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Highland Park: A Real Real Estate Story: Part 1 - The Early Years

By Pierce Allman with Allie Beth Allman & Associates,
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The first real estate ad for Highland Park appeared April 2, 1907 in the *Dallas Morning News*, stating: “\$10 - \$20 a front foot for the Future Residence Showground in Texas with many amenities including ‘poles in alleys.’” (Dallas’ first northern suburb, Munger Place, had begun advertising one week earlier)

Offered for sale were lots in the new community, with the eastern boundary close to both the MKT railroad tracks and streetcar tracks from downtown Dallas. Though the first automobile in Dallas would appear that year, horse drawn streetcars, followed by electric cars, were the chief means of transit.

Even at those prices, lot sales languished, hindered by the financial panic of 1907, caused by a currency shortage traced to failure of the Knickerbocker Trust in New York. Call money rates rose 125%, and Dallas banks were forced to restrict cash withdrawals. But along with leading the nation in manufacture of saddles, harness and cotton gin machinery, ten new major factories were turning out hats, cotton and woolen goods, farm implements, candy, crackers and processed meat. Optimism prevailed.

Highland Park advertised lots “Beyond the City’s Smoke and Dust,” common to city life when cooking or heating was accomplished with wood or lignite and streets were unpaved. One sales brochure said:

Dallas has heretofore been conspicuously backward in providing sufficient high-class restricted... residential districts where her best citizens could build without fear of being encroached upon by inferior surroundings. ...Miles of Waterways...Many Natural Parks ...Ornamental concrete bridges...A system of alleys...no business houses...no saloons.

Still, in 1907, the only construction was a home for Hugh and Johnetta Prather, a two story brick Craftsman style home at the corner of Lexington and Byron.



Prather’s partner and brother-in-law E.L. Flippen mentioned his activity to the young Dallas Golf Club and suggested discussion about a new site. A room in a house at Argyle and Lemmon Avenue served for dressing purposes and club storage for the first golfers. In March, 1909, the *Dallas Morning News* reported that the Golf Realty Company had agreed to purchase approximately 118 acres of land for “new grounds on the Preston Road about a mile north of the present city limits...topographically very nearly perfect for what might be called an ideal golf course.”

That same month, it was reported that 186 lots in the new Country Club section sold out in three days, before the official opening of sales.

In March, 1909, seven residences were reported under construction, costing \$91,400, the largest being a \$25,000 home for E.L. Flippen on Preston Road overlooking Exall Lake, to replicate Mt. Vernon. (Flippen sold his home in 1921 to Roy Munger for \$100,000.) Another \$7,500 home was being built for Alice Armstrong, widow of John S. Armstrong. Ms. Armstrong sold her 5.6 acre estate lot on the corner of Beverly Drive and Preston Road for \$9,500 to H.J. Pettingill, president of Southwest Telephone and Telegraph, but he never built on it.

April, 1909 the plat for the First Installment was filed, 93 acres bounded by Abbott, Armstrong, Gillon and Hackberry Creek.

cont.

An ad in November, 1909 by the agents Hann and Kendall stated:

The first advance in prices on lots in Highland Park, 'The Suburb Beautiful' will take effect November 17 (after the close of the Fair). Highland Park is as high as the Postoffice clock. Only twenty minutes to Sanger Brothers on the Highland Park car, leaving loop every twelve minutes, for a nickel. Houses to cost at least \$2,500 on Abbott, \$4,000 along St. John's Drive, and \$3,000 on the avenues. Prices only \$10 to \$20 a front foot. One fourth cash, balance on or before 1,2 and 3 years at 7%.

In December, another ad with the plat appeared as "A last opportunity of buying lots in beautiful Highland Park at the original extremely low prices which are forty percent lower than similar lots in the Second Section." A corner lot at Crescent and St. John's was \$2,000; six lots on Gillon curving into St. John's ranged from \$1,700 to \$2,600; one fifth cash, 1,2,3 years at 7%.

In 1910, a plat for the Second Installment, the "Lakeside Addition" was filed, 108 acres bounded by Beverly, Lakeside, Armstrong and Hackberry Creek. Lots ranged from 76 x 225 feet to 162 x 236 feet and averaged \$18 - \$25 per front foot. Houses built were to cost at a minimum \$3,000 or \$5,000 on Lakeside (formerly Lake Shore) Drive. Streetcar tracks were laid along Euclid from Abbott to Highland Drive, almost to Exall Lake.

1911 ads proclaimed:

You will probably be surprised to know that the First Section was practically SOLD OUT within ten months after we offered the property for sale... [w]hile these lots in the Second Section have been on the market since early Fall, we have already sold over One Third of the total value. Notwithstanding the high character of the property and every convenience, prices are ridiculously low - only \$17 to \$30 per front foot. During the recent drought... Highland Park had an ample supply of water...a surplus of 200,000 gallons a day is being pumped into the lake (Highland Park Lake).

Another ad claimed "Every Street and Boulevard is Permanently Paved, Walked and Curbed." Asphalt

macadam was the paving but sidewalks were concrete and five feet wide, creating easy access for streetcars. Streetcars served the Second Section every 12 minutes and downtown in 24 minutes. Further sales prose boasted: "The refined beauty is attracting the city's best homes...yet while restrictions protect, they do not preclude bungalows and homes of the men of moderate means who appreciate the beautiful in-home surroundings".

In 1911, the new Southern Methodist University announced Dallas as site for the school. Among the deciding factors was 100 acres of land just north of Mockingbird Lane and east to the MKT tracks, donated by Alice Armstrong.

"The refined beauty is attracting the city's best homes...yet while restrictions protect, they do not preclude bungalows and homes of the men of moderate means who appreciate the beautiful in-home surroundings."

In 1912, the Third Installment, Country Club Estates, was filed, 73 acres bounded by Mockingbird, Drexel, Beverly and Fairfield. Lots ranged from 50 to 75 feet wide by 203 to 266 feet deep and averaged \$28 - \$32 per front foot.

A news article noted that a Dutch Colonial home would be built at Beverly and Fairfield, across from the new Golf and Country Club, at a cost of \$15,000 and that an English Tudor style home was to be built on Gillon near Drexel for \$15,000. Lots reported sold: Beverly, \$3,428; Stratford, \$2,559;

Maplewood, \$2,925; Harvard, \$3,000; Miramar, \$3,350; Drexel, \$3,500; a home on Dartmouth for \$7,500.

In 1912, The Fourth Installment, University Hills, was filed, 238 acres from St. John's to Airline, Gillon to Mockingbird. Lots averaged 50 x 150 feet with lots on Beverly being 195 - 200 feet deep, averaging \$32 - \$40 per front foot.

An ad for J.W. Lindsley Company offered:

Corner lot overlooking Dallas Country Club, on car line, 65 x 208, \$2,750; 95 feet on Miramar, facing south, 225 feet deep, \$35/front foot; on Stratford, 60 x 208 feet for \$1,950; on Harvard, a south front lot for \$1,400, a street well built up with brick cottages, an extremely attractive neighborhood; on Abbott, a lot 247 feet in depth for Only \$1,050, a few steps to car line, paved street.

Highland Park incorporated in 1913 and entered the war years with momentum.

Part 2, World War I to 1950 coming in Axis 2019



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Welcome

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

We are delighted to invite you to three exciting spring events presented by the Park Cities Historic and Preservation Society, presented by Allie Beth Allman and Associates, and our Honorary Chairs for our events, Gail and Dr. R. Gerald Turner.

TASTE

Please mark your calendar for our Distinguished Speaker Luncheon at the Brook Hollow Golf Club on Wednesday, April 11th, featuring **Jenna Bush Hager** as our keynote speaker. Tish Key, our Luncheon Chair, has put together a beautiful event that will be a fun and entertaining day hearing stories from Jenna Bush Hager!

TOUR

Jana Paul, our Historic Home Tour Chair, has arranged a most impressive lineup of homes for the 2018 tour on Saturday, April 14th. We're showcasing five impeccable examples of home restoration and our neighborhood's heritage. Get a firsthand look at how these homeowners have used best practices in renovation to create modern and beautiful living spaces while preserving architectural integrity.

EXPLORE

Finally, step back in time at our Third Annual Classic & Antique Car Show on Saturday, April 21st. We will have a wonderful collection of beautiful classic cars on display at Burseson Park on the SMU campus. Co-Chairs Polly and Dan McKeithen have spearheaded this new event, which has received rave reviews. Free and open to the public, the show exhibits vehicles in multiple classes, with trophies to be awarded in several categories.

The mission of the Park Cities Historic and Preservation society is to preserve, protect and promote the historic, architectural, cultural and aesthetic attributes and traditions of the Park Cities. We continue to be saddened that so many historic properties in our community are torn down and replaced rather than restored. University Park and Highland Park officials state, however, that both cities operate within the property rights laws of the state of Texas. Our society invests its membership's volunteered time and its resources to educate and advocate for preservation, but ultimately the power of preservation is in the hands of the residents and homeowners of this wonderful community.

