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HOMETOUR

Saturday, April 18, 2020



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Recognition of the Home Tour Sponsors

HOME TOUR • April 18, 2020

Advance tickets for the 18th Annual Historic Home Tour are \$20. Day of Home Tour tickets are \$25.

For tickets: www.pchps.org or at Tom Thumb stores in the Park Cities area beginning mid-March



Please email info@pchps.org with comments

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Family Fueled by Passion for PRESERVATION



Standing as an iconic pillar in Dallas history, Highland Park Village represents a legacy of memories spanning over eight decades, many of which the community can harken back to personally.

The original development and design of the plaza by Marion Fooshee and James Cheek, largely influenced by traditional Spanish Mediterranean architecture, has steadily evolved since 1931 with a conscious effort to thoughtfully preserve the European aesthetic, while also improving the structures. Having strategically cultivated a captivating sense of place, what was once a quaint town square is now a world class shopping and dining destination with just as much charm.

“We have more than 70 merchants occupying 250,000 sq ft. of retail and dining space,” shares Stephen Summers, Managing Partner. “The process of identifying, pursuing and securing the best of the best brands that will succeed in our market is a multi-year undertaking. Most people don’t realize that even once we make a connection with a company, it can take years to build a relationship, negotiate agreements and then finally have the perfect space available for a brand. When you walk down our sidewalks and enter a storefront, you are experiencing the finished product after thousands of collaborative conversations and meetings.”

From a leasing perspective, months and sometimes years of discussions, drafted plans, and a whole jigsaw puzzle of factors goes into ensuring that each tenant is intentionally placed with a specific vision and goal in mind. For instance, after dozens of calls and meetings over the course of numerous months, Highland Park Village welcomed an extremely rare Louis Vuitton pop-up boutique for only 10 days in a transitional space on the second floor of the newly renovated Building 100 along Preston Road. Goyard, the prestigious French luggage brand that debuted one of only four storefronts in America last November, was the result of numerous flights to Paris over a seven-year span, along with some serious courting.

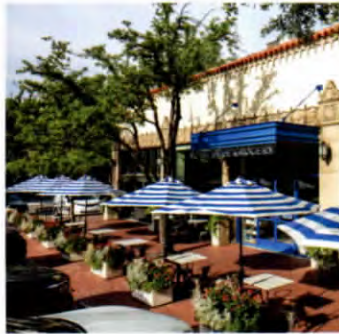
Whether a pop-up store briefly utilizes a space that is available between long-term leases in order to maximize traffic and create an exclusive experience, or making sure that time treasured tenants and local companies (The Village Barbershop, Deno’s, St. Michael’s Woman’s Exchange, Peeper’s, Miron Crosby, etc.) remain intermixed, there is an overarching vision to drive business while simultaneously preserving the heritage that makes the property so unique.





For the Summers and Washburne families, these decisions are not taken lightly and involve everyone – a multi-generation investment with even the youngest of children being heard when it comes to ideas and what they think would be fun additions or improvements to The Village. From the seasonal LOCAL Artisan Market supporting area entrepreneurs and offering children’s crafts, to Instagrammable spaces, and trending brands, every detail and consideration is far beyond financial – it’s extremely personal.

“Having grown up in the Park Cities along with my wife Heather, and her sister Elisa, and my brother-in-law Stephen, our family shares a deeply rooted interest in how The Village evolves and what that means for the community,” says Ray Washburne, managing director of Highland Park Village. “We want it to maintain the same character from our childhood memories here, and also make sure that the physical buildings are conserved, and even improved, for our children and generations to come. We work diligently, from the smallest of landscaping details to multimillion dollar projects, to provide a beautiful, and historic, place for our neighbors around the corner, and visitors from around the world, to enjoy.”



Welcome

Please join PCHPS on our website: www.pchps.org
For comments or suggestions please email us at:
info@pchps.org

To all of our friends and neighbors,

The Park Cities Historic and Preservation Society stretches even beyond the Park Cities town limits, and includes businesses of all genres and homes alike.

Our Community is representative of excellence on many levels that we prize and do not take for granted. We hold dear what is good, right, and ethical for everyone living here, and treasure those deeply extending tap roots for the betterment of our two cities. The legacies of generations before us and their foresight are treasures which we are fortunate to enjoy and appreciate now in 2020.

The 2020 Spring Festivities are almost here, and much effort and time has gone into the planning and implementation of each one.

The first one, the **Distinguished Speaker Luncheon on April 15**, is being chaired by Sally Jones and Meg Boyd. We are honored to have speaking for us Christine Allison, Editor-in-Chief and CEO of D Magazine Partners, and Gillea Allison, president of D Magazine Partners. It is a huge treat to hear from them with their point of reference in owning the most awarded periodical in our state of Texas. That list of awards goes on and on.

The **PCHPS Homes Tour is the following Saturday, April 18**. It is chaired this year by Jane Fitch. Beautiful homes will be on display inside and out. Each home is lovingly cared for, lived in, and maintained, exemplifying their passion for Park Cities. Rich history exudes in each home.

Lastly, the FIFTH Anniversary of the **Classic & Antique Car Show is Saturday, April 25**. Dan and Polly McKeithen orchestrate this major event, exceeding more than 200 remarkable and exemplary cars. It takes place at SMU around Burleson Park. It is not to be missed!

We invite you to join us in sharing the fun of our Spring Events. These will in turn provide for our philanthropies, as well as for our Educational Endowment Fund, the Teacher Chair at HP High School, and scholarships for graduating seniors.

We would like to especially thank our Honorary Chairs this year, Susan and Joel Williams, who have given so much time, support, and enthusiasm to our organization during this year.

Their loyalty, steadfastness, thoughtfulness, and wisdom for the Society has shown brightly and is beyond appreciated.

With all good wishes for a happy Spring.

Warmly,

Marla Boone

Marla Boone

President, 2019-20, Park Cities Historic and Preservation Society



Marla Boone,
PCHPS President



Sally Jones and
Meg Jones Boyd,
Luncheon Chairs



Jane Fitch,
Home Tour Chair



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Co-Chairs, Classic &
Antique Car Show



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Wednesday, April 15, 2020
Registration 11:15 AM
Lunch 11:45 AM
Brook Hollow Golf Club

DISTINGUISHED SPEAKER LUNCHEON

HONORARY CHAIRS:
The Honorable Joel and Susan Williams

LUNCHEON CHAIRS:
Sally Jones and Meg Jones Boyd

FEATURED SPEAKERS:

Christine Allison

Christine Allison first worked as *D Magazine's* promotion manager in 1976, after a foiled attempt to start a newspaper for the Park Cities. After six years, she left *D* to create a boutique advertising agency, which served national and local clients. She sold it when she decided to move to New York with Wick Allison, with whom she now has four (remarkable) daughters.

Christine has written thirteen books. Her range is wide, from *John Paul II: A Tribute in Words and Pictures* to *365 Days of Gardening*, and *Tell Me a Story, I'll Sing You a Song*. In addition, she was a contributor to *Reader's Digest* for ten years.

The Allisons moved back to Dallas in 1995 to assume ownership of *D Magazine*, and a few years later decided to acquire *Park Cities People*. Full circle, if you will. In 2000, she created *D Home*, and shepherded the creation of *D Weddings* and *D's* award-winning website, *Dmagazine.com*.

She now has assumed the mantle of Editor-in-Chief and CEO of *D Magazine Partners*, and is responsible for all editorial and operations, as well as *D Custom*, a nationally-recognized content marketing agency.

Gillea Allison

Gillea Allison is currently the president of *D Magazine Partners*, responsible for advertising revenue, partnerships, and marketing for the *D* brands. She also oversees the People Newspapers division.

She previously held roles as Director of Marketing for the company and Associate Publisher of *D Home*. Before moving back home in 2016, she managed and grew Blue State Digital's key nonprofit, advocacy, and brand accounts and technology suite partnerships in New York. She has also held roles in political campaigns, and was a brand marketer for Method Soap. She's currently an Executive Board member of *Dwell* with Dignity and the Coalition for a New Dallas, and in the Dallas Regional Chamber's Leadership Dallas Class of 2020.



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This house was built by David Williams for then-University Park Mayor Elbert Williams in 1932.

DAVID WILLIAMS: One of the Most Important

By Robert Wilonsky | Published July 31, 2019 in the *Dallas Morning News* and reprinted with permission

One of The Most Important Things Ever Built in Texas has gone on the market. And it's in Dallas ... well, surrounded by Dallas, actually, in University Park.

But the man who designed it, a native son of the Panhandle prairie, officed in downtown Dallas in the 1920s and '30s. And although **David Reichard Williams** isn't a household name, his households are a permanent fixture on this state's landscape.

