

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name

historic: Bromberg House
and/or common: Bromberg/Patterson House
date: 1939

2. Location

address: 3201 Wendover Road
location/neighborhood: East Dallas
block: A2976 **lot:** n/a **land survey:** B. F. Andrews
tract size: 4.7973 Acres

3. Current Zoning

current zoning: R-75

4. Classification

Category	Ownership	Status	Present Use	<input type="checkbox"/> museum
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> park
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input checked="" type="checkbox"/> residence
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> religious
<input type="checkbox"/> site	Public	Accessibility	<input type="checkbox"/> entertainment	<input type="checkbox"/> scientific
<input type="checkbox"/> object	Acquisition	<input type="checkbox"/> yes:restricted	<input type="checkbox"/> government	<input type="checkbox"/> transportation
	<input type="checkbox"/> in progress	<input type="checkbox"/> yes:unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> other, specify
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> no	<input type="checkbox"/> military	

5. Ownership

Current Owner: Dan and Gail Thoma Patterson
Contact: Dan Patterson **Phone:** 214/978-3817 (w)
Address: 3201 Wendover, Dallas, Texas 75214

6. Form Preparation

Date: October 21, 2003 (revised: June 16, 2004)
Name & Title: Marcel Quimby, FAIA
Organization: Marcel Quimby Architecture/Preservation
Address: 3200 Main Street, #3.6, Dallas, Texas 75226
Contact: Marcel Quimby, FAIA **Phone:** 214/343-0011

7. Representation on Existing Surveys

Alexander Survey (citywide) local state national National Register
H.P.L. Survey (CBD) A B C D Recorded TX Historic Ldmk
Oak Cliff TX Archaeological Ldmk
Victorian Survey
Dallas Historic Resources Survey, Phase ___ high ___ medium ___ low

For Office Use Only

Date Rec'd: _____ Survey Verified: Y N by: _____ Field Check by: _____ Petitions Needed: Y N
Nomination: Archaeological Site Structure(s) Structure & Site District

8. Historic Ownership

original owner: Alfred and Juanita Bromberg
significant later owner(s): Dan and Gail Patterson (second and current owners)

9. Construction Dates

original: 1939
alterations/additions: 2002/3 (completed late 2003)

10. Architect

original construction: O'Neil Ford and Arch B. Swank
alterations/additions: Frank Welch Architects (2002/3)

11. Site Features

natural: wooded residential lot
urban design: n/a

12. Physical Description

Condition, check one:

excellent
 good
 fair

deteriorated
 ruins
 unexposed

unaltered
 alterations pending

Check one:

original site
 moved(date ___)

Describe present and original (if known) physical appearance. Include style(s) of architecture, current condition and relationship to surrounding fabric (structures, objects, etc). Elaborate on pertinent materials used and style(s) of architectural detailing, embellishments and site details.

The Bromberg/Patterson house, designed in 1939 by O'Neil Ford, of Ford and Swank Architects, is an intriguing blend of Texas regional design and emerging modernity. It was far different from the contemporary 'European' mansions that were built elsewhere in Dallas and Highland Park at that time, and reflected both the Brombergs desire for an honest house that respected the natural environment and O'Neil Ford's desire to create an architecture that had its basis in the Texas climate and heritage.

The large, wooded site chosen by the Brombergs further reflected their desire to have a home that was not pretentious – the house is hidden from view from Wendover Road, and provides a respite from the city. The house is a simple, brick, two-story rectilinear form with a gently sloping roof with brick chimneys at either end. Mostly one room deep, the first floor is divided formally at the first floor with living and dining room on the west end; a central hallway in the middle separates the kitchen and ‘back of the house’ areas and garage at the east end. In the central hall, a staircase winds to a second floor of bedrooms with adjacent large, screened porches, some serving as sleeping porches. Servants’ quarters were located over the garage. The large massing of the house is separated from that of the garage by a porte-cochere; however, the second floor continues above this porte-cochere and adjoins both ends of the structure at this upper floor.