I hope you'll join us in the days ahead to celebrate spring as we *taste, tour and explore!*

Most sincerely,

Lucinda Buford

President, Park Cities Historic and Preservation Society



Lucinda Buford,
PCHPS President



Tish Key, Luncheon Chair,
and Jana Paul, Home Tour
Chair



Polly and Dan McKeithen,
Co-Chairs, Classic &
Antique Car Show

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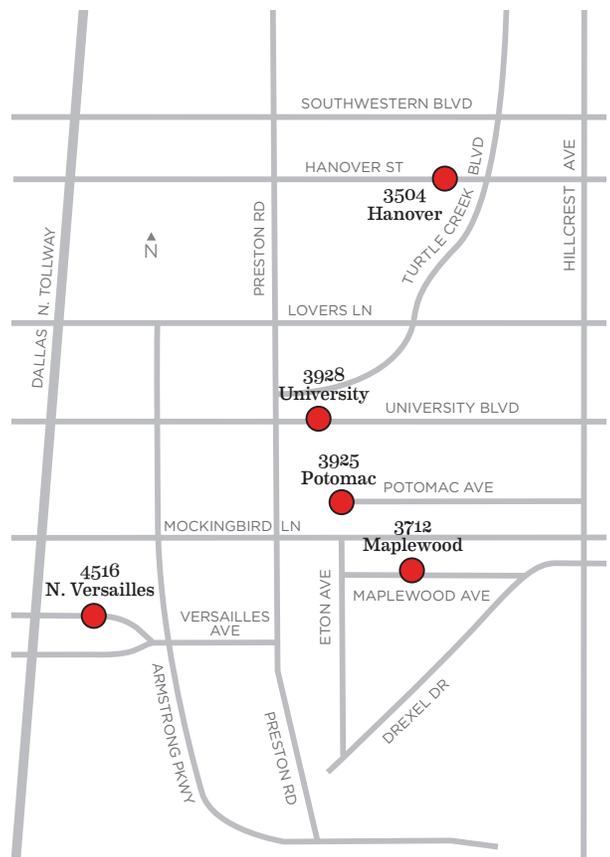
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Recognition of the Home Tour and Luncheon Honorary Chairs, sponsors and other participants

HOME TOUR • 04.14.2018

Advance tickets for the 16th Annual Historic Home Tour are \$20.
Day of Home Tour tickets are \$25.

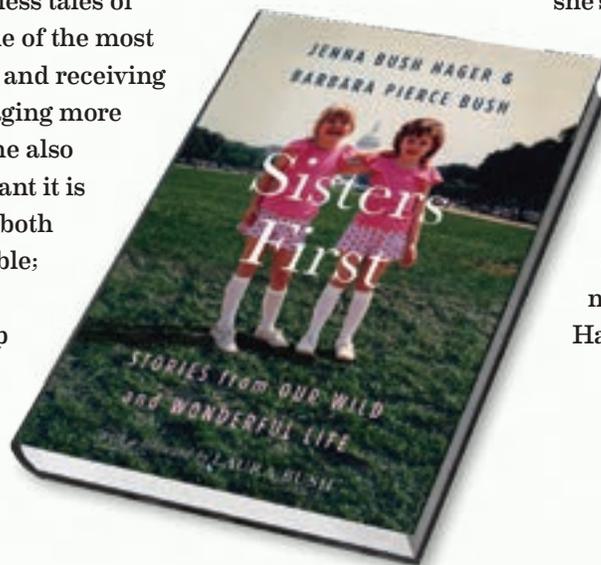
For tickets: www.pchps.org
or at Tom Thumb stores in the Park Cities area beginning mid-March



An Appreciation of History and Preservation

Growing up in the Governor's Mansion in Texas, spending holidays in the White House, and summering in Kennebunkport, Maine, taught Jenna a great deal about the power of historic homes. It was within the walls of these famous structures that she created memories with her twin sister, Barbara, and learned about the past lives of her father and grandfather, both US Presidents.

In her newest book, *Sisters First*, which is co-authored with her twin, Jenna recounts the heartwarming and timeless tales of gallivanting around some of the most famous floors in history and receiving advice at dinner tables aging more than several decades. She also emphasizes how important it is to cherish and preserve both the tangible and intangible; the memories and the physical spaces that help cultivate them.



As a child, Jenna learned from her mother – a librarian by trade – and her grandmother – a strong-willed former First Lady – how to appreciate history and how to gracefully take part in its creation. Now, as a mom herself of two young girls, Jenna continues to foster a culture of enjoying and maintaining history.

As part of her work she is privileged to engage with groups that care about this type of preservation just as much as she does, and

she's fortunate enough to speak this year at the historic Brook Hollow Golf Club. Protecting and promoting historic, architectural, cultural and aesthetic attributes and traditions is a mission near and dear to Jenna Bush Hager's heart.



Celebrate
Spring
2018
with

Jenna Bush Hager

TASTE • TOUR • EXPLORE

**Distinguished
Speaker Luncheon**

Wednesday, April 11, 2018

Registration: 11:15 AM

Luncheon: 11:45 AM

**Brook Hollow Golf Club
8301 Harry Hines Blvd.**

Gail and Dr. R. Gerald Turner,
Honorary Chairs

Tish Key, Luncheon Chair

Jenna Bush Hager is a contributing correspondent on NBC's *Today* show and an editor-at-large for *Southern Living* magazine.

She is also the author of *The New York Times* best seller *Ana's Story: A Journey of Hope*, which she wrote after traveling to Latin America in 2006 as an intern with UNICEF. *Ana's Story* is based on the life of a 17-year-old single mother with HIV, who struggles to shield her child from the life she had of abuse and neglect.

Hager remains involved with UNICEF and is currently the chair of its Next Generation initiative, which is dedicated to reducing childhood deaths around the world.

Hager holds a bachelor's degree in English from the University of Texas at Austin. She is also co-author of the children's books *Read All About It!* and *Our Great Big Backyard*.

Hager is the daughter of former U.S. President George W. Bush and First Lady Laura Bush. In 2008, she married Henry Hager. Jenna and Henry are the proud parents of daughters Margaret Laura "Mila" and Poppy Louise Hager.



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3504 Hanover Street

Photo courtesy of Par Bengtsson

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HOMEOWNERS:

Tracy and Lance Hardenburg

About the Hardenburg Home

By Joan Clark

The traditional Georgian exterior of the Hardenburg residence mystically conceals the countless surprising updates within. Fresh white paint, awnings, gates, a red brick approach and veranda extending across the front elevation showcase the owner's love of California. Four mid-century wicker tub chairs add to the inviting exterior atmosphere. Although built in the 1930's, the new cast stone elements and front door give the home a modern flair.

Once inside, the classic center hall plan flows seamlessly vertically and horizontally. Moroccan tile risers on the traditional stairwell provide the first eye catching update. On the left is a dramatic, large dining room. Floating consoles, a glass dining table, and leopard print wallpaper compliment the Stephen McCurry photograph. And the "How to Marry a Millionaire" chairs are irresistible. On the right is the area which once served as a living room; now it is reimagined for everyday use and entertainment. Planked gray panelling contains hidden doors in the walls and the television is artfully hidden behind an antique Chinese screen. One hidden door opens into a contemporary, authentic "man cave". Plaid wall paper and a masculine mixed media artwork connects the dots. Throughout the home each artwork has been carefully selected by the owners and powerfully enriches the exceptional quality of the interior design.

The den showcases the clean lines of the home which are defined by the lack of millwork. The original fireplace remains and a large farm table is positioned in front of a bank of windows with views to the pool, patio, and back yard. The open kitchen/den design is state of the art. In ground zebra covered bar stools coordinate with the white Carrera marble and white stained concrete countertops. A separate coffee bar and powder room have unique design details. The creative combination of a vintage art deco pantry door, leaded glass windows, and contemporary art is unparalleled.

Off the den is a spectacular bar with four large floor to ceiling windows. A highly lacquered countertop rests atop a beautiful starburst Moroccan tile bar. The wine room has floor to ceiling glass doors. Along this eastern corridor of the home is interior designer Tracy Hardenburg's office. Nine foot antique doors open up into a large functional work space with coffee bar and powder room. A skylight centered over the tall brass legged table allows enough natural light for work projects.

All four bedrooms are upstairs. A large landing is the staging area for the children's three bedrooms. The large master bedroom is filled with whimsical art and decorative elements. A custom glass rock and brick bath floor glistens in the bathroom and a large window has a charming pool and backyard view. Also upstairs is another office with a vaulted ceiling and every bit the feeling of a tree house.

This home is filled with exceptional design elements and artwork; yet, it is totally functional and livable. The Hardenburg residence is a testament to how preservation can be combined with creativity to achieve a sublime result.