Especially the one at 3805 McFarlin Blvd., which was designed by one Williams (David) for another (then-University Park Mayor Elbert Williams, no relation) in 1932. "A landmark!" said realtor Allie Beth Allman by email this week. Deserves at least two exclamation marks.

So does this: The Williams House, as it's known, has long been on Dallas preservationists' list of most-endangered properties.



David R. Williams, Deputy Administrator, National Youth Administration, 1936-1941
Courtesy: Lyle Williams

Allman has it on the market for \$13.5 million, because as houses go, it's rather famous and quite beloved. A June 1937 *Better Homes & Gardens* spread featured the house beneath the headline "**The Ranch-House Goes to Town.**" In 1983, the house made the Texas Society of Architects' list of the 20 most significant architectural achievements in this state's history. And a year later, it graced the cover of Southern Methodist University Press' biography of the *Pioneer Architect*.

The Dallas Morning News' archives are overstuffed with love letters to the manse, most from the late, great David Dillon, who wrote on Dec. 18, 1983, that the house is "rural Texas architecture transplanted to the suburbs."

Wrote this paper's longtime architecture critic, the house, made of brick and Texas pine, is "sited to catch the prevailing breezes, with numerous porches and broad overhangs offering protection from the harsh Texas sun. It is a Texas house in the most basic sense — built out of local materials in direct response to the imperatives of local climate and geography."

The house is also quite lovely. I used to drive past it all the time, when my son, now 16, would ask to stop for a play-date at **the across-the-street Williams Park**, so named for Elbert and his son Duval. After lunch at the Burger House several years ago, my late colleague Alan Peppard wanted to give me a Park Cities tour, to prove his side of town had a soul: this was our first stop, as Alan offered a brief history of its maker and original owner.

What struck me then and now is how there's nothing gaudy about this house; it looks like other Williams houses in Lakewood and the Park Cities, and all the other copies and copies of copies that filled the narrow thoroughfares of Preston Hollow in the 1930s, '40s and '50s, as the young city spread farther and farther north. Except this house is so much ... more.

"It's very humble," Dallas architect **J. Wilson Fuqua** told me Wednesday. "But it has strokes of genius everywhere."

Fuqua said the photos on **realtor Allie Beth Allman's website** don't do justice to the interior, which features a mural by artist Jerry Bywaters and the hand-carved woodwork by Lynn Ford, brother of iconic architect O'Neil Ford. He was one of David Williams' proteges, and worked on this manse with his mentor. Ford once said of this house, it was "real, straight to the point, not copied from anything and romantic as hell."

On his website of significant local homes, **realtor Douglas Newby** writes that Elbert Williams "was a perfect client for the culmination of David Williams' private residential practice." Elbert knew of David's work. And money was no object.

"Furthermore," Newby writes, "David Williams moved in with the Elbert Williams family for several months so he could observe and interact with them to delineate their needs. Williams was determined to reflect the needs, desires, and personality of the family in the home."

Homes ever Built in Texas

A reader who first informed me via email of the listing worried that its \$13.5 million price tag was for the lot only, not the house. I've seen such hand-wringing on Facebook as well this week. Concern abounds that the Williams House is doomed, which is completely understandable: The Park Cities have no regulations in place to prevent bulldozers from gobbling up history, and in recent years buyers have spent millions purchasing and destroying historic homes there.

Ford's Tinkle Residence vanished in 2013; three years later, **his Penson House on Armstrong Avenue vanished shortly after it sold at auction**. And ever since, I've heard a lot of worry over 3805 McFarlin's future. Because, in large part, the house has been empty for years. And because of where it is. And what it's near.

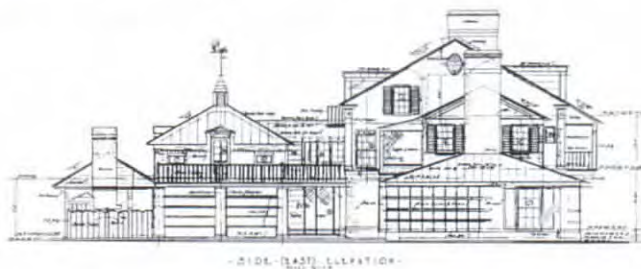
"Making the land even more valuable and desirable is that it runs along the Turtle Creek shoreline abutting the Dallas County Club golf course," **Preservation Dallas' executive director David Preziosi wrote in AIA Dallas' Columns magazine**. "The fate of this extremely important house is up in the air, and if it goes to market or auction, there is no way to stop a buyer from demolition if they don't appreciate the significance of the house."

Which is why Preziosi put it on the Most Endangered Places list that year, alongside the Penson House and the Elbow Room, which are both no more. So on Monday I emailed Allie Beth Allman and shared readers' concerns and asked if she expects it to remain after the sale.

She wrote back that "it is not being marketed as a lot." Doesn't mean someone isn't going to pay a lot to level it. Happens all the time. In the Park Cities. In Dallas.

Which is why Fuqua wants an institution to buy the house — SMU, perhaps, or the Dallas Museum of Art or some other entity that could preserve and protect this gem once considered among this state's most profound architectural marvels. Fuqua, like Williams a UT graduate, penned a brief essay after recently touring the house for the first time. The architect said I could quote from it here.

"It is the most ingenious, imaginative house I have ever seen," Fuqua wrote. "It ranks with Monticello, Mount Vernon. There are few architectural masterpieces of this stature anywhere."



Elbert Williams residence, 1932
Courtesy: Mrs. William Seybold

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OLD SCHOOL

By Tom Case



Armstrong Elementary School



Bradfield Elementary School

Armstrong was the first and only school in the HPISD from when it opened in 1914 until 1922 when the first high school opened on Normandy. As Highland Park and University Park grew, so did the school district's population. Consequently Bradfield opened in 1926, followed by University Park in 1928 and Hyer in 1949.

Armstrong burned to the ground in 1951, was rebuilt and opened again in 1953. Bradfield, University Park and Hyer were designed by preeminent architects. The firm of Lang & Witchell designed both Bradfield and University Park in the Spanish Colonial Revival style and utilized the same floor plan for both for purposes of economy. Among others, Lang & Witchell were the architects for the Highland Park Town Hall, Sanger Brothers Department Store, Booker T. Washington High School, the Episcopal Church of the Incarnation on McKinney Avenue, as well as historic homes in Highland Park and on Swiss Avenue in Dallas. Many of Lang & Witchell's buildings are on the National Register of Historic Places which is the official list of the country's historic places worthy of preservation.

Dallas architect Mark Lemmon designed Hyer. In his practice, Lemmon utilized historic revival styles, as well as Art Deco, and his works included the Hall of State at Fair Park, the main sanctuary for the Highland Park Methodist Church, Perkins Chapel and eighteen Georgian style buildings on the SMU campus. Hyer was named for Robert S. Hyer, the founding president of SMU, and not surprisingly, Hyer was built in the Georgian style found on the SMU campus.

Armstrong opened with 95 students, Bradfield with 383, University Park with 165, and Hyer with 250. The number of students in the elementary schools steadily increased over time. University Park was incorporated in 1924 and

was in the process of being developed when both University Park and Hyer were opened. In 1949 Hyer was still in the country; and the City of University Park was in transition from country to suburban, a fact that showed tellingly in 1953 when it held an election to determine whether dogs could continue to roam freely in the city during the day. The election generated the second largest turnout of voters in the city's twenty-nine year history. The dogs won.

The years after World War II brought returning veterans, the baby boom, the GI Bill and a rapid expansion of the economy, all of which brought tremendous growth to Dallas, the Park Cities, SMU and the HPISD. The Arab oil embargo and resulting shortage of gas and rise in its cost in the early 1970s put a premium on homes near the business district in downtown Dallas, including those in the Park Cities. At the same time the HPISD was made a party to the desegregation lawsuit brought against the Dallas Independent School District and other school districts with the plaintiffs seeking the busing of students across district lines. The HPISD was dismissed from the suit in 1975, resulting in even more growth in the student population of the HPISD.

As a result of its growth, the HPISD made numerous additions to all of its elementary schools, as well as utilizing portable buildings that at one point housed all of the fourth grade at University Park. In 2015 voters approved a massive bond issue that has so far resulted in the construction of a fifth elementary school, the replacement of Bradfield and University Park with buildings that, unfortunately, some think are not in scale with their neighborhoods and the demolition of Hyer.

The replacement of the three elementary schools and remodeling of Armstrong have been both welcomed and controversial; but at the end of the day, buildings do not

During the first one hundred years of its existence, the Highland Park Independent School District (HPISD) had four elementary schools: Armstrong Elementary School, Bradfield Elementary School, University Park Elementary School and Hyer Elementary School. Since 2017 Bradfield and University Park have been demolished and replaced. Hyer has been razed and is being replaced. Armstrong will be remodeled and have space added. All that has occurred within and without these four schools has played an important role in the HPISD and will continue to do so.