The house was designed to take advantage of the natural breezes, and protect the inhabitants from the harsh summer sun. It is typically only one room deep, and stretches out across the site in an east-west axis. The numerous screened porches and breezeways take advantage of cross ventilation and give the house an attractive, welcoming appearance. Windows are large, multi-lites and vary in size and scale to meet the needs of the interior rooms they serve; most are shaded by porches or large overhangs to avoid heat gain by the hot Texas sun.



House and Garden magazine (September 1951) described the house as follows: Each component of the house adjoins an outdoor porch: the Living room and the Library both open into a large veranda (screened porch) at the southwest corner of the house. This large porch, is positioned to catch breezes from both the south and the west, and enjoys late afternoon and evening light. The Dining room has an extended area – another screened porch – which faces north, and provides an alternative dining location in fair weather. At the southeast corner of the Dining room, a door leads to a covered walk that connects to a large breezeway separating the Kitchen and the Garage. Upstairs, each bedroom opens directly onto a deck, a sleeping porch or screened porch, providing additional living spaces in

the spring, summer and fall, and on sunny days in the winter¹

The interiors, executed by Lynn Ford (O'Neils' brother) and his repertory company of craftsmen, reflect Juanita Bromberg's dislike for plastic and wallpaper in the use of wood finishes: v-pattern hemlock for kitchen cabinets, pine paneling in the library and son's bedroom, elm plywood, marked off in squares, for the upstairs sitting room. This sitting room also contains a pewter and copper-inlay fireplace surround crafted by students at North Texas State from a design by O'Neil Ford. Lynn designed and carved the other surrounds and mantels in the house, including one patterned after a bracelet of Mrs. Bromberg.

The house has no ornamentation, letting the horizontal lines and vernacular design speak for itself; it is truly a house that is responsive to its location and climate, incorporating those elements that Ford learned of in his study of Texas indigenous and vernacular design: porches, large overhangs, chimneys that anchor a house, protection from the sun, sense of scale that blends with the surrounding wooded environment, and an informality in plan that reflects the historical way Texans live.



When originally completed, the construction cost for the Bromberg residence was \$28,000.

The Physical Description was based on the following articles: *In this house, four porches invite outdoor living year-round*, article in House and Garden magazine (September 1951) and *The Architecture of O'Neil Ford – Celebrating Place*, by David Dillon (pages 41-42).

¹ *In this house, four porches invite outdoor living year-round*, article in House and Garden magazine, September 1951.

2002/2003 Changes:

The changes currently underway are minor in nature, with much of this work restorative in nature. The existing wood windows at the Dining Room have been restored and new windows and screens added where the original screens were at this location. The exterior wood decking has been replaced with new decking at the second-story screened porch between the front doors and the garage, and this second story open porch has been restored.

At the rear (north) elevation, the existing screened and open porch structure has been removed and a narrow 'gallery' added at the back of the house (facing north); this gallery is 'open' in design with large north-facing wood windows and minimal, low brick walls although a portion of this new space is an open porch with columns and lattice to match the original porch at this location.

At the second floor, the modified porch enclosure at the original servant's quarters (rear, or north facade) has been removed and a new enclosure with brick exterior walls and new wood windows added. The door to this porch has been relocated. The exterior wood stairs serving this original porch were in deteriorated condition and these stairs have been restored.

13. Historical Significance

Statement of historical and cultural significance. Include: cultural influences, special events and important personages, influences on neighborhood, on the city, etc.

The Bromberg/Patterson house is significant for its' place in Dallas' architectural legacy – as an early example of a residence in the Texas regionalist/modern style of O'Neil Ford, a prominent Texas architect.

O'NEIL FORD, ARCHITECT, thru 1939

O'Neil Ford, the early years

Ford was born Ortha Neil Ford in Pink Hill, Texas (east of Sherman, Texas and near the Red River) in 1905. Ford attended secondary school in nearby Sherman. His family consisted of his mother Belle, his father, sister Authella and brother Lynn. His father died in 1917, and shortly thereafter Belle Ford moved the family to Denton. In protest over the first name which he hated, he shortened it to Neil Ford, and at some stage in his teens, it became O'Neil.

