the vestibule are very low, being just over seven feet tall.

- b. First Floor:** One first enters onto the landing of the stairway and then may proceed up to the second floor or down to the first floor. The latter is the primary public space and was often used for entertainment purposes. The majority of the interior space is formed by the living area with the fireplace located in the north wall. The kitchen and dining are located to the south of the space, and a guest bathroom is located behind the kitchen. When originally built, the kitchen, dining, and living area were all one open space. However, in 1964, Segraves built the buffet, which also housed an entertainment system and additional area for storage. This addition divided the open space, creating a distinct separation between dining and living areas.⁴³
 - c. Second Floor:** The second floor holds the three bedrooms with the master bedroom to the south of the stairway. The two children's bedrooms are to the north of the master bedroom. There is a full bathroom at the far north of the interior balcony. The master and second child's bedroom both have access to the exterior balcony, but the first child's bedroom does not. All three contain unique, built-in furniture designed by Warren Segraves.
- 2. Stairway:** The house has two staircases. Both staircases' landings are at the same level of the vestibule and carport. The interior staircase is an extension of the vestibule as designated by the tiled floor of the vestibule that extends out to become the landing. At the landing, one can fully view both first and second floors. This view is further enhanced by the double height space. Each step expresses the triangular motif seen multiple times throughout the house and is supported by a single steel stringer creating a floating effect. Being the primary stair, it acts as more than just a means of vertical circulation but as an important central feature of the spatial composition.

The exterior staircase is similar but less prominent in the spatial composition. It is a dogleg stair which allows access to the courtyard and the second floor balcony. The stairs are supported by a single stringer, and each is finished with the same square tiling as in the vestibule.
 - 3. Flooring:** The original flooring for the living area was cork tiling. The kitchen and dining floor were vinyl sheeting. The second floor was white carpet in all three bedrooms and plastic linoleum sheeting for the interior balcony. All bathrooms were finished with small ceramic tiling.⁴⁴

⁴³ Remodeling drawings. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

⁴⁴ Original plans. Property of the Pryors, Fayetteville, Arkansas.

4. **Wall and ceiling finish:** The entryway walls are finished with fir panel siding. On the east wall, the paneling is alternating with a series of eight triangular bay windows which help to bring in natural light during the day. Each window is accompanied by a set of shutters to allow for more privacy from the main street. The west façade for both first and second floors is primarily glazed with minimal trim allowing for a full view over the city of Fayetteville. These walls are also set back from the structural steel columns which reveal that the wall itself is not the actual structure. The east wall of the first floor—also part of the double height space—is clad with brick punctured by horizontal fenestration. The east wall of the second floor which is also located in the double height space is fir panel siding (which is also repeated along most walls on the second floor).

The ceiling of the first floor, vestibule and carport is exposed corrugated metal decking painted white. The second floor ceiling is the underside of the diamond-shaped volume roof and is finished with redwood siding.⁴⁵ The double height space contains two skylights with Fresnel glass and one return air grille.

5. Openings

- a. **Doorways and doors:** The only interior doors are those to the bathrooms and to the bedrooms. They are standard, mass produced hollow-core wood doors.
- b. **Windows:** The window trim is very minimal throughout the entire house. The windows which abut the ceiling have no trim to separate it from the ceiling. There is a small pocket in the ceiling into which the glass fits, and the exterior ceiling which touches the glass is slightly lower than the interior ceiling. These are built-in windows and could be difficult to replace if broken.
6. **Decorative features and trim:** The decorative features within the house are minimal, except for Segraves' close attention to the linear geometry expressed through the structure as well as the modulation of materials. This is evident in the horizontal modulation of the brick and the vertical modulation of the fir paneling. It is also evident in the exposed structure in how it continues the interior line to the exterior cantilever.

Both the triangle and diamond are two decorative motifs repeated throughout the house in the forms of windows, stairs, front door handles, the primary roof, and cross-bracing tension points. Probably Segraves' most evident and unique feature is his use of pegboard throughout the house, from cabinet doors to wall finishes and even to furniture.