All photos from PCHPS archives at University Park Library



University Park Elementary School



Hyer Elementary School

teach. Or learn. The essential story of the four original institutions is old school—one of community, teachers, students and parents; and it has been so from the beginning.

The district started small and without much money. In 1921, out of economic necessity, the PTA began managing and financing the lunch room in Armstrong. Since then the PTA has done so in all of the HPISD schools, but not out of necessity.



On the night of November 26, 1951, the main building of Armstrong burned to the ground, destroying all of its books, maps, charts and lesson plans. The community acted immediately, and classes resumed for most of Armstrong's students on

November 29 at the Highland Park Methodist church in twenty Sunday school rooms.

The community also embraced the children outside of the walls of the four schools. One example occurred in 1960 when the Highland Park Village invited the sixth grade art students of all the elementary schools to paint the Village for Halloween. The students eagerly accepted and worked with the art teachers from each school to decorate the store windows of thirty-six of the shops in the Village and then joined in the Halloween festivities at the Village.

In the early 1990s Texas enacted the school finance system, which redistributed tax revenues from wealthier districts to poorer ones, and the state capped the tax rates the HPISD could charge. These acts reduced the HPISD's revenues significantly, and the community responded by

raising money through the elementary schools' traditional carnivals, as well as golf tournaments and auctions that offered high end vacation packages, automobiles and other items. Additionally, the Highland Park ISD Education Foundation was created as a charity to raise money for the HPISD schools. All of these efforts were supported by alums, parents, grandparents, businesses and other community members and have enabled the schools to fund programs, equipment, software, teachers' salaries and more.

And where would these elementary schools be without the teachers, librarians and administrators, past and present? There are not enough words to describe the skills, character, and dedication of these women and men many of whom spent their entire careers with their elementary schools. One of the more telling accomplishments of the district is the number of its alums who have returned to teach in it. Sara Frances Ferguson Styring, HPHS 1942, taught at Bradfield from 1950 to 1974 and then served as the elementary consultant to the district until her death in 1979. Martha Craig graduated from HPHS and returned to teach at University Park for 33 years. Jean Wallace, HPHS class of 1955, was Hyer's librarian for 39 years. Carol Duff returned to teach third grade at Bradfield in the same classroom she had in the third grade. The list goes on.

In 1970, *Dallas Morning News* columnist Paul Crume, related a story about Elizabeth Siddall, a teacher at Bradfield who told her students "Try to be somebody." One day a young man appeared at the home of one of Ms. Siddall's neighbors looking for Ms. Siddall's address. He told her neighbor that "I have just graduated from SMU, and I know she will be proud of me." Crume commented "She was, too, and this used to be what education is all about."

It still is at HPISD.



3400 DREXEL DRIVE

Photo courtesy of Dan Piassick

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**Park Cities Historic and
Preservation Society**

HOMEOWNERS:

Jason and Leonore Owsley

About the Owsley Home

By Joan Clark

Walter William Whitley, a prominent local builder, constructed this home in 1924. Shortly after completion, the home was occupied by Robert Chalmers, who arrived from Scotland to become the dean of St. Matthews Episcopal Cathedral. Perhaps Dean Chalmers was one of our first “Highland Park Scots”. The symmetrical front facade with accented doorway and evenly spaced windows has characteristics of Colonial Revival architecture, which was popular from 1885 - 1955.

This is a tale of faith, perseverance, and salvation. Neglected for many years, this foreclosed property was owned by a bank when it first came to the attention of the Owsleys. Real estate agent Owsley originally tried to interest others in the home; suddenly, when it was put up for auction, her husband said, “Let’s do it!” So, the Owsleys purchased the home in “as is” condition. They were aware of the vines and branches growing through the windows but were surprised to learn that original knob and tube electrical and ancient plumbing would be new riddles to solve. In the summer of 2019 the full interior and exterior renovation took place.

The Owsleys honored the original footprint of the home and renovated the spirit of the home. Various remodels from 1990 - 2000s added bathrooms and the attic conversion. The current owners only reconfigured the master bath. The light color palette chosen for both exterior and interior plaster walls and the original quarter sawn white oak floors combine to give the home a bright, fresh appearance.

The Owsleys honored the original footprint of the home and renovated the spirit of the home.

Right of the entry is an oversized living room with original windows that view the pool and cabana. Vintage dental molding is abundant and uniquely applied to the cased openings. A great deal of the furniture was acquired when the owners lived in Germany; the living room has a charming Bavarian armoire, burl wood secretary, and traditional cuckoo clock. Dual openings lead to a former porch now utilized as an office. A flagstone patio with fire pit and pergola is an outdoor room that opens up from the office entrance.

The cozy dining room as well as a hallway lead to the totally remodeled kitchen space. Selection of milk glass light fixtures, Blue Star appliances, and the retention of glass door knobs and screen doors all contribute to the updated 1920’s atmosphere. The kitchen also contains a family heirloom antique pine cupboard and trestle farm table for dining.

Upstairs is the master bedroom with original fireplace and two other original bedrooms with en suite baths. The apothecary bed stands and chests are also from Germany. The master bath area was completely reworked and now has a Victoria and Albert soaking tub. Additionally, the other three bathrooms and bedrooms were refurbished.

Imagine that the bulk of this project was completed in twelve weeks! The Owsley family said it was fun to see the beauty emerge from the ashes but stressful too. The family has been overwhelmed by the positive community response to their project. Many neighbors and complete strangers have stopped to visit and commend them for their salvation efforts.

Since their children are now graduating from school and moving on, the Owsley’s love the human scale of their new, older home. Although not as large as much of the new construction in the neighborhood, the home has a low maintenance yard and manageable interior space. Faith and perseverance paid unforeseen dividends. And who wouldn’t love the sound of that timeless screen door slamming shut as you head for the pool?



3429 DREXEL DRIVE

Photo courtesy of Dan Piassick

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Methodist Dallas Medical Center

HOMEOWNERS:

Jimmy & Kathryn Ogden

About the Ogden Home

By Joan Clark

Built in 1921, this home is a rare example of eclectic asymmetrical Italian Renaissance architecture. From its high perch, the residence radiates a stateliness due to the prominent Roman arched entries, beautiful SMU brick, front terrace, and repetitive keystone and window accents. Tiered landscaping in both the front and rear yards provides a classic frame.

Purchased in 2011, the Ogdens postponed the renovation project on their dream home due to their international professional ventures. Completed in 2019, every effort was made to blend the additional square footage with the original floorplan of the home. Modeled around a classic center hall floor plan, the entry directs visitors to a spacious, elegant living room painted Oval Room Blue, a period appropriate historic color. Ten foot ceilings, a 1970's Italian light fixture, French alabaster fireplace mantel, large gold leaf mirror, and petite Chinoiserie secretary create an elegant setting. Dual sets of cased openings lead not only to an office area, which was once a sleeping porch, but also to the dining room.

The dining room contains an oval Maison Jansen table and buffet compatible with the space. Painted grasscloth covers the walls and some of the owners' outstanding collection of French pochoir prints first appear. Original sparkling restoration glass windows provide light. The new light fixture and drapery finish the story. A small butler's pantry connects the dining room to the kitchen and the new side entry constructed to match seamlessly with the front.

The kitchen and other additions are the Ogdens' gifts to this original Highland Park jewel.

The kitchen and other additions are the Ogdens' gifts to this original Highland Park jewel. They achieved their goal of simulating a French bistro breakfast area. The breakfast table with tulip base is surrounded by traditional woven Maison Gatti bistro chairs. Overhead the vintage bead board ceiling provides warmth in the functional kitchen with oversized quartzite center island and cookbook library.

Beyond the kitchen is a large den and solarium.

Colors from the formal spaces transition to the den and solarium and relate beautifully. This area is filled with unique appointments informed by their experiences living in Paris and London. The den is warm with hardwood floors, inviting seating arrangements and fireplace. The solarium has a Moroccan cement tile floor, five skylights, a lengthy farmhouse style trestle table, and banks of French doors that embrace the exterior.

Upstairs are four bedrooms and three baths. Revision of the front stairwell now allows egress in two directions while maintaining the character of the floor plan. A charming sitting room which functions as an office adjoins the master bedroom. The master bath had been updated, but new wall paper and color were added.

Original bedrooms were spacious but revisions to them and the bathrooms modernized their capabilities. The guest bedroom is beautifully appointed with sleigh bed, outstanding pochoir prints and a bathroom with vintage hexagon tile. A large, dreamy playroom complete with window seats was also added.

The Ogdens selected architect Paul Turney, contractor Rusty Goff, Jenkins Interiors, and Patrick Boyd of David Rolston Landscape Architects to assist them. The exceptional and unusual interior elements, synchronized color palette, retention and replication of original architectural details, coupled with a special focus on landscape make this ninety-nine year home a genuine marvel.