O'Neil attended North Texas State Teachers College for 2 years; North Texas did not have an architectural program, but Ford took drafting classes there. In 1925 he also enrolled in the Architectural Drawing and Design Course offered by the International Correspondence School of Scranton, Pennsylvania. Courses included sketching, perspective drawing, basic design, mathematics, and architectural history. Later that year he received his certificate from ICS.

In the summer of 1924 Ford had made his first trip to the German and Alsatian communities of Fredricksburg, Brackettsville and Castroville and the Lower Rio Grande valley visiting San Ygnacio and Roma, with his uncle Homer Jordan. They traveled in Jordans' Model T Ford. Ford loved the simplicity and beauty of the early Texas buildings, and was astonished that Texas architects ignored them. These buildings were regional in the most basic sense of the word – built out of local materials in direct response to the climate and local geography² and would later influence his lifetime's work.

O'Neil Ford and David Williams – searching for Texas regional design

In March 1926, Ford left Denton and moved to Dallas where he began work for David Williams, another ICS graduate; Ford's salary was \$12.50 per week. At that time Williams was the most prominent spokesman for Texas vernacular architecture, and a long relationship between the two men based on similar ideas and interests began. The two criss-crossed the state sketching and photographing Texas buildings in the Hill County; Ford shared with Williams the unique vernacular architecture of those smaller communities on the Rio Grande that he had previously visited. Designed for the Texas climate, these vernacular houses were low, chunky structures made of stone or caliche, with thick walls, tiny windows, massive end chimneys, and large porches. Between 1926 and 1931, Williams and Ford repeated these trips to the Rio Grande Valley and Hill County several times.

²Dillon, David. Dallas Architecture 1936-1986. Austin: Texas Monthly Press, 1985.

Williams and Ford's travels resulted in the study and design of houses that were based on a regional design. They greatly admired the clarity and directness of the simple limestone farmhouses of the Texas Hill Country and the homes in South Texas, and worked to abstract and refine these forms and details to create a simple yet elegant Texas house. Like the houses they had seen on their travels, their designs were simple and straightforward – with pitched roofs, broad overhangs, porches on the first (and sometimes the second) floor and massive end chimneys. The homes were carefully sited to catch the prevailing summer breezes and offered maximum protection from the intense Texas sun and wind. Interior plans were typically relaxed and open, in keeping with the informal living habits of the region; native brick, stone and wood were used throughout. On several of these projects, Lynn Ford, O'Neil's brother, carved doors, beams and mantels while Jerry Bywaters and Tom Stell stenciled walls and did mosaics. Homes from the late 1920's and early 1930's included the Warner Clark house (4408 St. Johns Drive; 1930), the Drane house in Corsicana (1930), 3718 Lovers Lane (1931), Raysworth Williams House, (700 Paulus Ave; 1926), and 6292 Mercedes (1927).

Ford's first solo project was for Tom Bywaters, a local artist who asked Ford to design a home and studio for him; this would be Ford's first project on his own, and it was with Williams' permission that Ford accepted this commission. The resulting Bywaters Studio, completed in 1929, reflected Ford's interest in indigenous Texas architecture and hand-crafted elements which were reflected in his design. Ford later designed the adjacent house for Bywaters and his new wife in 1930; unfortunately, both the house and studio were demolished in 2002.

Ford continued to work with Williams full-time until 1930, when he began his own practice. The two men continued to collaborate on projects (formally and informally) until 1933 when Williams accepted a job with the Federal government in San Antonio.

1932 – 1936: Dallas, New Orleans and Georgia

In 1932 Ford began an association with Joseph Linz, a recent graduate of Dartmouth College, and descendent of a Dallas pioneer family. Their first project was the Flippen House, a Cape Cod style house that Ford decried. Fortunately, this was soon followed by the Kahn house (6342 Mercedes) which allowed Ford the opportunity to continue his pursuit of regional design. With no additional work, the partnership ended after the first year.