7. **Hardware:** Most door handles are standard, mass produced hardware. The handles on the entrance door were designed in the repeating triangular form. The handles on all kitchen drawers are made of walnut.

⁴⁵ Original plans. Property of the Pryors, Fayetteville, Arkansas.

8. Mechanical Equipment

- a. **Heating, air conditioning, ventilation:** The house was designed and built with no air conditioning. However, the overhang of the balcony allows for significant shading and passive cooling during the day. Heating was only included in the downstairs area in addition to the fireplace. Segraves designed vents in the ceiling of the downstairs in an effort to capture heat as it rose. Fans are built in the attic only to lessen the amount of heat.⁴⁶ During the winter, the fans are required because they circulated the heat throughout the entire house. During the summer, the fans draw excessive heat away from the house.
- b. **Lighting:** The extensive glazing on the west façade allows for a great amount of natural light during the day limiting the use of artificial lighting. The skylights in the double height space also allow for a significant amount of natural light during the day.

A variety of original light fixtures used throughout the house are still present today. In the entryway is a pair of tear drop lamps which hang on either side of the front door. Each Triangular window has an up-light inset in the bottom sill. Three glass globes hang between the bend of the primary staircase, and can lights hang in the living area. Each child's bedroom has a single light fixture located above the desk mirror. In the master bedroom, there is a wooden light fixture that hangs over the dresser. Both skylights in the double height space bring in natural light during the day, and at night, they light the space with artificial lighting.

Although Segraves did not design the light fixtures within the home, he chose them specifically to be incorporated into the design to allow for a variety of artificial lighting that helped to enhance the space at night.

- c. **Plumbing:** The house includes two full baths and one powder room. The two full baths are located on the upper level, one in the master bedroom, and the second at the other end of the balcony adjacent to the third bedroom. The powder room is located behind the kitchen by the mechanical closet and furnace room, which is where the heat furnace is located. The washer and dryer are located upstairs in the master bedroom unusual at that time. The house uses conventional plumbing and is connected to the city sewer system.
- d. **Original Furnishings:** The vestibule includes storage cabinets. Touch-latch doors are made of the same fir panel system mortar to disguise the storage space with the walls. In each bedroom (except the master bedroom) Segraves designed built-in desks with walnut plywood drawers and trim. The desk tops are covered with white plastic laminate, and the three walls around the desks are finished with pegboard and a mirror.

⁴⁶ From interview with J. Segraves, 2 June 2011.

The top of the pegboard is lined with walnut trim which is aligned with the top mullion of the windows on the west façade.⁴⁷

Also included in all three bedrooms are built-in closet dressers as well as desks, each different from the next. They are all made of walnut plywood and allow for more space within the bedroom. In the middle bedroom is a built-in, twin-bed headboard also of walnut plywood. In the master bedroom, Segraves built a “floating” dresser that hung from the wall closest to the bedroom door. Its top was finished with white plastic laminate.⁴⁸

In the kitchen, all the cabinets are made of walnut plywood and the cabinet doors are pegboard now painted black. The fireplace is a very important feature in the living area. Its projection into the space firmly suggests its importance. Its copper hood and tiled hearth extend into the space giving it a sculptural quality that further defines its importance not only to the space but to the house as a whole.

Segraves also designed movable pieces of furniture, a bench and a couch, specific to the design of the house.⁴⁹ The couch is constructed of varnished pine and sits low to the ground. A sisal twine is used as both the backing and the seats in a way that recalls the balustrade. Segraves later laid pegboard down over the stringed seat which was then covered with cushions of black canvas. The bench sits low to the ground and is constructed of a single varnished pine-plywood sheet. Angled pine trim runs along all four sides of the bench creating a cavity to hold a cushion. The two legs are of black painted steel in a trapezoidal form.