4412 LAKESIDE DRIVE

Photo courtesy of Dan Piassick

SPONSORED BY:

Highland Park Village

HOMEOWNERS:

Jeffrey & April Manson

About the Manson Home

By Joan Clark

Preeminent architect, Hal Thomson, built this grand dame of eclectic Italian Renaissance architecture in 1918. Deep bracketed eaves, Roman arch windows, a gracious front terrace with balustrade and the unique decorative medallions combine in a distinctive manner. The owners undertook major cosmetic updates in 2018 to restore the interior Venetian plaster, fireplaces, gates, and pool. The Manson family elected to live with prior renovations to this three story, 103 year old residence.

The entry appointments are the first taste of dramatic use of color, modern art, and eclectic collections through out the home. A large glittering painting by New Orleans artist Ashley Longshore hangs prominently in the entry and reminds the family of Hawaii, which was home for 18 years. The transept style entry leads to both a formal library and large dining room. Interior designer Shelley Lloyd assisted on the project, David Lyles restored the plaster, and a team of painters did the exquisite lacquered paint treatment in the library.

Prominent graffiti artist, Alec Monopoly, painted the art work that is the prompt for the electric custom blue color selected for the library and office. This room exemplifies the interior design: a combination of antique furniture, modern art, custom fabrics, carpets, and treasures discovered on international excursions. French Bergere chairs, the antique Chinese coffee table, a fainting couch, and custom silk rug are inviting situated below the coffered ceiling.

The large proportions of the dining room are perfect for this family of 12. Limestone floors a unique beamed ceiling, beautiful multi colored Murano glass fruit crystal chandelier, and countless windows with views to both the front and rear landscape add to the charm. The dining room is connected to an enormous screened in porch with fireplace and also leads to what was once the original dining room but now called the "parlor." An antique swan boat from France is only one of the diverse appointments that make this sitting area fascinating.

Bold color, modern art, antiques, elegant fabrics, and other surprising interior design elements make the Manson home feel exciting and intriguing.

The formal living room has towering ceilings and is framed above by a gallery landing. Here the owners have showcased many of their unique "finds." Particular favorites are from the Paris Flea Market and Italy. Art work ranges from an antique Madonna to Retna, a street artist from Los Angeles. Another family area and dining area are part of the functional kitchen; these spaces also have interesting artwork.

Upstairs on the second level are four bedrooms. The master bedroom has a sophisticated blue and gold color palette with a stunning wall paper named "Amazonia," a cast stone fireplace and beautiful silk drapes. The piece de resistance is the Murano chandelier with floral elements in every color and shape imaginable. Not to be missed are the master bath and closets, decorated in a color explosion of art, drapery, and furnishings. On the landing are two paintings by New Orleans artist, Anna Kincaid, and the third floor is a teenage hangout with gaming activities.

The pool area was classically designed with a wall of fountains and extensive covered entertaining area with cook station and bar behind it. Due to the large land area available, the Manson landscape also features a regulation bocce ball court, fire pit, and wisteria covered pergola.

Bold color, modern art, antiques, elegant fabrics, and other surprising interior design elements make the Manson home feel exciting and intriguing. This classic Hal Thomson residence is a century old exquisite envelope that once opened reveals a modern world inside.



7000 VASSAR AVENUE

Photo courtesy of Dan Piassick

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**Cynthia Beard and Christine McKenny
Allie Beth Allman & Associates**

HOMEOWNERS:

Jim and Betsy Sowell

About the Sowell Home

By Joan Clark

Surrounded by magnificent towering oak trees, the Sowell residence in Volk Estates is situated on approximately two acres. In 1890 the Volk family started their department stores and by 1927 owned a 77 acre area called Brookside; it is now known as Volk Estates.

Architect Gayden Thompson and builder C.B. Christensen completed this eclectic Neoclassical

The Dallas Morning News selected it as Dallas' Best Modern House in 1940.

style home in 1940 for Mr. & Mrs. Harold Volk, and *The Dallas Morning News* selected it as Dallas' Best Modern House in 1940. The full-height entry porch and four impressive Roman Tuscan columns with Doric capitals define the front elevation as classical, but the interior has countless contemporary touches.

The entry area spans the front of the home. Two large scale paintings and a sculpture immediately hold your attention once the door is opened. "X" certainly marks this spot as exceptional with a large canvas by Ellsworth Kelley. A large example of Willem de Kooning's abstract expressionism hangs on the other wall. Art lovers buckle up because it is going to be an exciting ride. An early Jackson Pollock in black and white hangs just around the corner. The unusual diamond inset entry floor merges with the other high gloss parquet wood and antique wide plank floors on the first level.

Two large seating areas are a hallmark of the gracious formal living room and French doors view the rear yard. The subtle interior wall papers and colors are a perfect foil for showcasing the Sowell's collection of exceptional paintings, porcelains, and sculptures. A sophisticated recessed lighting schedule gives the home a modern touch as well as highlighting the artwork.

A focal point in the formal dining room is the Chinese porcelain collection displayed in the Roman arch glass cabinets. The ceiling has an interesting wall paper filled with multicolored metallic squares. Noted American artist Joan Mitchell has an immense canvas that spans the dining room wall and enhances the atmosphere .

To the left of the entry is the library with a white lacquered ceiling that contrasts effectively with the rich, mahogany woodwork. The library fireplace has an interesting surround fabricated with steel squares. Dual casements lead from the library into the "train room" named for the train hidden away in the ceiling. Both of these spaces have two sitting areas and shelves that contain a fascinating Chinese porcelain collection of animals, plates, and figurines.

Right of the entry is the family sitting room. An interesting Roy Lichtenstein art work, warm ceiling beams, large sectionals, and a television make this an ideal retreat for hanging out together. Down the hall is the expansive kitchen with blue granite counters, blue and white fabrics, and a cozy breakfast area that views the back yard.

Upstairs are four bedrooms and four baths. Additionally, the grounds have a pool, cabana, and playground equipment for the grandchildren.

Although the Sowell home is large and positioned on a grand site, it is filled with a warmth that expresses family, friends, and entertaining. Art painted by luminaries of the 19th and 20th centuries is comfortable in this residence and communicates in a memorable way to each visitor.



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SO, WHERE ARE WE HEADED?

By Dan McKeithen, Car Show Chairman

Considering the evolution and global impact of the automobile in the 134 years since German inventor Karl Benz patented his Motorwagen, it's no surprise we now look to the future with some uncertainty and many questions around the role cars will play in our world, particularly with respect to classics and antiques. Demographics, trends in the economy, environmental concerns, global trade dynamics, and technological advancements are some of the factors exerting seismic influence not only on the auto industry, but also on the collecting hobby. So, as we metaphorically pull out of the driveway and hit the road again in 2020, it's fair to ask, "Where are we headed?"

Millennials are now on the cusp of surpassing Baby Boomers as the nation's largest living adult generation. This shift heralds a changing of the guard with respect to both consumers and collectors of automobiles. Device driven social connection along with a growing on-demand economy mean car ownership rates are declining. Who needs a car anymore? You can order anything in the world for home delivery – including food – and when you need to get somewhere, you just call a ride share. The push toward zero emissions means EVs (electric vehicles) are now common, and AVs (autonomous vehicles) are not far off (and probably the future of ride sharing). Some would argue the era of human-driven, internal combustion powered personal transportation is nearing its end.



Others contend there will always be interest in and demand for, the visceral, tangible driving experience, particularly if self-driving cars are the way of the future. Muscle and speed will always appeal, and ironically the rise of driverless cars may even pave the way for rediscovering the joy of being behind the wheel, perhaps one day only achievable with an older car.

In general, collector car prices are softening as older enthusiasts transition out of the hobby and auto museums, now closing at an unprecedented rate, sell off their collections. Therefore, access to the market is improving for younger buyers. Successive generations of "car nuts" have each found their particular passions, and there is empirical evidence now of a rising interest on the part of younger collectors. Cars that are just now reaching collectible status, like SUVs and early Japanese imports, are rising in value while prices for prewar classics are generally declining.

These fresh devotees bring another interesting dynamic to bear – a reframing of what it means to own a classic. Restomods – restored and modified – have merged modern automotive technology with restoration. "Electromods" are now a thing. The introduction of EV drivetrain technology has spawned a new variety of classic, like a nearly 200 mph '68 Mustang or a '49 Mercury powered by Tesla. The generational shift may not necessarily mean the demise of collecting, but rather simply an overhaul of the paradigms in the hobby.

2020 marks the 5th anniversary of the PCHPS Classic and Antique Car Show. We have grown from 125 cars in the first year to over 200 show vehicles last year. We hear from more and more attendees how special our show is with the atmosphere of the city park and the unique variety of vehicles we draw. The passion for cars at our show is also palpable and evident in the generations of admirers we welcome each year.