Ford continued practicing architecture and took on other odd jobs as they came available – he and Lynn demolished houses during this time, often keeping for themselves doors and other components that they might use on future projects. Several of the houses he designed during this time include: the Lloyd Smith house at 5366 Montrose, a duplex for Mr. and Mrs. William Neary (Mary Bywaters' sister) at Lomo Alto and Normandy and Joe Bywaters home at 5535 Kempter Court.

With work continuing to dwindle as a result of the Depression, Ford moved to Austin in 1933 to work with the Texas Civil Works organization, then in 1934 relocated to New Orleans to work for the Southern Pine Association. He later worked with the Federal Relief Emergency Association in Georgia and the Rural Resettlement Administration where he worked for David Williams, moving back to Dallas in 1936 to work on the Centennial Exposition.

Ford and Swank Architects, Dallas, 1938 - 1939

Upon his return to Dallas, Ford met Arch B. Swank, a recent graduate of Texas A&M College, and they began working together; in 1938, the firm name changed to 'Ford and Swank.' One of their first commissions was a house for T. Frank Murchison in Olmos Park, a suburb of San Antonio. Constructed of brick and wood with a shallow pitch, standing seam copper roof, the house presents a formal appearance to the street but opens up to the garden and back yard; this garden elevation opens up to the prevailing breezes. Landscape architects Arthur and Marie Berger worked with Ford on this house, the first of several collaborations. The south-facing balconies, gabled end walls and exposed stone chimney stacks recall the mid-19th century building traditions of San Antonio and central Texas. The horizontality and openness of the house identify it as modern in the spirit of Ford's search for a regional design. The Murchison house was published in *Pencil Points*, a national architectural magazine in December 1939.

Another project during this time was the Sid Richardson house in St. Joseph's Island (now known as San Jose) located between Aransas Bay and the Gulf of Mexico. Several months into construction, Arch Swank was sent to the island to assist in the development of the project, and to sketch new details as needed. This project was also included in a *Pencil Points* article: '*the Architect and the House: O'Neil Ford of Dallas, Texas*' published in April 1940.

During this time the firm was also designing what was to become their most well-known project - the Little Chapel in the Woods - on the campus of Texas State College for Women in Denton (now Texas Women's University). The chapel's design was exquisite in its' simplicity, with a structure of parabolic brick arches with an exterior of gracefully laid fieldstone. Built in collaboration with the National Youth Administration, the church was built with construction trainees and the college's art students who produced stenciled woodwork, wrought iron fixtures and large-scale stained glass. The resulting building is an impressive collaboration of regional simplicity that evokes the character of the regional design that Ford was searching for. The building was well received upon its' completion with Eleanor Roosevelt attending the dedication in 1939. It continues to be a beloved jewel in north Texas, and was included in the Texas Society of Architects' *Landmarks of Texas Architecture* in 1986.

Other projects of the firm included the Maxson House in Preston Hollow, the McEwen house in North Dallas, the Earl Hart Miller house on Park Lane, and another house for the Murchisons - a beach house on Mustang Island. Although Ford and Swank worked together for only three years, it was a most productive partnership, resulting in several notable buildings that garnered national attention - the Frank Murchison house, the Sid Richardson house and Little Chapel in the Woods - and began a strong collaboration that would extend into the 1960's, including their collaboration on the innovative Texas Instruments Semiconductor Building in 1959.

THE BROMBERGS and the BROMBERG HOUSE

Brombergs bought the Wendover site, 1938

Juanita and Alfred Bromberg found the 8.6 acres of heavily wooded land at the edge of Dallas in 1938; they had been looking for such property to build a house on for two years. The land lay at

the edge of the city limits and was reached by a nameless road sometimes called Daniels Road. The Brombergs wanted a more suitable name for this site on which they would build, and thought of names for remote places and county homes they knew in Old South and in England. The name that appealed to them was 'Wendover,' from a poem (*The Chilterns*) by Rupert Brooke, who died young while serving in the British Navy during World War I. Brooke's poetry celebrated wood and lanes, and had an imagery or far-away sound. The city of Dallas gave this access road the official name of Wendover Road and much later paved it.³

The Brombergs had visited Ford's Sid Richardson house in San Jose Island in the Gulf of Mexico, and were impressed by its' regionalist modernism design with its flat roofs, walls of glass, and a dramatic cantilevered staircase with its' roots in the international style architecture. When they designed to build their home in 1939 they contacted O'Neil Ford.