D. Site

- 1. Historic landscape design:** The original property line began at Oklahoma Way and extended west to Summit Avenue. In 1987, Janie Segraves, who owned the house at the time sold the west half of the lot.⁵⁰ Many of the original trees are no longer there partly due to the sale of the west half of the lot as well as to damage by heavy storms throughout the years. To the south of the house is a square, bricked low wall which was initially constructed for Rhea Segraves to surround a large tree. However, after a heavy storm it was damaged and now the space is currently used as a vegetable garden.⁵¹ Sometime after 1964, Warren Segraves and his son, Pat, laid down the herringbone courtyard paving between the storage closets and brick garden. This space was often used for entertainment purposes.⁵²

⁴⁷ Original Drawings. Property of the Pryors, Fayetteville, Arkansas.

⁴⁸ Original Drawings. Property of the Pryors, Fayetteville, Arkansas.

⁴⁹ From interview with J. Segraves as well as with R. Dunegan, June 2011.

⁵⁰ From interview with J. Segraves, 2 June 2011. Also found land deed document which draws out the specifics of site being sold. Property of Pryors, Fayetteville, Arkansas.

⁵¹ From interview with R. Dunegan, 6 June 2011.

⁵² Ibid.

2. **Outbuildings:** There is a storage shed to the south of the carport that was added much later, and there is another large storage shed on the lower level to the east side of the bricked courtyard.

Part III. Source of Information

A. Architectural drawings and Early Views:

Warren Segraves Collection. Special Collections, University of Arkansas Libraries, Fayetteville, Arkansas.

Warren Segraves House Documents. Property of Mark and Carie Pryor. Current owners of residence.

B. Interviews:

Dunegan, Rhea. Interview by Evans Jones. 06 Jun 2011. Butterfield Trail Village, Fayetteville, Arkansas. Wife of Warren Segraves.

Pryor, Mark and Carie Pryor. Conversations by Evans Jones, et. al. Warren Segraves Residence, Fayetteville, Arkansas. Current owners of the residence.

Segraves, Janie. Interview by Evans Jones. 02 Jun 2011. Town and Country Shop, Fayetteville, Arkansas. Daughter of Warren Segraves.

Segraves, Pat. Conversation by Evans Jones, 20 Jun 2011. SKA Architect and Planners, Palm Beach, Florida. (Was contacted by way of telephone).

C. Selected Sources:

Additional Segraves Residence Drawings. Special Collections. University of Arkansas Libraries, Fayetteville, Arkansas.

Herman, Gregory. "The Emergence of Modern Architecture in Fayetteville, Arkansas, and the Work of Warren Segraves: An Architecture of Ordinary Means." Paper presented at an Academic Conference, San Antonio, Texas, 1999.

Original and Remodeling Segraves Residence Drawings. Property of Mark and Carie Pryor. Fayetteville, Arkansas.

Receipts, Letters, and Material Documents for Construction. Property of Mark and Carie Pryor. Fayetteville, Arkansas.

Smith Elizabeth A.T. "Icons of Mid-Century Modernism: the Case Study Houses." *Case Study Houses*. Edited by Peter Goessel, 8-9. Los Angeles: Taschen, 2000.

Part IV: Project Information

The drawings and research for this project were completed by the following students at the Fay Jones School of Architecture at the University of Arkansas: Sara Evans Jones, Elsa Lo, Justin Luzius, Michael Jake Newsum, Anthony Parsons, and Patrick Templeton. The faculty advisor for the project was Gregory Herman, Associate Professor of Architecture. The project was completed during the summer of 2011 and submitted to the 2011 Peterson Prize competition. The team would like to thank Mr. Mark and Mrs. Carie Pryor, Mrs. Rhea Dunegan, Ms. Janie Segraves, Pat Segraves, and Ms. Catherine Wallack, Architectural Records Archivist, Special Collections, University of Arkansas Libraries.

The information presented in this documentation, both in written and drawn forms, is taken primarily from physical evidence recorded from the house, Segraves' drawings, and interviews with his wife, son, and daughter. Very little written documentation is available. The written and drawn documents herein were produced with as much accuracy and discretion as the available information permitted.