This home is filled with exceptional design elements and artwork; yet, it is totally functional and livable.



3928 University Boulevard

HOMEOWNERS:
Cheyne and Travis Goldammer

Photo courtesy of Dan Piassick

About the Goldammer Home

By Joan Clark

Built in 1925, this classic English residence continues to have a commanding presence on University Boulevard. The current owners have a deep appreciation for the character and quality found in many of the older homes. Mature trees, corner lot, and a significant structure presented a prime opportunity for this family's restoration project. Architect Wilson Fuqua and restoration specialist Dan McKeithen proved to be the perfect combination to redesign, restore, and usher this home into the 21st century.

Walk through the original front door and a large rectangular entry provides easy access to the formal areas. Abundant Palladian windows, 10 foot ceilings, and original millwork enhance the light, open personality of this home. On the right, the original living room has been transformed for the teenagers and boasts a feminine white pool table. Left of the entry, is a space now utilized as a functional office. The traditional center hall plan leads to the current location of the dining room where dramatic navy blue walls and a silver leaf ceiling add unexpected modern touches. Updated doors blend well with the original casement windows. Contemporary art is a highlight in each room.

The oversized kitchen has a large island with black granite countertops. Family seating at the island provides a bird's eye viewpoint to enjoy four collage artworks by a Texas artist and the fun Urban Electric light fixtures. A cozy, entertainment pit area adjoins the kitchen. At the rear is a warming room filled with windows that view the large backyard with pool, covered patio, and fire pit. Attached to the garage is a private guest suite with vaulted beamed ceiling, rustic brick floors, kitchen, and bathroom.

Upstairs in the main home, the Goldammers opened up the stairwell and created an ideal study area for their two daughters. French doors provide light and back yard views. This reconfigured space also resulted in a new utility room. Each daughter's bedroom and bathroom has creative colors and design elements that incorporate modern and classical components.

The original master bedroom suite faces University and has six windows that drench it with natural light. A wonderful sitting area and subtle contemporary artworks lend a dreamy atmosphere. The master has a vestibule that flows into the bath and closet areas; the white marble countertops and mirrored furniture simply sparkle.

Thrilled with the outcome of the restoration project, they praised Provenance Builders for their ability to make "the new look old and allow the home to retain its integrity." Updated and renovated to utilize and live in every room, the

Goldammer residence is relevant today. The family hope is that when they are gone others will appreciate the history of this University Park home and maintain and save it for future generations.

Updated and renovated to utilize and live in every room, the Goldammer residence is relevant today.



3925 Potomac Avenue

HOMEOWNERS:
Cookie and Dan Owen

Photo courtesy of Dan Piassick

About the Owen Home

By Joan Clark and Dan Owen

The Owen home has a history of charm and romance. Renowned Dallas architect Hal Thomson built this Colonial Revival residence on the no-outlet block of Potomac in 1921 as a home for himself and his wife Geils Adoue. The H-shaped clapboard two-story residence employs architectural features Thomson used in grander houses, but on a determinedly “human” scale. An oversized white picket fence along the front central pavilion makes the house seem smaller on approach, belying the elegantly proportioned rooms inside. Cookie and Dan Owen have called Potomac their home since 1979.

The front façade consists of two symmetrical north-south wings connected by a central east-west structure. Visitors enter a transverse entry hall with four arched openings. The higher arched casements lead to the living and dining rooms on opposite ends of the hall. The flooring is tiger’s eye oak plank, secured by butterfly joints. Both the living room and dining room have original fireplaces, and light streams through the original restoration glass windows. French doors in the living room lead to the front pavilion and to the whimsical screen porch at the rear. In the dining room, a generous round table is positioned under the exquisite Lalique crystal chandelier.

Framed with modern track lighting, the original servants’ kitchen has become a living area with a chopping block table surrounded by antique chairs, shelves of cookbooks, photos of famous chefs, an array of copper pots displayed on pegboard walls, and a custom LaCornue stove. Chuck Williams, the late founder of Williams-Sonoma and a close friend of the Owens, prepared many dishes for his Dallas catalog photo shoots in this kitchen.

The butler’s pantry leads to the intimate breakfast room, with stone floors and a romantic garden mural by Dallas artist Jim Fingers. A side door leads to the basement, and French doors lead outside to the garden.

A gracious curved staircase leads upstairs to two bedrooms and a sitting room. The central hallway is lined with windows and family mementos. The master bedroom has large windows that bring in natural light on three sides. At the center of the room is a beautiful crystal chandelier. The master bath and shower are mirrored floor-to-ceiling, with crystal sconces flanking the French sink. When the Potomac house was built, bathtubs were out of fashion so only showers were installed.

A small guest bedroom adjoins the central hallway. The hallway then leads to a large sitting room that enjoys the same treetop views and three-sided light as the master.

Tucked into the backyard and attached to the garage is a two-story working office and guest room space, topped with an antique weather vane. The winding driveway, garden statuary and original pond enhance the setting.

The symmetry and scale of the Owen home is perfection. And yes, visions of the movie “Father of the Bride” will come to mind when you drive up.

The symmetry and scale of the Owen home is perfection.



4516 N. Versailles Avenue

HOMEOWNER:
Lee Lyon McGuire

Photo courtesy of Dan Piassick

About the Lyon Home

By Joan Clark

Nestled in the middle of the 4500 block of North Versailles, the Lyon home is a well proportioned English Tudor cottage that is a nostalgic reminder of the numerous cottages that originally populated the streets of both Highland Park and University Park. Masonry accents of both stone and brick, asymmetrical timbering along with the gabled, pitched roof line enhance the exterior. Built in 1939, the original structure most probably had only two bedrooms. Typical of the era of “front yard” communities, there is a covered front porch. The niche and seating area welcome visitors to rest and enjoy the neighborhood. The current owner has lived in the residence since 2003.

The beautifully distressed English oak door with bold strapping hinges opens into the living room with the most charming 15 foot timbered cove ceiling. Many of the interior walls have the original plaster detail. Distressed oak floors in the formals complement the front door. Leaded glass windows add an appropriate touch; additionally, the original hardware is in tact in the formals. The fireplace with black marble surround lends a formal influence, and the colorful canvases and woven textile art add warmth and drama. The living room flows into a large, warm sun room with floor to ceiling leaded glass windows. Multi-color slate tiles on the floor are in keeping with the Anglophile architecture.

Both the living room and sun room connect to the central dining room. The west wall of the dining room has French doors that provide both access and views to the intensely landscaped side yard. The dining room joins the open den/kitchen floor plan and gives this cottage a modern personality. The den floor has a unique slate tile perimeter that frames the wood. French doors from the den look out on a lovely site: a pool and spa with slate surround and an outdoor living space beyond the pool. The cabana /guest house with full bath adjoins the garage and is tastefully proportioned to likewise enjoy the pool views. A massive sheltering live oak is a focal point in the back yard.

The Lyon home is a well proportioned English Tudor cottage that is a nostalgic reminder of the numerous cottages that originally populated the streets of both Highland Park and University Park.

Today the Versailles home has three bedrooms. The large master bedroom is decorated in livable neutral tones and has a large master bath with skylight. The guest bedroom and third bedroom which serves as an office complete the floor plan. The toile wallpaper and window coverings in the office infuse it with a sophisticated and feminine feel.

Lee upgraded the pool decking and added the outdoor living area. Jody Hagan was the designer for this home and Mike Fallas handled the landscape renovation.



3712 Maplewood Avenue

Photo courtesy of Dan Piassick

SPONSORED BY:

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HOMEOWNERS:

Suzie and Bunker Curnes

About the Curnes Home

By Joan Clark

Positioned mid block in a private pocket of Highland Park is the Curnes residence. Completed in 1916, this centennial home has been lovingly restored with a creative and personal approach to preservation. The owners conducted extensive research about their home after purchasing it in 2016. The architectural style is eclectic, infused with Prairie Style and Italian Renaissance elements. The architect is unknown but several homes on Swiss Avenue seem related. Provenance Builders spearheaded this renovation undertaking with a keen emphasis on preservation.

One prominent feature of the home is the multitude of grouped or “ganged” windows. Many have transoms with leaded beveled glass. Stepping into the square entry, visitors are embraced with reflected prisms of light which project onto the walls in a magical way. Gracious 9 foot 10 inch ceiling heights and original plaster walls give the house a stately feeling. Reproduction 19th century wallpaper by C.F.A. Voysey enhances the vintage feeling in the entry, living, and dining room spaces. Flush mount light fixtures in the living room and throughout the home are a welcome retreat from canned lighting. True to the Craftsman period, the Curnes created an oak fireplace mantel with custom tile surround from Germany.