Who knows what the future holds for the classic car? The road ahead will have plenty of twists and turns, but isn't that what makes the trip so memorable? It may not be clear where we're headed, but we plan to be here for at least another 5 years to share the journey.



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ANTON F. KORN: Dallas Architectural Legend

By Tom Case

Anton F. Korn was one of the most talented and sought after regional architects in Texas from the start of World War I to the start of World War II. In an era before specialization by architects, he designed office buildings, hospitals, hotels, courthouses and more, as well as many stately homes in the Park Cities, Dallas and Galveston.

Korn arrived in Texas in 1914. His journey was a long one, starting in Bavaria where he was born in 1886. From there Korn and his parents immigrated to the United States where his father was a New York City business man. After his graduation from high school in New York City, Korn worked in New York architecture firms for five years before he was admitted to Cornell to study architecture. He left Cornell before receiving a degree, married Marie Kroger in 1914 and moved to Galveston where he worked designing buildings for the University of Texas Medical School in the city. He also began designing houses for members of the business community in what is Galveston's East End Historic District today.



Anton Korn

In 1916 Korn moved to Dallas and opened his own architectural practice; and for the next twenty five years, he designed houses, office buildings,



Korn's Tudor home design at 4208 Armstrong Parkway

public buildings, Hilton hotels and others in Texas and New Mexico. Some of his works included the San Angelo, Texas Hilton Hotel done in the Italian Renaissance style; the Hilton Hotel in Albuquerque, done in the New Mexico Territorial style; and the Tom Green County, Texas courthouse which was in the Classical Revival style. He also designed the downtown Dallas YMCA building and the Medical Arts building; and Korn and Joe Pitzinger designed the Domestic Arts Building at Fair Park for the Texas Centennial.

Korn is best known for the homes he designed in the Park Cities, and he is associated the most with Tudor homes he designed, but he worked in many styles, including Colonial Revival, Mid-Atlantic Colonial, Italian Renaissance and French. Three of Korn's Tudor homes are located at 4208 Armstrong, 3808 Turtle Creek Drive and 3635 Beverly, which was Korn's home. He also designed the home of



Left to right: Anton Korn, seated; Mitzi Korn Hannock, in father's lap; Tony Korn, standing; Frederika Giles Kroger, dark hair, Anton's wife, Marie, standing; Freda Giles, seated; Marie Giles Baldwin in mother's lap; Tinki Korn, standing next to mother; Robert Giles, dark hair; Dr. Robert Giles, kneeling; Anne Giles Kimbrough, in father's lap.

Hugh Prather, Sr. at 4700 Preston Road. Many of the houses designed by Korn are still standing today and are highly sought after.

In addition to homes designed for individual clients, Korn was president of Housing Corporation of Dallas which developed for sale houses designed by him on Bryn Mawr in the mid-1930s, providing quality homes in distinct architectural styles and much needed employment for the building trade during the depression.

Korn and his wife were also active in the arts communities in the Park Cities, Dallas and Taos, New Mexico. One year the Korn family invited Taos artists to visit them in Dallas. During their stay, Korn decided to take his guests, including Pueblo Indians, to the Dallas Country Club where Korn was a member. When they entered the club, the Maitre D spotted this unprovoked attack upon country

club decorum, mentally circled the food trolleys, armed himself with his hefty reservation book and shouted "No Indians!" Undaunted, the Korn family and guests retired to the Korn family's home on Beverly for a thoroughly enjoyable evening.

Anton Korn's journey ended in Waco where he died of a heart attack on August 23, 1942. At the time he was working at the Bluebonnet Ordnance Plant in McGregor, Texas. It was one of four plants in the U.S. that manufactured conventional bombs for the armed services during World War II. The plant was an enormous undertaking, requiring 10,000 workers and 50 million dollars to build. A little more than a month after Korn died aiding his country in a time of war, bombs started coming off the production lines and making their way to the theaters of war which undoubtedly included his country of origin.

People

PCHPS 2019 Events



1 Tyson Woods, Marla and Mike Boone, Blakeley and Maggie Boone; 2 Marla Boone, Bob Mong, Taylor Armstrong; 3 Addie and Robby Skinner, John Cowden, Dave Reichert; 4 Bonnie Case, Jennie Reeves, Joan Clark; 5 Shelby Fuqua, Venise Stuart, Candace Evans, Julia Fuqua; 6 Jay and Lauris Massa, Bob Clark; 7 Mark, Spencer and Sarah Hardin; 8 Bradley Sanders (HPS Teacher), Jan and Al McClendon; 9 Gigi Potter Salley, Jana Paul, Lucinda Buford, Suzie Curnes; 10 Nancy Shelton, Carolyn Speed, Catherine Stone; 11 Marla Boone, Frank and Debbie Branson; 12 Betsy and Guinn Crousen



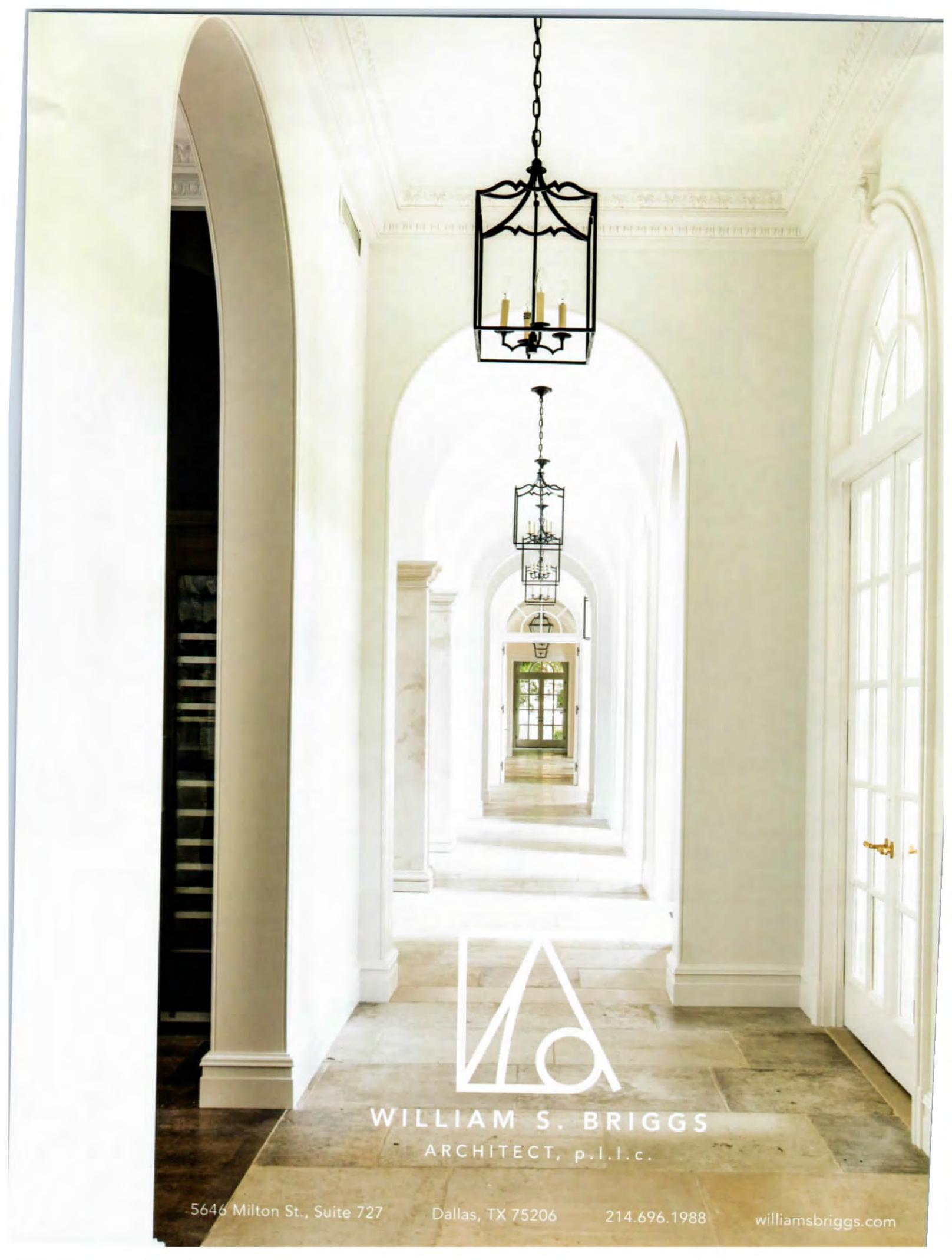
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Neighborhood Character RETAINED



Home exterior before

Home exterior today

By William S Briggs, Architect, pllc

Wesley House is the college ministry of Highland Park United Methodist Church. A place where community is developed, questions are discussed, faith is deepened, and purpose is discovered. Built in 1931 as a two-story multi-family dwelling, this would become the future Wesley House. For us, it was a calling to grow and enrich the community.