Alfred Bromberg was a prominent attorney in Dallas, and a dedicated liberal, a man of anti-Philistine conviction, with the caustic sense of humor that often accompanies such beliefs. His wife Juanita was a literature major in college and was a strong supporter of the arts in Dallas. A house for Alfred and Juanita Bromberg could not have been built in Highland Park with its 'Grand Tour' mansions, nor could it have been adorned with gimmicky decorations. The Brombergs were to become among the most prominent members of the city's artistic intelligentsia, involving themselves in the Dallas Museum of Fine Arts and other cultural institutions.⁴

Design of the Bromberg house

Their property was wooded, sloping and adjacent to Beards Branch Creek, with exposed white rock outcroppings along the creek, and was large enough to ensure complete privacy. Ford elected to site the house towards the north end of the site, not far from the creek, and access to the house by a long, gravel drive with a wood bridge over the creek. Subsequently, the Brombergs sold 2 parcels of this original 8.9 acres, leaving the house sitting on a 4.7973 acre site. However, one of the adjacent parcels has recently been purchased by the current owners, so the entire site is now slightly over 6 acres.

In several way, this house has similarities in massing with the Frank Murchison house in San Antonio, which preceded it by almost a year: a dogtrot that connects house and garage, low pitched gable roof, and the plan of the house as mainly one-room in depth, and dominate east-west orientation to catch the prevailing breeze, and large porches.

Ford and his partner, Arch Swank, worked in tandem on the Bromberg House, making it a masterpiece not only of architecture, but of architectural collaboration. The house they built, the first mature building by Ford's firm in Dallas, was deliberately anti-Highland park – in style as well as location – and deliberately invisible from the street and deliberately subtle.

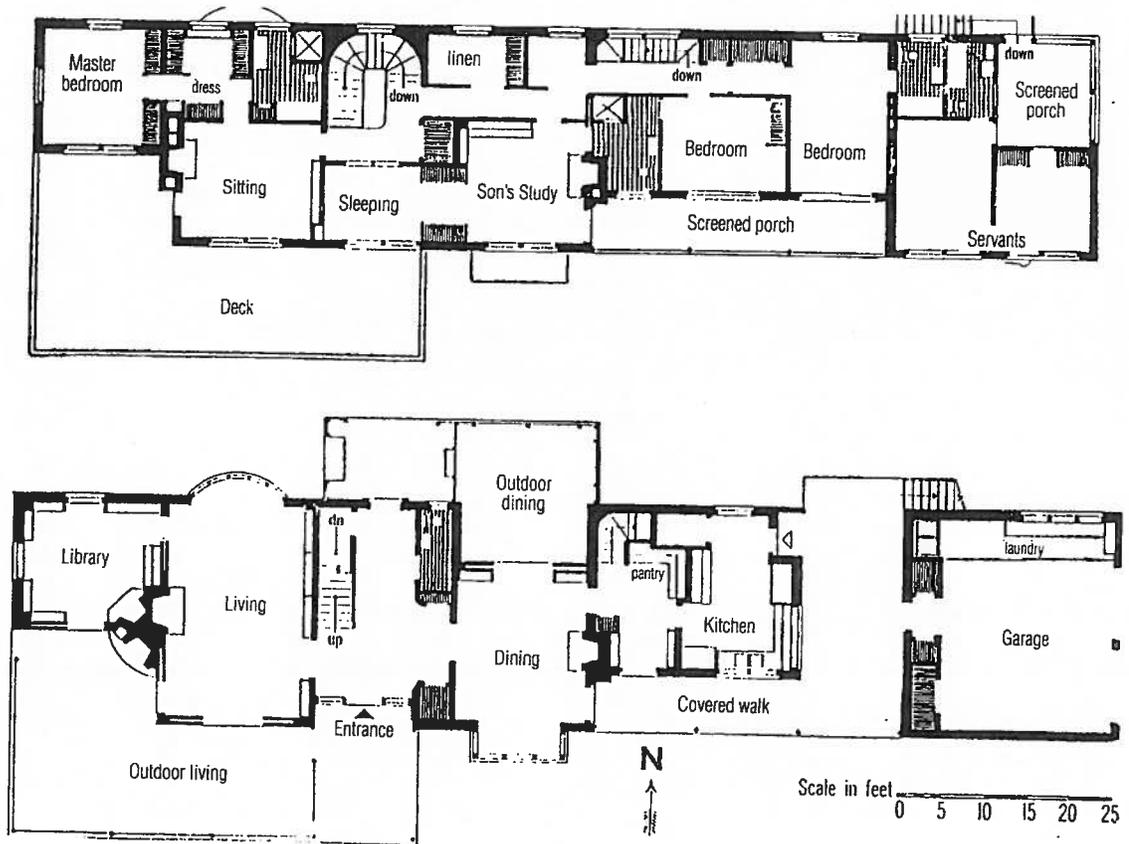
This house represented Ford's continuing exploration and refinement of a Texas regional style with its' informal living areas, the use of native indigenous materials, and the surrounding large,