The dining room adjoins the living room and double doors lead out to the new covered patio with fireplace and cook station. The adjacent study was originally a sun porch and has an exit to the front veranda. A central hall leads from the entry into the oversized family room with wet bar and fireplace. A large transitional archway separates the family room from the kitchen and functions as an ideal display space for the family’s sparkling Waterford crystal collection. Natural light floods the kitchen from the numerous recreated vintage windows. The colorful patterns of tile on the kitchen floor are representative of the custom tile accents also found in the bathrooms. A mud room off the kitchen accommodates both the children and pets.

A dual access stairwell leads upstairs. The young daughters adore sharing an oversized bedroom with attached bath. At this end of the hall is a large playroom which was originally a sleeping porch. Here the ganged windows function as walls. At the opposite end of the hallway, a vestibule leads into the master bedroom. Both the master bedroom and guest bedroom have views of the upstairs patio, fireplace, and the ancient red oaks which dot the backyard landscape.

Infused with light and authenticity, Maplewood imparts a cheerful nostalgic sense that “You really can go back home.”

The sheer energy and excitement of a rewarding preservation project is apparent when the Curnes discuss their journey. Neglected for years, this home has fortunately entered the 21st century and is ready for the next 100 years; appropriately, Maplewood recently received a Preservation of Dallas Award. The interior proportion and scale mesh beautifully with a backyard of mythic dimensions that any child would love. Infused with light and authenticity, Maplewood imparts a cheerful nostalgic sense that “You really can go back home.”



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BEAUTY

is in the Eye of the Beholder

By Dan McKeithen, Car Show Chairman

What is the most beautiful car in the world? The 1925 Bugatti Type 35B Grand Prix? The 1966 Ford GT 40? How about the 2018 Tesla Model S? Or is it the humble 1927 Ford Model A? The answer to this question depends a great deal upon whom you ask. For some, beauty lies in the aesthetic – the creative blending of form and function; for others in the sheer splendor of speed. And for others still the melodious mechanical genius of a roaring automotive power plant – or the quiet whirl of an electric motor – is the defining element.

So, beauty is in the eye of the beholder. Although Irish romanticist Margaret Wolfe Hungerford is traditionally credited with this contemporary version of the sentiment, Greek philosophers, Confucius, and Benjamin Franklin have all chimed in with essentially the same idea – that beauty is an individual, perceptual experience.

What defines automotive beauty has varied considerably since the first horseless carriages. For Henry Ford, beauty found its genesis in functionality and lay in the efficient grace of a manufacturing process that could “democratize the automobile.” Advancements in reliability and speed then inspired an evolution of aesthetic engineering around the closed body. Engine compartments, body panels, and safety features like doors and lights led to a fusion of utility and style which provided engineers a canvass upon which to explore new artistic direction, and manufacturers discovered the market value of visual differentiation. On September 4, 1914 the Chalmers Motor Company ran an ad in *The Saturday Evening Post* with the tag line, “The Real Quality of a Car Shows in Its Good Looks.”

Following WWI, the promise of prosperity ushered in by the electrified home, radio, and moving pictures allowed the automobile to become an expression of both freedom and the power of personal choice. Designers were eager to capture the pulse and the rhythm of the American Spirit. The iconography of youth and the automobile were pervasive. F. Scott Fitzgerald peppered his stories with automotive imagery tying together “the speed of motion and the speed of life.” And the Art Deco and

Streamline Moderne movements found broad expression in the sleek and flowing lines characterizing the velocity of the Roaring 20’s.

In 1924 the French Association Internationale des Automobile Clubs Reconnus (AIACR) introduced new regulations for land speed records, and Sir Malcolm Campbell established the first that same year at 146.16 mph. As aeronautical engineering propelled mankind across new frontiers and increasingly delicate boundaries, European and American car makers into the 1930’s pushed automotive technology to new heights. The monocoque, or single hull chassis, made cars lighter, easier to produce, and more structurally sound. Then on September 3, 1935 Campbell became the first person to drive a car at over 300mph.

Linear speed and mechanical prowess later became hallmarks of the Hot Rod culture that developed in the U.S. following WWII. Ingenuity and experimentation energized returning war veterans with an appetite for risk and finely honed mechanical skills. Returning veterans transformed everything from early production vehicles to auxiliary fuel tanks from military aircraft into “speed demons.” Production vehicles were defined by a smooth, integrated form and a bulky, muscular effect that played well in the years following the war.



The dawning of the space age gave automobile designers visual and cultural cues as cars began to sport features like tail fins, rocket-like shapes, and antennae resembling those of satellites. Reaching for the stars in a metaphorical sense, this period saw the introduction of the Galaxie, the Starfire, and the Polara and is often viewed as the experimental and conceptual zenith of automotive design. Power, presence, and cultural connection reflected in the muscle cars and metallic paints of the late



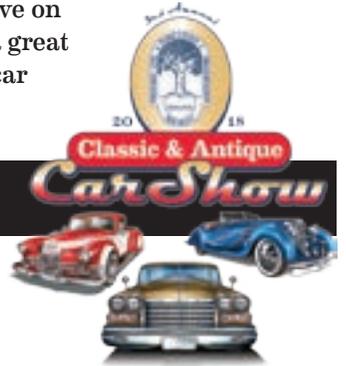
1960's. Cars sported cultural icons like Laugh-in's "The Judge" and Warner Brothers' Road Runner and colors like Plum Crazy, Top Banana, and Sassy Grass.

Fuel shortages in the 70's ushered in an era of economization and temperance. Manufacturers struggled to meet new fuel economy guidelines while controlling costs to remain competitive. They produced a generation of angular and wedge-like shapes heralding a future that would never arrive. Pencils and clay yielded to computers and composite materials such that organic shapes, fluid curves and flowing contours reemerged as the way to the future we see today.



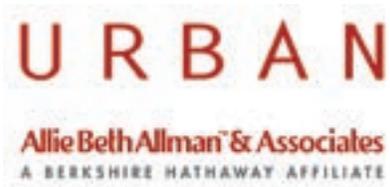
Whether elegant form, refined function, dazzling speed, stirring mechanics or limitless promise captures the beauty of a particular car for an individual, the personal journey of discovery in defining that attraction has sustained the car culture for more than

125 years. On April 21, 2018, automotive beauty in all its forms will be on display at the 3rd Annual PCHPS Classic & Antique Car Show. Showcasing generations of design and limitless perspective on desirability the show will be a great opportunity for discovery by car enthusiasts of all ages.



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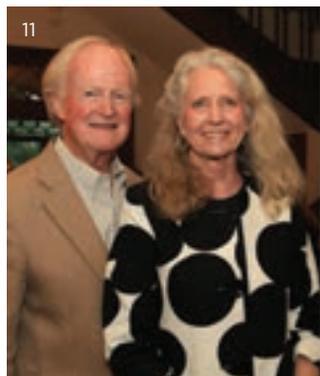
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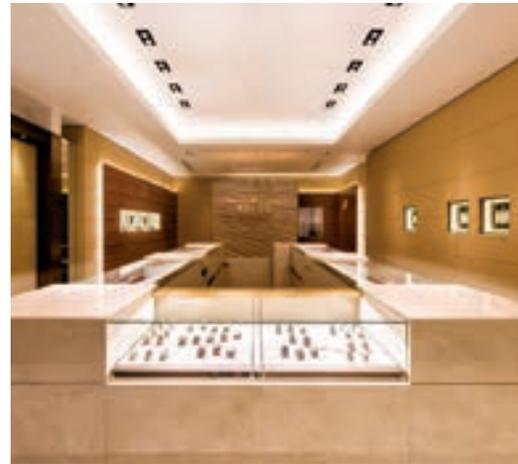


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The Early Drive-in Theater *in Texas*

By Nancy T. McCoy, FAIA, FAPT

There were two franchises in Texas when Underwood and Ezell, aka U&E, purchased the franchise from Park-in Theaters Inc. for building drive-in theaters in the state. U&E's first drive-ins, aptly named the Drive-in Theatre, were located in Houston and San Antonio. Their third drive-in was built in their hometown of Dallas at the northwest corner of Northwest Highway and Hillcrest. Named the Northwest Highway Drive-in Theatre, it opened 1941 on the outskirts of town where it would be less likely to cause a traffic jam while customers lined up at the entrance and waited to pay. The remote location also helped avoid an inherent problem with drive-ins – containing the sound. Despite this, both men had homes built in the new development of Preston Hollow, about a mile away.

Next came the Chalk Hill Drive-in Theatre in Dallas followed by the Bowie Boulevard Drive-in Theatre in Fort Worth where the drive-up ticket booth allowed two cars to enter at one time. Here you paid 30 cents for adults, 10 cents for children, and “no charge for cars,” as advertised in the Fort Worth Star Telegram on opening day. For this, you got an Abbott and Costello feature, Walt Disney cartoons and Universal News, plus a windshield washing.

One of the problems that plagued drive-in operators was the inability to get first or even second run movies from the film studios that tended to see the drive-in as a second-rate venue. Operators also contended with cold weather, lack of heating and short exhibit periods in the summer. The heat in the summer required car windows to be open, which in turn meant mosquitoes. To keep the insects at bay, operators would regularly fog with DDT – at least until it was banned 30 years later.