At our first meeting, Rev. Andrew Beard and Sarah Beard made it clear that they wanted the space to be warm, welcoming and a home away from home. The focus of the design process was to take the current spaces and make them viable into a distant future to ensure new elements were integrated seamlessly into the old.

In this unique project you now approach the house with a refreshed exterior that draws you in. Revitalizing the street presence was a critical part of the design. We wanted to reinforce the notion that something old can be given new life for years to come. Working together with the committee we were able to bring the house to the standards of today, making it accessible to everyone. As you

walk inside, you are greeted with a true entry hall that is at the heart of the home. The first floor is no longer segmented spaces but rather a living space with arched pass through openings that connect the living space to an enlarged kitchen. We placed new windows and glass doors into the design to allow natural light to flood into the space. Working your way upstairs we exposed the original brick chimney in the stair hall to embrace the past and add character. The second floor echoes the first floor and now has the capacity for larger gatherings where everyone can see everyone. Within the design we were able to craft a house that not only resembles the past but allows for the students to create memories for the future.

Special thanks to the Wesley House Committee team: Rev. Andrew Beard, Sarah Beard, Ken Reiser, Joseph Fowler, Elizabeth Moseley, Robert Lea, Al McClendon, and Laura Casey for allowing us to be part of this exciting project. We teamed up with the brilliant contractor Dan McKeithen with Provenance Builders to go from idea to reality as the Wesley House community continues to flourish in a historic house that has been given new life.



2020 PCHPS!

By Tish Key

Exploring open houses on the weekend with her father, Brian, is how **Katherine Hall** began to develop an interest in design and architecture. As the recipient of the Park Cities Historic and Preservation Society 2019 scholarship, Katherine is studying in the School of Architecture at The University of Oklahoma. Katherine is enjoying her freshman year in Norman as a member of the Kappa Kappa Gamma sorority while juggling a rigorous class schedule.

Along with general education classes this past semester, Katherine worked diligently in her Architectural Studio class, at times even spending the night underneath her desk. One of her projects included this environmental study model that required lots of difficult cutting by hand.

During the semester as Katherine was learning more about the program and the School of Architecture, she explored her interests further into interior design. She was intrigued by how the interior of buildings can have such a powerful impact on people. How people use a space, how it looks, and functions began to be what Katherine realized drew on her talents and interests. Each and every day, Katherine experiences first hand how a building's exterior as well as its interior, can have a profound effect on people. Living with cerebral palsy, Katherine is primarily confined to a wheelchair. With her extraordinary perspective, Katherine is surely to be a thoughtful and formidable designer. She will focus her study on Interior Design in the School of Architecture.

The PCHPS endowment promises income for the annual scholarships and the Teacher Chair. The money is administered by the HP Education Foundation.

Make donations at www.PCHPS.org and click on scholarships.



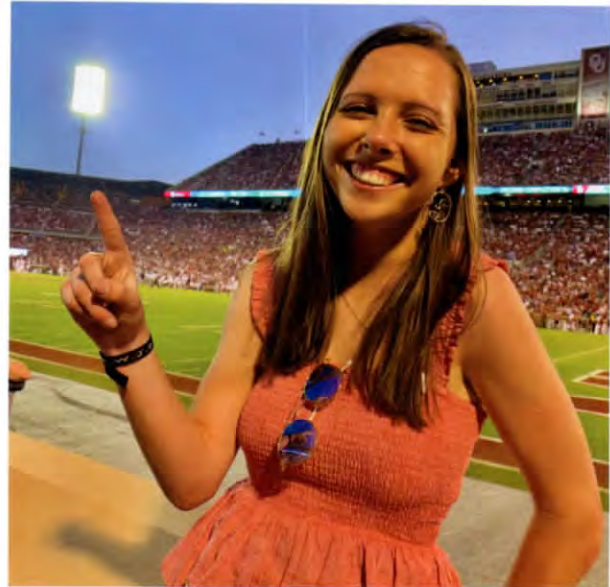
Environmental study model designed by Katherine



SCHOLARSHIP WINNER

In addition, Katherine shares the interests of Park Cities Historic and Preservation Society in her concern for the visual history of our community. Katherine was very interested in the design of the new elementary schools and was delighted to have the opportunity to meet the architectural team. She enjoyed getting to see the designs for the new schools and how they compliment our community.

The potential and grace that Katherine possesses is undoubtedly inspirational to many young people. Continuing to encourage students, like Katherine, that are interested in these areas of study demonstrates the commitment of Park Cities Historic and Preservation Society to education in the Park Cities. Scholarship support helps our community efforts to preserve and protect our heritage.



HPISD Distinguished Chair for History



In 2017, Park Cities Historic and Preservation Society designated funding for a Distinguished Faculty Chair for History at Highland Park High School.

Chosen by a school administration committee, outstanding history teacher, **Brad Sanders**, was selected for the Distinguished Chair for History. Recently, Brad shared how the award has made a difference in his life. Besides the financial benefit, the title has provided other opportunities as well.

One of the most interesting projects that Brad has been involved with is working with **Harvard professor, Katherine Merseth**, on implementing the use of case studies to teach subject matter at the high school level. Presenting his students with certain

dilemmas in history then encouraging them to discuss and explore them has proved to be a method that is not only extremely effective but thrilling at the same time. The students examine the facts regarding the historical dilemma and discuss different scenarios and outcomes. One of his students I spoke to said, "Mr. Sanders is the best teacher. He is so passionate about what he is teaching. He wants you to understand the topic and he really wants each one of us to succeed."

Walter Kelly, principal of HPHS, was equally enthusiastic about the working relationship with Professor Merseth and the value that the project brings to our students and teachers. "Brad is a keenly detailed teacher and his passion for his work is truly inspirational." The award of the Distinguished Chair for History to Mr. Sanders really seems to be an award for us all.

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COTTON

will be forever woven
into Dallas' history

By Steve Blow | Published March 4, 2007 in the *Dallas Morning News* and reprinted with permission

Even with all the talk about the Cotton Bowl last week, I doubt that many people thought about the little pun in that name. And if they weren't making the "bowl" and "boll" connection, they probably weren't thinking much about the "cotton" in Cotton Bowl either.

For most of us, it long ago became just a name — as disconnected from our history as city folks are from the agriculture that sustains us.

But once there was a time when cotton was king, and it turned Dallas into a real city. So while others agonize over the Cotton Bowl's future, let's take a moment to look back at how the name came to be.

In the early 1900s, almost 20 percent of the entire world's cotton crop was grown within 150 miles of Dallas.

And that's how we got golf.

The connection may not be obvious, but cotton changed Dallas in so many ways. You really can't separate the railroads and cotton, but together they transformed a striving frontier town into an economic powerhouse.

From the time settlers arrived here in the 1840s, there was no doubt that this blackland prairie was made for growing cotton. But transporting it to market was the problem. The stagecoaches and ox wagons that served Dallas until 1872 couldn't do the job.

Then the railroads arrived, and Dallas exploded. In 1870, the city's population was 3,000. In 1890, it was more than 38,000. For that one census, Dallas was the biggest city in Texas.

Cotton buyers and brokers and equipment manufacturers flocked to Dallas. A fairly sizable community of English cotton merchants settled here.

And some of them brought their golf clubs. (Golfers, bow your heads in gratitude.)

In 1896, Englishmen Richard Potter and H.L. Edwards laid out a crude, six-hole course on the outskirts of town. (Oak Lawn today.)

The Dallas Golf Club was formed in 1900, and it evolved into today's Dallas Country Club.



Cotton trailers lined up at the Forney Cotton Gin in 1958. The Dallas area was teeming with cotton for many years.*

“Fair Park Stadium could have been renamed the Cotton Boll.”



JoAnne Hill struck a classic pose atop a bale of cotton outside the stadium in 1951.*

The English expatriates also brought along their love for theater and helped establish a vibrant theater community in Dallas when most Texans were settling for medicine shows.

Dallas was also home to Japanese cotton buyers. They remained here right up until Pearl Harbor, when a somewhat sticky exit was arranged.

In fact, a history of Japanese cotton buyers in Dallas has been written. Unfortunately, it was written in Japanese and remains untranslated.

As you probably learned last week, local oilman J. Curtis Sanford was inspired to start the Cotton Bowl game in 1937 after attending the '36 Rose Bowl.

It seems that a push to give that same name to Fair Park Stadium was already operating on its own track.

According to a January 1936 story in this newspaper, a Mr. W.A. Brooks of Dallas had proposed the name in a letter to Texas Centennial officials.

"I thought it might be no bad idea to

suggest to the Centennial that they try to change the name of the Fair Park Stadium to the Cotton Bowl," he wrote. "Of course, if they thought well, they could carry the idea a little farther and spell it boll."