³ Bromberg, Alan R., *Wendover – the House*.

⁴ Ibid

screen porches for outdoor living; the house is devoid of any architectural pretense. Simple in design, this two-story rectangular house a gentle pitched roof framed by two chimneys was surrounded by screened porches, allowing the Brombergs to take advantage of the local climate in an informal lifestyle that including outdoor living for much of the year.

The Bromberg house is considered by many to be Ford's first mature house in the Texas regionalist style.



Floor Plans of Bromberg/Patterson House, c. 1939

(from: The Architecture of O'Neil Ford: Celebrating Place by David Dillion, 1990)

Sale of the Bromberg House and creation of the Special Warranty Deed.

Upon the death of Juanita Bromberg, Alan and Anne Bromberg as heirs to the property, sold the house and the 4.77 acres on which it was sited at that time to Dan and Gail Thoma Patterson; this sale was finalized in October, 2000.

Integral to the sale was a Special Warranty Deed (deed restriction) which require that the use and development of the property are to comply with both the restrictive covenants and preservation criteria included in this deed. These preservation criteria (separate from the Landmark Preservation Criteria) protect the site and house and are designed to preserve this historic house, maintain its' architectural integrity and preserve its' relation to the natural environment. Examples of requirements are that the land not be sub-divided, the house be preserved as a single-family residence, the architectural spaces basic to the design be retained, the unique interior details be preserved, the exterior features be preserved as a historic work of Texas, and any changes or new construction be consistent with the historic character.

All proposed alterations to the property and house (including new construction) must be approved by a Preservation Committee; this committee currently (and originally) consists of Alan and Anne Bromberg or their designated successors. Upon the event that no person remains on the committee, Preservation Dallas will select new committee members. If a property owner violates these covenants, the property may revert to Southern Methodist University.

This Special Warranty Deed is a remarkable tool created by the Brombergs and their purchasers (the Pattersons) to preserve this historic house on its' original site, as well as preserve the integrity of the wooded site. The Brombergs have utilized this deed so the uniqueness of this historic Texas house and the wooded site will remain intact and not suffer the fate of other East Dallas large estates of this era which have lost their houses or their natural context due to later subdivision of their original property. This approach to ensure the preservation of a historic property has not been utilized in Dallas before. The hope is that it may serve as a model for other owners and buyers.

Since the sale of the property in 2000, the new owners – Dan and Gail Patterson – have lovingly restored the house, with all aspects of this restoration approved by the Preservation Committee. The Brombergs and the Pattersons were recently honored by Preservation Dallas both for this effort and were also the recipients of a Preservation Award for the restoration of the house.