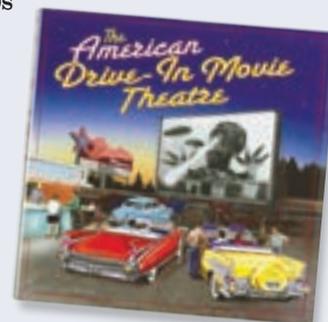
Aerial view of San Antonio Drive-in Theatre

Setting aside the small matter of poisoning your own customers, sound was the drive-in's biggest challenge. The original method of a single speaker serving the entire audience was soon abandoned in favor of several smaller speakers that could be distributed around the site for more even coverage. An in-ground system was equally unsuccessful. It was not until the early 1940s that RCA began perfecting a speaker that could be brought into each car through a crack in the window, but it would take another five years for this to become readily available. U&E began installing them as early as March of 1945

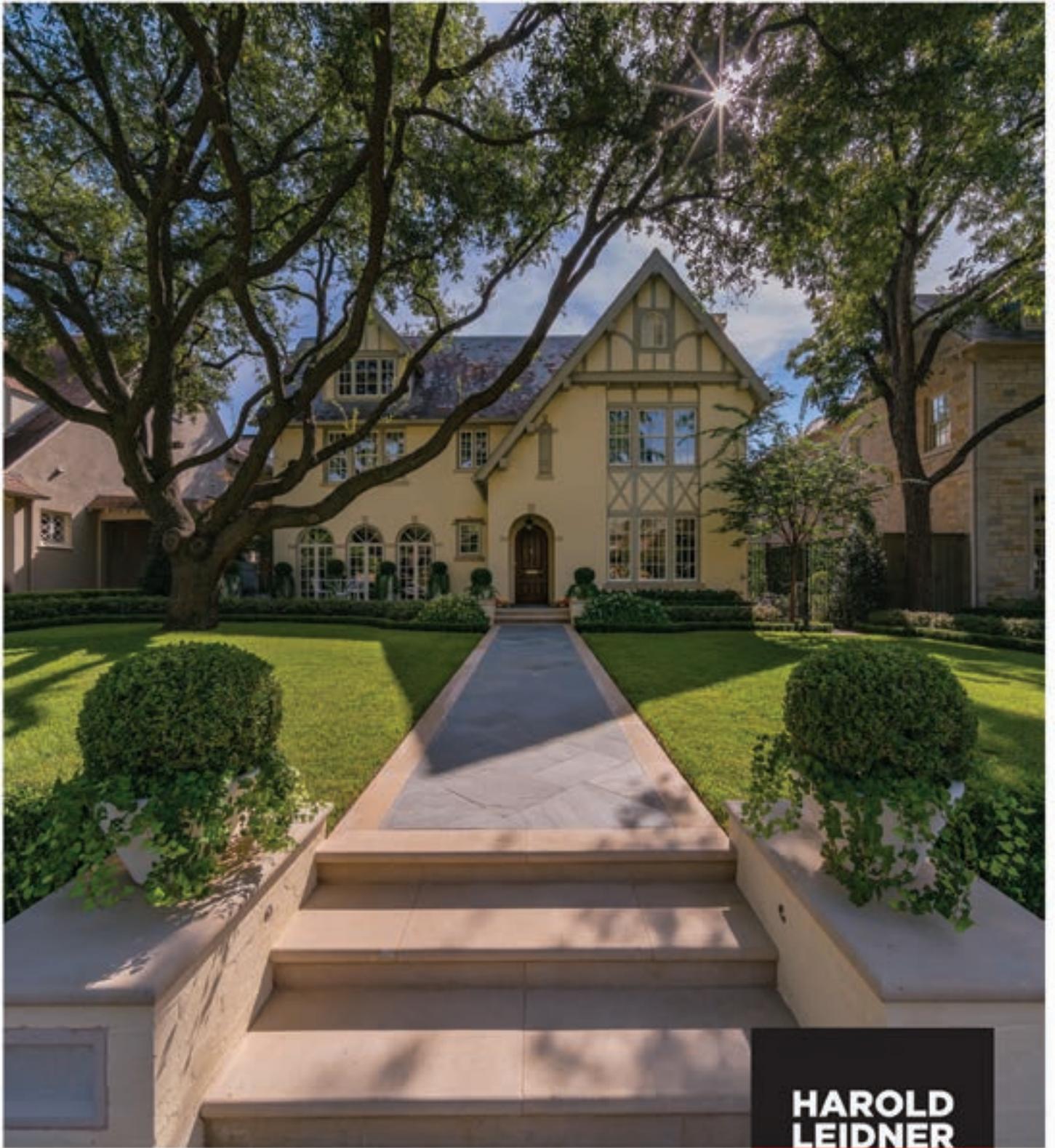
and all theaters built after that would utilize this speaker system until the 1970s when the car radio became a better alternative.

Unfortunately for Underwood and Ezell, the solution to the sound problem came a little too late for them to avoid the wrath of 15 angry Preston Hollow neighbors, who in 1944 sued U&E for “an intrusion on the plaintiff's rights of quiet and peaceful enjoyment of their property.”

Some of the more novel attractions that were incorporated into drive-ins in Dallas in the 1950s include washaterias, dance floors, train rides, and even swimming pools. The Cinderella Drive-in on S. Lamar in Dallas, offered helicopter rides when it opened in 1954, at a cost of \$3.50 for a 5 minute ride. By the 1960s there were 475 theaters in Texas.¹ The decline started in the 1970s and by the 1980s, the drive-in theater was becoming obsolete.



¹Sanders, Don and Susan. *The American Drive-In Movie Theatre*. Minneapolis, 1997; New York, 2013 edition.



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Preservation & Landmarking Dilemmas

By Joan Clark

The PCHPS mission statement conveys our organization's sincere desire to preserve, protect, and promote the historic, architectural, cultural and aesthetic attributes and traditions of our beloved Park Cities. One way that is done involves landmarking events that honor significant homes for architectural and/or historical merit. PCHPS fully recognizes that not every older home can be preserved; however, our documentation of those significant homes that have been demolished might make most new and old home owners cringe. In our advocacy role the home tour is one of the events conducted to educate and make the public aware of homes that have been lovingly preserved and modernized.



Many individuals often ask what can be done to minimize the demolition of our historical architectural heritage. Borrowing from renowned preservationist Virginia McAlester's and Josephine Jenkins Mitchell's conclusions: there are two pathways to preservation – first, through public policy and secondly through private protection.

Most cities and towns choose to use public policy to protect their heritage by passing ordinances. The

current Highland Park mayor confirmed what many already know. There are no protective ordinances in place and the current codes do serve our community's needs accordingly since once a property is purchased the new owner has free rein. Private protections such as deed restrictions are rarely utilized.

One disturbing side bar to this freedom of ownership is watching not only architectural gems being demolished but centennial trees are also butchered to allow for ever larger structures. Mercifully, the founding fathers of the Park Cities revered nature and created many parks for residents to enjoy.

Irreplaceable magical masonry work, leaded glass windows, interesting architectural elevations, slate roofs, cypress exterior trim, and tightly grained cured oak flooring are just some of the materials and elements that are bulldozed in a single day.

Our community has ceded a great deal of power to builders; some are very talented and work with architects; and others have diluted the quality of a neighborhood with a single project. Some community residents also lament the loss of countless charming cottages and the diversity of home sizes. Perhaps the majority of Park Cities residents are happy with the state of affairs; however, some wonder if future residents will question this architectural legacy.



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1 Senior captain, Ryan Wojtaszek; 2 L to R: (front) Sophomore, Nell Covington; junior Hope Oliver (back) senior captain Sophia Scaglioni, sophomore Katherine Petty, senior captain Madison McBride; 3 Freshmen, Lucy Tilden and Cambelle Henderson; 4 Highland Park Tennis Team with UIL 5A state championship trophy; 5 Highland Park Tennis Team celebrating their 18th state title; 6 Senior captain, Phillip Quinn; 7 Sophomore Annika Juergens, sophomore Jourdan Krueger, Freshman Lucy Tilden, and senior captain Sophia Scaglioni; 8 Sophomore, Rhett Bailey

A Walk With **TIME** Through

By Tom Case



The Highland Park Village began life as a single building, born on the treeless blackland prairie, where Hugh Prather, Jr. and other youngsters had hunted rabbits. It was 1931, and the world had turned upside down. The Village did not stand a chance. Or did it?

The early years were lean. No bank would loan money to Flippen-Prather, the owners of the Village – but SMU did. Prospective tenants were shown a scale model of what the largely vacant center would look like upon completion. It was a tough sale, but leases were slowly made.