The name — Cotton Bowl, not Boll — became official that year.

And there's some irony there. Cotton was so honored just about the time it began to fade here, eclipsed by the booming oil industry.



A Cotton Boll light sign on The Cotton Bowl at Fair Park in Dallas Texas

Credit: ID 121449202
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Dreamstime.com

In fact, some preferred naming the stadium the Petroleum Bowl, which perhaps sounded too much like a sludge pit.

Cotton never disappeared from Dallas, of course. The city is still headquarters of the Texas Cotton Association. And county agent Fred Burrell said 1,500 acres of cotton was grown in the county last year, mostly near Lancaster.

Here's hoping that "Dallas" and "Cotton Bowl" remain synonymous, even when played on a certain high-dollar cotton field to the west.

*Photos from the collections of the Dallas History & Archives Division, Dallas Public Library.

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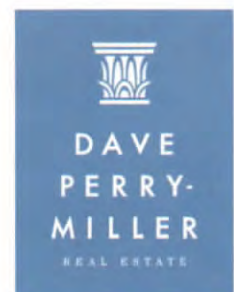
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THE LEGACY OF EARLY DALLAS ART DEALER Joseph Sartor

By David Dike

The foundation for Sartor Gallery began with Joseph Sartor's father Caleb, who immigrated to Kansas from Germany in 1881. Caleb and his wife Christina listed their occupation as cabinet-makers and picture framers. In 1890 the Sartors moved to Dallas and opened a picture framing business at 610 Flora Street in Downtown Dallas. As their business expanded they moved to Elm Street and then to 3027 Knox Street, which at that time was considered far North Dallas.

Joseph Sartor was born June 24, 1895. He and his five sisters grew up at 3910 Rosedale Ave. Caleb Sartor started his son in the study of art at the age of 6 years. After completing his education, Joseph began working with his father at the picture-framing gallery. As fate would have it, Caleb Sartor passed away on January 22, 1922.

Joseph took over the business. For several years the idea of a fine art gallery had been germinating in his mind and in November of 1922, he announced in the *Dallas Morning News* the grand opening of the Sartor Galleries: "The House of Art. A cordial welcome awaits you. Picture framing, oil paintings and art materials." The Dallas population at that time was 92,000.

The 1920's proved to be a very prosperous time for the gallery with featured exhibitions for local artists such as Frank Reaugh and Kate Crawford. In 1931, Sartor engaged local artist Alexandre Hogue to redesign the Knox Street gallery to create four separate galleries with indirect lighting. For the November 1931 opening, the gallery featured local artists Edward G. Eisenlohr, Alexandre Hogue, Jerry Bywaters, and William Lester. In another gallery they exhibited paintings by Herbert Dunton, L.O. Griffith, John F. Carlson, Guy Wiggins, and Julian Onderdonk.

As fortunes were being made in Dallas, the appetite for fine art grew. In 1939 Sartor purchased property and opened a new location on April 9, 1939 at 4512 McKinney Avenue. He commissioned well-known architect Wilson McClure to design the building and Alexandre Hogue to design the interior space. M. Knoedler & Company of New York arranged the exhibitions with original works by world famous artists such as Rembrandt, Van Dyck, Sir Joshua Reynolds, Thomas Gainsborough, Claude Lorrain, and Mary Cassatt. One of the galleries was specifically devoted to the work of Frank Reaugh. After its opening, the *Dallas Morning News* referred to the newly designed gallery as a mini museum.

Sartor Galleries served as a springboard of recognition for practically every artist in Dallas. Joseph Sartor assisted in building major and influential art collections such as the Karl Hobbelt Collection and S.I. Munger Collection. These collections hold works by Monet, Van Dyck, and Gilbert Stuart. The Joel T. and Kathryn Howard Collection encompasses work by J. Alden Weir, Alexander Wyant and Childe Hassam. The J.R. Black Collection of Western Art features paintings by Frederic Remington and Charlie Russell. If it was not for Joseph Sartor several of the great works which are part of the Dallas Museum collection would not exist.

Joseph Sartor passed away September 9, 1966 yet he left the city of Dallas a legacy of great art. When my gallery receives a call about a painting with a Sartor label on reverse I get excited because I know it is a work of great quality.



Sartor Galleries (about 1940)
The Jerry Bywaters Collection on Art of the Southwest, Bywaters Special Collections, Southern Methodist University



Frank Reaugh (Am. 1860 - 1945)
Longhorns
Pastel



Alexandre Hogue (Am. 1898 - 1994)
Texas Front Gate, 1941
Oil on canvas 24 x 36
signed lower left: Alexandre Hogue 194



William Lester (Am. 1910 - 1991)
The Homestead
Oil on masonite 24 x 30

DAVID DIKE FINE ART

DAVID DIKE FINE ART WAS ESTABLISHED IN 1986 IN THE ARTS DISTRICT OF UPTOWN DALLAS WHERE IT RESIDES TODAY. The gallery specializes in late 19th and 20th century American and European paintings with an emphasis on the Texas Regionalists and Texas Landscape painters. The gallery strives to provide a compilation of traditional and distinctive art for both the new and mature collector. The gallery also provides fine art appraisal and collection cataloguing services by our ISA Accredited Member appraiser. Please visit our website for details on gallery inventory, the Texas art auction, art appraisal and cataloguing services.

RUSSELL VERNON HUNTER • (AM 1900-1955)



Cotton Carnival at Sundown, 1936, oil on board 26 x 38, signed lower right: Russell Vernon Hunter

FRED DARGE • (AM 1900-1978)



*Navajo Sheep Herder, oil on canvasboard 16 x 24
signed lower right: F. Darge*

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THE SCHOELLKOPFS A DALLAS PIONEER FAMILY

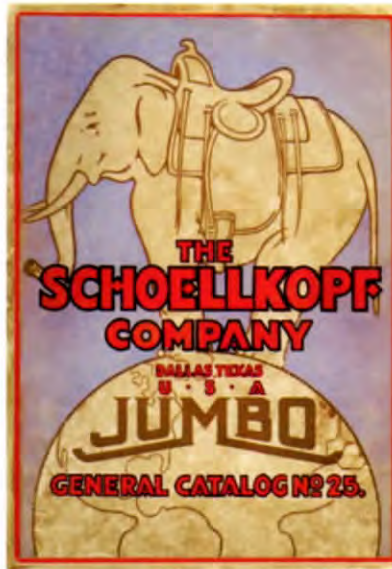
By Tom Case

The Schoellkopfs are one of the oldest families in Dallas, and Gottlieb Heinrich Schoellkopf was the first to arrive in Dallas. He did so by a circuitous route that began in Germany where he was born in 1849. He left Germany at age 14 for New York where he worked for an uncle who manufactured buffalo robes from buffalo hides.

At the end of the civil war, G.H.'s uncle sent him to Texas to buy buffalo hides, and his first stop was Indianola, Texas which was a port on Matagorda Bay and the eastern end of a military road to San Antonio, Austin and Chihuahua, Mexico. While based in Indianola, G.H. bought hides and wool in Texas and Mexico. He then moved to western Kansas to continue buying hides and finally arrived in Dallas in 1869.

In 1869 Dallas was growing rapidly and becoming a significant trading center. G.H. realized that there were no saddle or harness makers in Dallas and decided to establish a saddlery business that ultimately became known as the Schoellkopf Company. His decision was prescient and also fortuitous because the buffalo herds were gone by the late 1880s, as was Indianola which was completely destroyed by hurricanes.

As Texas grew, so did the Schoellkopf Company. It started by selling "leather and findings, saddlery hardware, hides, wool, pelts and furs" and then expanded to saddles, harnesses, horse collars, and boot and shoe uppers. By 1887 the company was doing \$350,000.00 to \$400,000.00 in business annually with a territory that included Texas, Louisiana and New Mexico. The Schoellkopf saddles were well known for their quality and durability, and the company published its first catalogue in 1887. Its growth required the company to move locations five times from 1869 to 1904 in order to take on more space for its operations. Its



last location was a multi-story building at Jackson and Lamar.

Of all of the products made by the Schoellkopf Company, the most well known were its saddles, marketed under the White Elephant trademark until about 1902 and then under the Famous Jumbo Brand trademark. In 1914 the company boasted that it was the largest saddle and harness maker in the world, and by the 1920s its saddlery catalogue was over 350 pages long.

The advent of the automobile caused the company to change with the times, and it started manufacturing automobile accessories and selling appliances, farm machinery, radios, sporting goods and gun cases. G.H. Schoellkopf died in

1926, survived by seven children and nine grandchildren. His sons, J. Fred and Hugo carried on the business. The company remained in the family and continued to make saddles until it sold its leather goods business to the Tandy Corporation in the 1970s. G.H.'s grandson, Buddy Schoellkopf, continued to sell sporting and hunting goods under the name of Buddy Schoellkopf Products, Inc.