O'NEIL FORD, 1939 - 1982

In 1939, Ford received a call from his friend and mentor David Williams, asking him to work as consulting architect for the restoration of La Villita in San Antonio for the National Youth Administration. This was a part-time position, but with the effects of the Depression affecting Dallas, Ford accepted the position. This project included the restoration of seven homes in the La Villita area, dating from the early 18th-century thru 1860.

Ford began spending several days a week in San Antonio working on La Villita, and traveling to Dallas for his practice, as well to his other out-of-town projects. While in San Antonio, Ford met Wanda Graham, a dancer, and they were married in 1940. By then Ford had established an architectural office with Jerry Rogers, and by 1942 the bulk of his work was in San Antonio.

O'Neil Ford Architect, San Antonio

Ford's new practice in San Antonio was interrupted by service during World War II where he was a flight instructor in the US Army Air Force. Following the war, he resumed his practice in San Antonio with Rogers. In 1949, they were awarded the commission, with Bartlett Cocke and Harvey Smith to design a new campus for Trinity University. The new campus reflected Ford's superior design ability, with the new buildings seen as a minimal intrusion on the natural beauty of the site. The early buildings were 'simple, rectilinear forms nestled against trees, tucked up under a quarry ledge or perched along the crest of a ridge.'⁵ A trustee of the university donated the use of his patent and hydraulic jacks to enable the floor slabs of the first buildings to be poured horizontally on site, then jacked up into place (the Youtz-Slick lift slab method) and also utilized stressed concrete, later made famous by Candella. Ford designed numerous buildings at Trinity including Northrup Hall Addition in 1963, Ruth Taylor Art Building 1963, the T. Frank Murchison Tower and Moody Engineering Building in 1964, and the Margarite B. Parker Chapel in 1966. This chapel utilized the parabolic arch in its' structural form, and had similarities to the Little Chapel in Woods in Denton which Ford designed almost 40 years prior, but the Parker Chapel was designed on a much larger scale. This chapel and the later Ruth Taylor Theatre (1966) and the Lauie Auditorium (1971) are perhaps the best buildings by Ford at this campus; all embrace the topography, utilize warm, personal spaces and materials that created wonderful outdoor spaces.

Texas Instruments and later work

In 1954, Ford was commissioned to design what would become a series of innovative facilities for the new Texas Instruments facility in Dallas, culminating in the Semiconductor Plant in 1958, with Richard Colley of Corpus Christi, Arch Swank of Dallas, and Sam Zisman, planning consultant. This facility was an innovative solution to a new building type for a new industry – high technology. The building incorporated long-span, thin shell concrete hyperbolic paraboloid roof modules, a precast concrete tetrapod interstitial floor system and the combination of research and manufacturing facilities in one building. Ford also designed lushly planted courtyards adjacent to the building.

³Speck, Lawrence W., Landmarks of Texas Architecture, Austin: Texas Monthly Press, 1985.

Although Ford was obtaining larger commissions, he continued his love of residential design, as evidenced in houses for his friends Marie and Arthur Berger in Dallas (now demolished), and TI founders Cecil Green and Patrick Haggerty (1958).

1960 Ford was made a Fellow of the American Institute of Architects, and traveled to San Francisco to receive this honor. David Williams, now living in Lafayette, Louisiana, was also honored with fellowship at the same time, and the two friends delighted in this event.

Ford formed a partnership with Boone Powell and Chris Carson in 1967 (Ford Powell Carson), and together they designed numerous facilities for Hemisfair '68, and expanded his practice to include more commercial projects, while continuing his interests in Texas regional architecture in his houses, historic preservation, and campus design (continuing to work at Trinity University, Skidmore College in New York, St. Marks campus in Dallas and the University of Texas at San Antonio).

In the later decades of his career, Ford also served on the National Council of the Arts, and the American Council for the Arts in Education. With his wife Wanda, he was active in local design, planning, environmental and preservation activities, with Wanda serving as president of the San Antonio Conservation Society in 1955-1957.