The Village was built in phases from 1931 to 1941, as tenants started to occupy it. The Village became a project of firsts, with the Village itself having inward facing stores and Spanish architecture. **Hunt Grocery Company**, established in 1895, opened its first suburban location in the Village in 1931. It catered and delivered to well to do customers. Among its following was Sniffy, a canine who lived nearby. Daily, Sniffy picked up a bone at Hunt's front door and returned home to enjoy the butcher's selection of the day. There was a full service grocery in the Village until 2014, including **A&P**, **Safeway** and **Tom Thumb**.

The **Village Theatre** opened in 1935 and was the first suburban theater in Dallas. It boasted murals of early Texas by Buck Winn and 1,300 seats. **Volk Brothers** opened a shoe store in the Village in 1935 and a department store in 1940, the first suburban one in Dallas. **Sangers** followed in 1950 with its first store outside of downtown. **James K. Wilson** arrived later.

In 1931 and 1932, two filing stations were built on the east side of the Village facing Preston Road. The stations and interior parking of the Village evidenced the conviction of Flippen-Prather that the automobile would supplant the street car as the means of access to shopping. Yet, at the

time, some customers arrived in the Village on horseback via the bridle path on the west side of Preston Road south of the Village. In 1965 the stations – **Dunlap-Swain No. 3** and **Roach Village Texaco** – were demolished and replaced by the building where **Starbucks** is now.

Today, there are other firsts in the Village, including the region's only **Harry Winston**, **Beretta Gallery** and **Jimmy Choo's**.

Standing among them are the three longest tenured tenants – the **Village Barbers** which opened in 1936; the **Women's Exchange**,

opened by the Dallas Junior League in 1938 and continued today as **St. Michael's Women's Exchange**; and **Deno's** which opened in 1950. In the years between 1931 and today, the Village has had hundreds of tenants, and many evoke special memories depending upon your age and gender.

The **S&S Tea Room** was the first restaurant, having moved from Knox Street to the Village in 1933. It stayed 54 years and became an institution to generations of patrons, many of whom celebrated all of their birthdays there. In 1989 **Patrizio's** opened in S&S' space and developed its own devotees until it moved in 2015. Other



Dunlap-Swain No. 3, circa early-to-mid 1950s

the VILLAGE



restaurants have included **Nanney's Goat Sandwich Shop**; **Sammy's**, owned by the Lobello family; **Basil's**; **Los Vaqueros**; the **Highland Park Café**; **Beaujolais**; **Epicure**; **Fred's Barbeque**; and **La Polonaise**, owned by Stanley Slawik, the founder of the Old Warsaw. **Café Pacific** opened in 1980 and remains today with a loyal clientele.

Today, a number of fine jewelry stores are in the Village with **Cartier** being the latest addition. Jewelers in the past included the **Village Trading Post**, **Everts**, **Bond's Jewelers**, and **Calame** which was opened in 1942 by "Paul G. Calame, watchmaker," and remained until 2013.



SMU alum and Heisman Trophy winner Doak Walker and fiancée Norma Peterson shop for their wedding china at Arthur A. Everts Co. jewelry store.

Bookstores have included **B. Dalton Bookseller**, **Doubleday**, and the **Village Bookstore and Rental Library** (and, yes, it did rent books, as well as sell them). Today, there is a small, outdoor lending library outside of **Royal Blue**.

Marie Leavell, the **Stocking Shop**, and the **Mary Ann Shop** were early clothing stores. Later ones included the **London Shop**, **Harold's**, **Guy Larouche**, **Cravatte**, **Poppagallo's**, **Calvin Klein**, **Banana Republic**, **Lester Melnick**, **Talbot's**, and **Victoria's Secret**.

Among the Village's sporting goods tenants were the **Athletic House** and **Oshman's**; but for one generation, there was only one – **Doak Walker's** which opened in 1951. Any baby boomer knew that an item of sporting equipment bought there immediately made its recipient fifty percent better at the sport for which the item was made.

Some tenants catered to everyday needs, such as 5 and 10 cent stores. **Cowan's**, **Worthington's** and **Hall's Variety** were three of them. **Roos Electric** could repair virtually

any household appliance that had an electric motor. **Skillern's** drug store opened in 1935 and was a fixture for years. The milkshakes served at the Skillern's fountain, ice cream at **Jody Ann's**, and baked goods from the **Village Cake Shop**, the **Village Bakery** and the **Celebrity Bakery** fulfilled some of those needs to the utmost.

Other tenants provided more serious needs. During World War II tenants included **Bundles for Britain**, **Bundles for America**, and **Selective Service Board No. 13**. Bundles for Britain and Bundles for America provided clothing to British and American military personnel, and the basement of the building in which Sangers was eventually located was converted into a bomb shelter for the students at Bradfield Elementary School.

Then there were the one of a kind tenants. Al Cooter opened **Cooter's Village Camera** in 1941. The family owned photography store ably served the Park Cities and beyond for 70 years. And who can forget **Miss Louise Finley's Ball Room Dancing Studio** next to the theatre, **KVIL** broadcasting from the building that replaced the service stations, or the tiny, antiquated **Post Office** that could be accessed from the ground floor of Sangers? And how many people recall that there was a millinery store, the **Bonnette Shop**, in the Village from 1938 to 1975?



Black ostrich hat from Bonnette

As the years have passed, the Village's tenants have changed considerably. Time does that. At the start Hugh Prather, Jr. probably had no thought that the ground on which he had hunted would be designated a national historic landmark. And certainly a man riding his horse to the Village in 1933 never dreamed that one day he could buy a winter blanket from **Hermes** for \$1,850 for a horse worth \$50.00. For that matter who would have predicted in 1933 that today the Village would be an octogenarian whose years do not betray its allure?

Bonnette. Hat, physical object, 1960/1969; (digital.library.unt.edu/ark:/67531/metaadc286813/: accessed January 11, 2018), University of North Texas Libraries, Digital Library, digital.library.unt.edu; crediting UNT College of Visual Arts + Design.

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2017 PCHPS

By Tish Key

In 2011, the board members of the Park Cities Historic and Preservation Society voted to fund endowed scholarships with the Highland Park Education Foundation for Highland Park High School seniors who have an interest in studying architecture and history, which reflects the student's passion for the significance of historic preservation. Over the past six years, eleven deserving students have received over \$34,000 in scholarship money. While most of the scholarship recipients have studied architecture, several have majored in history and have done so at a wide variety of colleges and universities.

In 2017, three outstanding students received \$4000 each to help fund their college tuition. **Blake Beckman**, **Coleman Brink**, and **Elizabeth Meggyesy** are each delighted to be freshman and are thriving in their areas of interest. All three students were eager to share some of their experiences.

Make your tax free donations to the scholarship fund at www.pchps.org. **Home Tour** and **Luncheon tickets** can also be purchased on the website.

SCHOLARSHIP WINNERS



Blake Beckman



Coleman Brink

Blake Beckman and Coleman Brink are both studying architecture at The University of Texas in Austin. They are in different studios but see each other frequently and take some of the same classes. Blake particularly enjoys his two studio classes, Design 1 and Visual Communication. In addition, another favorite class of Blake's is a lecture class, "Architecture in Our Lives", taught by the renowned architect and professor, Larry Speck. Listening to Professor Speck has had a profound impact on Blake, and he really enjoys hearing about how the practice of architecture takes place in the real world. Coleman

is also really excited about his studio classes as well as learning about architecture as a profession. Both Coleman and Blake have been busy building models to explore the dialogue between different architectural components, and they enjoy hearing their professors review their work. How exciting to know that both of these young men are so passionate about their study of architecture!



Lizzy Meggyesy

Lizzy Meggyesy is a freshman at Tulane University located in the beautiful, history-steeped city of New Orleans. She is thrilled to be studying history – currently both Roman History as well as Art History and working towards a double major of History and Political Science. Lizzy loves learning about

the Roman Empire taught by the esteemed professor, Kenneth Harl. Her Art History class is also a favorite.



PCHPS's Scholarship recipients at HPHS Honors Day (from left) Keith Laycock, *President of the HP Education Foundation Board*, Coleman Brink, Lizzy Meggyesy, Blake Beckman and Lisa Wilson, *HPISD Assistant Superintendent of Educational Services*

An internship in the Archives/Museums Department at Tulane is of particular interest to her on her road to a possible career as an art or museum curator. Lizzy is also enjoying her classes in psychology and political science.

The enthusiasm and excitement that Blake, Coleman, and Lizzy share for their chosen areas of study underscore the importance of these scholarships. Park Cities Historic and Preservation Society is committed to education in our community and is planning to steadily increase the endowment with the Highland Park Education Foundation so that these scholarships continue to encourage our students who want to pursue these fields.

Blake, Coleman, and Lizzy are wonderful examples of how these scholarships are a solid investment in our future!