The Schoellkopf family remains in Dallas, and its members have been active in civic and philanthropic endeavors for years, including the Dallas Chamber of Commerce, the YMCA, Dallas Lighthouse for the Blind, the West Dallas Community Centers, the Dallas Public Library, the Scottish Rite Hospital and the Boys and Girls Club of Dallas. Many of the family members have been avid outdoorsmen and conservationists, and Buddy Schoellkopf worked with Texas game wardens to combat the illegal netting of redfish on the Texas coast.

And in a lasting testament to the first Schoellkopf and the quality of Schoellkopf products, Jumbo saddles remain today and are offered for sale as collectors' items and for use.

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Loma Linda

The History of University Park's "Pretty Hill"

By Kirk Dooley, Park Cities Writer
Published April 10, 2008 in the *Dallas Morning News*
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The area bounded by the Dallas North Tollway on the west, Preston Road on the east, University Blvd. on the north and Mockingbird Lane on the south was originally developed as Loma Linda back in the 1920s.

Loma Linda ("pretty hill" in Spanish) was a 56-acre tract of land that was deeded to the Catholic Church for \$1.00 by benefactor John LeSage, a Vincentian priest. He wanted to help underwrite Holy Trinity College, which had been founded by the Vincentian order of the church in 1905 at the corner of Oak Lawn and Blackburn, just south of what is now Highland Park.

In 1910 the college changed its name to Dallas University. Three decades later, in 1928, the school closed and 14 years later the building became Jesuit High School. In 1963 the school (called Jesuit College Preparatory School since 1969) moved to Inwood road north of Forest Lane and the old building on Oak Lawn was torn down to make way for Turtle Creek Village. Meanwhile, Dallas University was reborn as the University of Dallas in Irving in 1956.

Back in the '20s the president of Dallas University was also the first pastor of the Holy Trinity Church, located across Oak Lawn from the university. Father Patrick Finney realized that the 56 acres of farmland donated by Father LeSage was bordered on the south by the new Highland Park West development and bordered to the west by the Greenway Parks development. The church's farmland turned out to be perfectly situated for a profitable housing development.

Father Finney got permission from Bishop Joseph Patrick Lynch to develop the donated land on behalf of the church. He hired architect David Williams, who had designed Greenway Parks, to create the new development, to be called Loma Linda. Since Greenway Parks was not selling as briskly as hoped at first, Williams designed Loma Linda with a more traditional grid pattern.

Had the Greenway Parks development initially sold well, Loma Linda could have been created with all the homes built around large common green parkways.

All of the east-west streets originally had Spanish names. But when they were tied into Highland Park streets to the



The Loma Linda wall on Mockingbird Lane

east – Potomac, Normandy and Shenandoah, for example – the Spanish names were dropped on all but one street. There was no corresponding street for San Carlos east of Preston Road so it got to keep its original name.

To show off the uniqueness of the Loma Linda development to Dallasites driving along Preston Road and Mockingbird Lane, Williams designed the Spanish brick walls and ornate entryways in 1924. They are still there today, most notably at Mockingbird Lane and Armstrong Blvd. and at Preston Road and Windsor.

Loma Linda was incorporated by the City of University Park many years ago. The only tangible remains are the words "Loma Linda" on Mockingbird Lane's Spanish Colonial Revival wall and the shopping center at Preston and Mockingbird, which continued Loma Linda's Spanish theme when it was the first shopping center built in America, in 1931.

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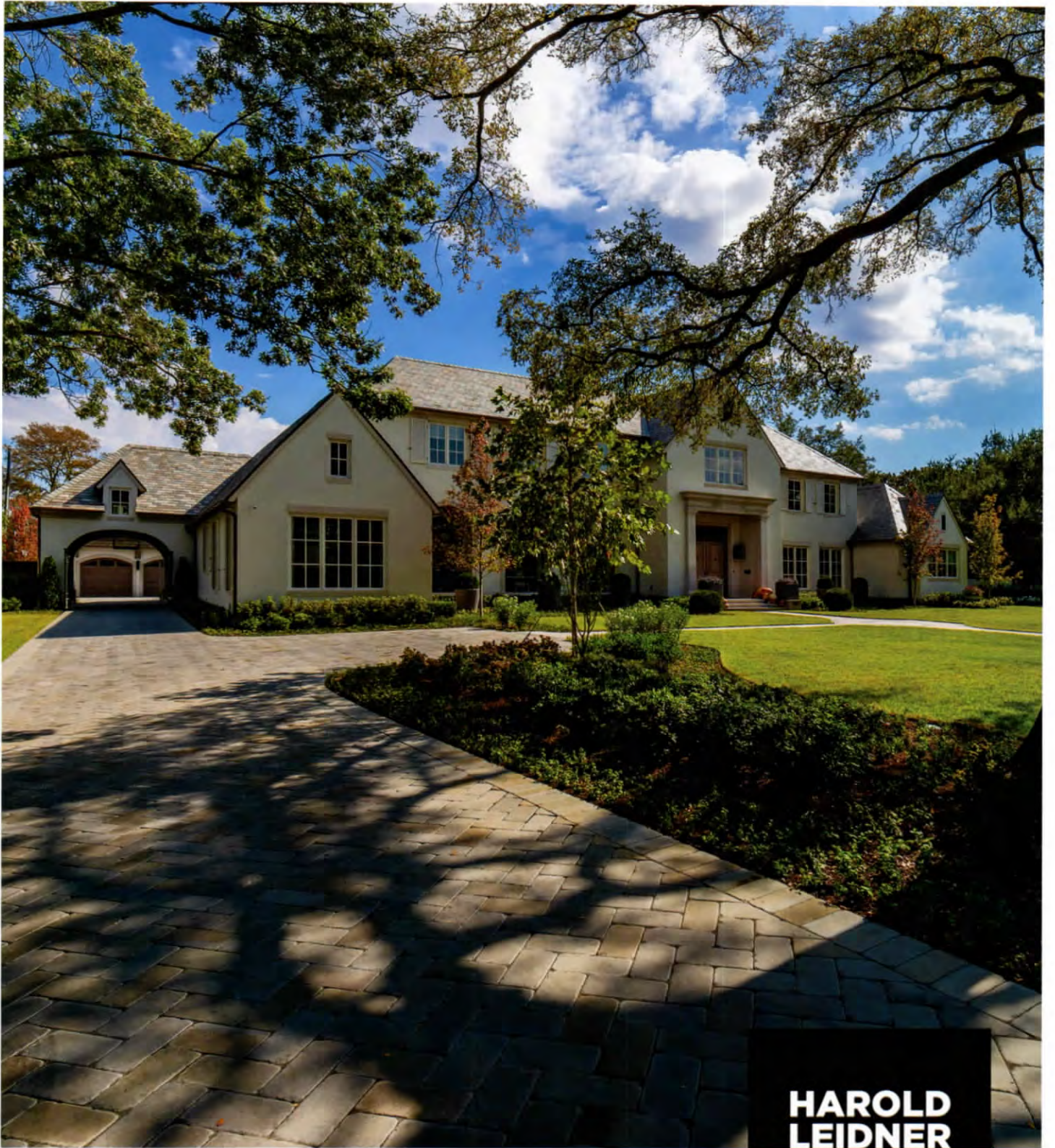
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Honorary Chairs, The Honorable Joel and Susan Williams

Joel Williams

Joel was born in Dallas, and has lived in Dallas and the Town of Highland Park all his life. He attended SMU and SMU Law School, practicing law with the firm of Storey, Armstrong, Steger & Martin for several years. After leaving law practice, he started a 40 year business career, becoming involved in a number of different public and private businesses and partnerships. The love of Joel's life is, and has always been, his family: his wife of 44 years, Susan, three daughters, two sons-in-law, and seven grandchildren. The second love of his life is Children's Health, where he has served, in many capacities, as a volunteer since 1978. Joel also has been an active member of his community, most recently serving as Mayor of the Town of Highland Park. He served as a Trustee of Communities Foundation of Texas for 10 years, and is a current Trustee and Director of the Meadows Foundation.



Susan Williams

Susan was born and raised in Wichita, Kansas. She moved to Dallas in 1968 to attend SMU. Throughout her different phases of life, the common thread for Susan has been service. When her days spent teaching 3rd grade at Richardson ISD turned into days caring for her three daughters, Susan began to fill hours outside of the home with volunteering at the DMA, supporting fundraising efforts for Children's Health, and giving her time and talents to her church. After her youngest daughter finished school, Susan began pursuing more seriously her favorite pastime, painting. Now an accomplished artist, she enjoys participating in art shows and creating custom pieces for clients, all while balancing her time volunteering with organizations close to her heart.

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