New Distinguished Faculty Chair to be Announced at the Distinguished Speaker Luncheon

The Park Cities Historic and Preservation Society has a TRUE commitment to education in the Park Cities. The Society is made up of parents, grandparents, aunts, and uncles – many of whom went to school in the Park Cities themselves – so education is a part of their everyday lives. It is a dynamic group that continues to look for new avenues to expand that commitment to education. In 2017, PCHPS decided to increase the HP Endowment to fund a new and exciting Distinguished Faculty Chair from the History Department. Walter Kelly, HPHS Principal, revealed that he is delighted to add this significant award to the existing English, Math, and Science Distinguished Faculty Chairs. He added that these awards benefit Highland Park in attracting and retaining outstanding teachers.

The award is given to an exceptional History teacher who is thoughtfully chosen by a school administration committee. PCHPS has committed to giving \$10,000 for three consecutive years to this extraordinary educator. This year, the very first of these awards will be announced at the PCHPS Distinguished Speaker Luncheon on April 11. It will be thrilling for the faculty member as well as for our community as we head into the future while continuing to study history!



A Progress Report from the Field

By William S. Briggs, Architect, pllc

Historical precedence gives new life and connection between the old and new.

Set deep in the heart of Highland Park, sits a charming, historic Georgian home. Built when Highway 75 was a much more modest road, this house has long stood proudly amongst its neighbors echoing a true American architecture.

For us, what started as a small addition to an older home soon became a rare and exciting restoration to this house with deep community roots. Working alongside wonderful family-oriented clients coupled with a deep sentimental attachment to the house, we were willing to take the little bit of extra time to make the home the way it could and should be.

We teamed up with a brilliant contractor capable of mobilizing a high level of craftsmanship; ensuring every step of the process was done with meticulous precision.

Our brief was to correct an awkward, isolated kitchen. The new owners wanted their kitchen and eating areas more focal, serving a true family gathering area. As we explored different possibilities, the brief grew to include the breakfast room, mudroom, and ancillary spaces that were crying out to be updated. As always, 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. We examined the relationships and connections between the spaces



Exposing the original brick chimney with an expansion of the upper stair hall brings space, light and character.

within the home along with the subtle juxtaposition between the historical structures alongside the new. We came into the venture with an older, refined way of thinking and seeing.

The home was measured, photographed and drawn. Computer models were created. Mouldings and trim were recorded and saved. The physical structure of the house was examined both in terms of the original construction and later, some recent modifications. Where adjustments needed to be made, they were executed in as invisible a manner as possible.



A vision for a new guesthouse and breezeway in perfect harmony with the original house and loggia.

In this unique project, we were able to lavish astute attention to historical details while restoring them to what the original architect would have intended. Attention to scale, proportion, light-to-dark, and the inter-relationships of rooms were meant to accommodate current sensibilities. We were able to explore and discover the aesthetic ideas of scale, proportion and detail given to us from a calmer and statelier time.

One of the joys of being an architect is the honor of practicing in the Park Cities because you have the opportunity not only to restore old structures, but to assure their place in our future. We have an insatiable desire to honor and contribute our humble mark to the natural order of architecture and history we all enjoy. We are pleased that our new work feels generous, and will engage the aesthetic eye of its inhabitants for years to come.



WILLIAM S. BRIGGS
ARCHITECT, p.l.l.c.



Photo courtesy of Jin Kim Studio

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MR. DALLAS

By Tom Case

By today's standards an article about a traveling candy salesman with an eighth grade education, who became chairman of one of the largest banks in Dallas, spearheaded a centennial exposition that brought six million visitors to Dallas, and was mayor of Dallas for eight years, would be dismissed as improbable or fiction. But Dallas had such a man.

Robert Lee Thornton was born in 1880 near Hico, Texas and grew up on his parents' farm in Ellis County, picked its corn and cotton, completed eight grades of school and took a bookkeeping course from a business college. In 1904 Thornton became a traveling candy salesman. He later tried his hand at a bookstore and a mortgage company, neither of which was successful. Thornton started a bank



Thornton's Highland Park home

in 1916, and he was elected President of the Texas Bankers Association in 1924. Two years earlier he built a house in Highland Park at the corner of Cornell and Auburndale where he lived until 1936. In 2013, Hadley and Jana Paul bought the house.

They are its fourth owners, have preserved it even to the "T" in the porch iron-work and are "proud to maintain its place in the history of the town and Dallas."

Thornton's bank became the Mercantile National Bank, which was valued at \$400,000,000.00 at his death. He was active in the business and civic communities. He was President of the Dallas Chamber of Commerce from 1933 to 1936; and he successfully led Dallas' bid to host the Texas Centennial Exposition in 1936. The competition included San Antonio and Houston; but Thornton sold the selection committee with a spellbinding presentation. Six million people visited the Centennial exposition at Fair Park. Thornton raised money to feed the needy during the Depression, led Dallas County in selling war bonds during World War II, was President of the State Fair and actively promoted the arts. In 1947 Thornton won the Linz Award in recognition for his civic contributions, including his promotion of the Dallas Symphony.

Thornton began his political career in 1953 at the age of 72 as mayor of Dallas. During his four terms, Thornton enlisted the aid of business leaders to address issues caused by the major influx of people into Dallas during the 1950s, including the expanding suburbs, and need for new



Tribute at Hall of State, Fair Park

infrastructure and a continuous water supply for the city because of a major drought from 1950 to 1957. As a result lakes Tawakoni and Ray Hubbard were created, as well as future plans for additional reservoirs.

Thornton's motto was "keep the dirt flying." A new downtown library was completed in 1955, the City Hall Annex in 1956, Memorial Auditorium in 1957, and the expansion of Love Field in 1958. During the same time, there was a tremendous amount of commercial development in Dallas, including the Statler Hilton Hotel, the Republic Bank building, Dallas Federal Savings and Loan, the Southland Center and the Mayflower building. Thornton's philosophy was that promotion and improvement of the City would create an environment in which Dallas and its citizens would prosper.

R.L. Thornton died in February 1964 at the age of 84. Among the many tributes made to him, Stanley Marcus said "I know of no man who had greater ability to cut through to the heart of the subject. I know of no man who basically respected his fellow citizens as much as Bob Thornton did... More than any other man, he has shaped the destiny of Dallas. He was a friend of all and I'm glad I was one of them."

DALLAS DESIGN DISTRICT -

PRESERVATION IN ACTION

By Bobby Geary

Mythology, ethos, fabric; these are not common words that you would typically expect a Dallas commercial real estate developer to use when describing their projects, however, that is not the case with Mike Ablon of PegasusAblon, a Dallas based commercial real estate developer. I had the fortunate experience of interviewing Ablon about his endeavors with the Dallas Design District. Ablon is passionate about preservation and has successfully found a way to combine his passion with his business of developing and investing in commercial real estate throughout the Metroplex.

To begin our journey of exploring passionate preservation through the eyes of Ablon, one must start by changing ones view of how you typically see a neighborhood or city. These days, many individuals have resorted to describing a city or place with a simple text message such as “good food”; “bad traffic”; or “great vibe.” However, in order to slip into the preservation mindset of Ablon, one must think of a city or neighborhood as a “fluid progression of moments in time that are characterized by the culture, aspirations and beliefs of those individuals who occupy it.” Ablon believes that cities are constantly evolving with “certain parts of a city experiencing growth while simultaneously other parts are slowly dying only to be reborn again.” Each part has its own unique story, a history that it perpetually carries throughout time, which, in the words of Ablon, gives a place an identity or even a mythology. Ablon believes the concept of preservation must start with understanding the history of a place and knowing what makes that place significant and why it matters to those who inhabit it.

However, in order to slip into the preservation mindset of Ablon, one must think of a city or neighborhood as a “fluid progression of moments in time that are characterized by the culture, aspirations and beliefs of those individuals who occupy it.”



Ablon knew at a young age that his professional career would involve working with the preservation of commercial structures. This is what led him to study architecture and engineering, as well as to have the good fortune to work under world-renowned architect, Robert Venturi, and study in Europe through a fellowship for the Paris Prize. In 2007, Ablon was able to put his philosophies into practice through the acquisition of the Dallas Design District, along with his partners at Lionstone Investments of Houston. Ablon had been presented a once in a lifetime opportunity— to have the ability and control to master plan a large contiguous piece of real estate in an urban setting, while preserving the integrity of the historic uses for which this space was previously known.

The land that became the Dallas Design District was originally owned by the Stemmons family. At one time an unusable flood plain, in the late 1920s, Leslie A. Stemmons convinced the city to construct a system of levees to control the water flow of the Trinity River. Stemmons originally intended for this 10,000 acres to become a large industrial park that would have been one of the first in the nation. It was not until after WWII that the sons of Leslie Stemmons, John and Storey, were able to put their father's original idea into action by building warehouses and light manufacturing plants in the area. Shortly after, several other adjoining landlords replicated the Stemmons' developments, and this area was soon to become an explosion of commercial development.

One individual in particular, a 33-year-old grain salesman named Trammell Crow, realized the area's full potential and began buying parcels of land from John Stemmons to develop warehouses that would eventually become the backbone to the developer's global real estate conglomeration. Crow's approach was simple and innovative. The typical warehouse at that time was a dull, unassuming box with loading docks on the street side and offices in the back, with little to no curb appeal. Crow's new concept was to break down the structures into smaller units, with offices in the front and loading docks in the rear, along with landscaping and art brightening the overall appearance and creating a sense of "street scape". As he found success with this model, Crow began speculative development throughout the Trinity River district. This new approach to warehouse construction created the blueprint for the Design District.

Ablon's idea of transforming this district to a consumer based, mixed-use corridor, versus a to-the-trade only district, with businesses owned and supported by locals, has led to the successful revitalization of the area. Ablon and his partners did a heroic job of maintaining strict guidelines, which prohibited changing facades, certain interiors, and keeping a firm "no national tenants" leasing

requirement, which ultimately helped preserve the original street scape of the Design District. The Design District was one of the first parts of town, which set out to organically grow the tenant base by attracting local businesses, such as Oak, Ascension Coffee and Meddlesome Moth. This concept is now being replicated in other parts of town such as Deep Ellum and Trinity Groves.

Ablon successfully maintained the image that the Design District represented decades ago. For example, the next time you enter Ascension Coffee, notice the various styles of tiles on the floor. The space was previously a tile showroom, and preserving the original floor is a great and subtle reminder of what was once there. Notice the street scale and how there has been little to no change of the facades, remaining effectively untouched over the years.

The Design District, the West End, Bishop Arts, Deep Ellum, Oak Cliff, and Trinity Groves deserve our utmost attention and community action to preserve these great parts of town. The fact is, the identity, and awareness of place are what differentiate one neighborhood from the other. As preservationists, we have the duty of carefully measuring the inevitable force of growth with the responsibility of preserving our identity. This awareness sets us apart as a great city.

Dallas is only 170 years old versus places like San Francisco (250 years) and NYC (400 years). We are at a key point in our city's history where we have the opportunity to establish a strong culture of preservation. Ablon and his partners accomplished this with the

Dallas Design District and have helped contribute to part of this city's culture. Let us use this project as an example for improving our community action to preserve our unique identity, which has made the Park Cities such a great place to live.



History is our future



Clicque Photo

"Growing up on Beverly Drive, I developed a passion for the stately architecture of the Park Cities. While embracing the new, I am grateful to the Park Cities Historic and Preservation Society for preserving the beauty of our heritage. "



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"The preservation and revitalization of Dallas' architectural history is exciting. Refreshing the old with a sensitivity for today's lifestyle is enhancing the fabric of the local urban renewal and historic preservation movements. What's old can be new again!"



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HERE'S LOOKING AT YOU, KID

By Dave Reichert

Current Styles. What do you look for in windows? With many homes these days, windows seem designed to hardly be seen at all. With narrow muntin bars, large panes, thin frames, and moving glass walls, we are almost proud that they disappear. Clearly from the inside, we desire those unobstructed views to outdoor beauty and light. But are we now striving for the glass curtain walls of office buildings for our homes?

For most classical architectural styles, windows have been a key element in exterior design. Consider the leaded glass in M-Street's Tudor homes, the multi-paned upper sashes in Munger Place's Prairie Styles or the classic double-hungs of Colonial Revivals around town. Trends and preferences come and go, but in the current Contemporary and Transitional wave, windows appear merely to be looked through – functional transparent walls. Rather than halting our eyes at the exterior facade, we are now voyeuristically beckoned to look inside to the floating staircases and modern art within.



As with other products that go into your home, we must consider not just the initial cost (purchase price), but the all-in, lifetime cost (including installation, repairs, maintenance, energy bills, ease of use, resale value, etc.). Did you think to read

the “prospectus” (the instructions stuck to the glass when delivered)? Admittedly, most of us don't want to wade through those boring details (or we expect our contractor to), but how do you then protect this investment of yours?

Quality Windows + Proper Installation = Peace of Mind. First of all, start with high quality windows like Jeld-Wen, the world's largest window manufacturer with the best warranties in the industry. According to Keith Nelson, one of Davis-Hawn's window experts, the second step is professional installation. In his 40 years in the window industry and as an AAMA certified installer, he's seen it all with window installs – the good, the bad and the leaky.

Failure & Impact on Warranty. If a window or door fails after you move in, it can be a tremendous expense and inconvenience to correct. Most experts say that about 90% of window and door failures are due to bad installations! To add insult to injury, the listed mistakes above can have a strong impact on whether the manufacturer's warranty will be honored or denied (remember that “prospectus” taped to the glass?). A good professional or AAMA certified installer will thoroughly know the product and application and properly use the necessary shims, fasteners, levels, lasers, caulks and flashings.

So when you invest in those beautiful new windows, make sure you also invest in a beautiful installation.

Here's looking at you, kid.



Value. Regardless of your architectural tastes, how do you ensure that you are getting good value in your windows? Whether it is a La Cantina multi-slide, Jeld-Wen push-out French casements, sleek Milgard aluminums, or simply double-hung vinyls, windows and exterior doors are a big investment!

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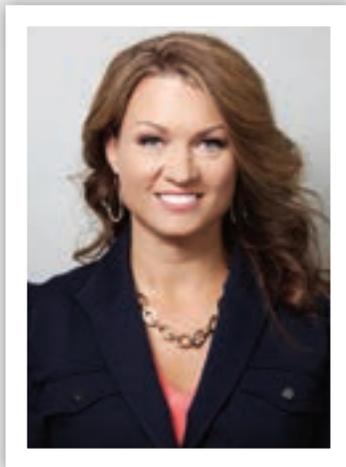


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David Dike Fine Art was established in 1986 in the Arts District of Uptown Dallas where it resides today. The gallery specializes in late 19th and 20th century American and European paintings with an emphasis on the Texas Regionalists and Texas Landscape painters. The gallery strives to provide a compilation of traditional and distinctive art for both the new and mature collector.



David Dike Fine Art founded the annual Texas Art Auction in 1996, which has become a tradition that Texas art enthusiasts anticipate each year. The auction takes place annually in January.

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 annual Texas art auction, art appraisal and cataloguing services.



CLOCKWISE: GUY WIGGINS (Am. 1883-1962), *Winter on 42nd Street*, oil on canvas 12 x 16, signed lower left: Guy Wiggins. LOREN MOZLEY (Am. 1905-1989), *Butterflies and Birds Nests*, oil on canvas 30 x 40, signed lower right: Mozley. JULIAN ONDERDONK (Am. 1882-1922), *Bluebonnets in the Afternoon*, oil on canvas 12-1/4 x 16, signed lower right: Julian Onderdonk

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Thank you

Honorary Chairs, Gail and Dr. R. Gerald Turner

Gail Oliver Turner is a civic-minded leader in Dallas, Texas, and a member of several nonprofit organizations that serve the needs of women. Reared in Graham, Texas, Mrs. Turner

earned a Bachelor of Science degree in biology at Abilene Christian University and received a secondary teaching certificate from The University of Texas at Austin. For 13 years she taught in public and private schools.

Mrs. Turner is on the board of the Shelter Ministries, Austin Street Homeless Shelter, Genesis Women's Shelter, Dallas Symphony Women's League, Charter 100 and the Women's Board of the Dallas Opera; she is past chair of the New Friends New Life Ministry aiding women and their children. At SMU she serves on the Executive Board of the Meadows School of the Arts, the Annette Caldwell Simmons School of Education and Human Development, and the Archives of Women of the Southwest at SMU's DeGolyer Library. She is a member of the SMU Woman's Club and life member of the SMU Mother's Club.

Dr. and Mrs. Turner are devoted parents and grandparents. Mrs. Turner is an active congregant at the Preston Road Church of Christ in Dallas. Her passion for helping

women and children in need, her graciousness in serving the SMU community alongside her husband, and her joy in being a mother and grandmother identify her as a woman of character and distinction.

As president of SMU since 1995, R. Gerald Turner is leading an era of unprecedented progress, including a \$1 billion major gifts campaign that surpassed its goal by raising \$1.15 billion from 2008 to 2015. SMU is now among 34 private universities nationally to raise a campaign amount of \$1 billion or more. This success has occurred at the same time that SMU is celebrating the centennial of its opening in 1915.

Working with the SMU Board of Trustees, President Turner led efforts to attract the George W. Bush Presidential Center, which opened on the SMU campus in May 2013.

A native of New Boston, Texas, R. Gerald Turner earned an Associate of Arts degree from Lubbock Christian University, a B.S. degree in psychology from Abilene Christian University and M.A. and Ph.D. degrees in psychology from The University of Texas at Austin.

Beyond the campus, President Turner has served on various boards and co-chaired the Knight Commission on Intercollegiate Athletics for nearly 10 years.

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