O'Neil Ford died on July 20, 1982 after suffering a heart attack while in his office. His legacy to Texas remains the translation of his intimate Texas regionalist style that worked so well for smaller, residential projects, into larger commercial and corporate buildings.

PROJECTS BY O'NEIL FORD IN THE DALLAS AREA:

Bywaters Studio and House, 4715 Watauga Road, 1929, 1930 (*demolished 2002*)

Stephen Kahn Residence, 6324 Mercedes, 1932

Lloyd B. Smith Residence, 5366 Montrose Drive, 1933

William Neary duplex, Lomo Alto and Normandy, 1933

Joe Bywaters Residence, 5535 Kemper Court, 1933

Residence, 3514 Rock Creek Place; O'Neil Ford and Arch Swank, 1936.

Ellen Marshall duplex, 5207-1/2 Capitol Avenue, 1937

Clay Pearce Residence, 5722 Chatham Hill Road, 1937.

John Maxson Residence, Falls Road and Meadowbrook, 1939

Harold McEwen Residence, Arapaho Road, 1939

Alfred Bromberg Residence, 3201 Wendover Road, 1939

Hart Miller Residence, 4717 Park Lane, Dallas, O'Neil Ford and Arch Swank, 1939.

Jerry Bywaters Residence, 3625 East Amherst, 1949

Arthur Berger Residence, 3900 Stonebridge, O'Neil Ford and Scott Lyons, 1950 (*demolished*)

Lon Tinkle Residence, 3615 Amherst, 1952

Sam Leake Residence, 3831 Windsor Parkway, 1953

John Penson Residence, 3756 Armstrong Avenue, 1954

Lewis MacNaughton, 4636 Meadowbrook Road, Dallas, 1954
Patrick Haggerty Residence, 5455 Northbrook Drive, 1957
Siemens Entry Canopy, Arlington. O'Neil Ford w/ Richard Colley, Arch B. Swank and Sam B. Zisman, 1957.
Crossroads Restaurant and Club Southwest, Associated Architects and Planners, Ford, Swank, Colley and Zisman, 1957.
Texas Instruments Semi-Conductor Building, O'Neil Ford w/ Richard Colley, Sam Zisman (planning consultant) and Arch B. Swank, Associated Architects, 13500 North Central Expressway, 1959
Texas Instruments Administration Building, 13500 North Central Expressway, 1958
Dale Merrit Residence, 11125 Hillcrest Road, 1957

Art Building, University of Dallas, w/ Duane Landry, 1960
Science Information Center, SMU, O'Neil Ford and Arch Swank, 1961
Science and Mathematics Quadrangle, St. Marks School of Texas, O'Neil Ford w/ Richard Colley, Sam Zisman and Duane Landry, 1961.
St. Johns Episcopal Church, 848 Harter Road, Dallas; w/Arch B. Swank, 1963.
Lower School, St. Marks, 10600 Preston Road, w/ Richard Colley, 1963
Founders Building, University of Texas at Dallas, 1963.
Science Building and Dining Hall, Greenhill School, O'Neil Ford and Arch B. Swank, 1963
Cecil Green Residence, 3908 Lexington, 1962
Cistercian Preparatory School, Irving, w/ Duane Landry, 1965
Cistercian Monastery, Irving, w/ Duane Landry, 1965
Cistercian Preparatory School, Irving, w/ Duane Landry, 1965
Gorman Science Lecture Center, University of Dallas, w/ Duane Landry, 1965
Lamplighter School, Ford Carson Powell, 1966
Bryan Smith Residence, Coppell, w/ Landry Associated Architects, 1966.
Irwin Grossman Residence, 11207 Sherwood, w/ Landry Associated Architects, 1966.
University of Dallas Campanile, w/ Landry Associated Architects, 1969.

Museum of Modern Art, Fort Worth (addition to 1954 Herbert Bayer building), 1974.
Haggar University Center, University of Dallas, 1976.

Dallas Cowboys Center, Irving, Ford Carson Powell 1982

PROJECTS BY O'NEIL FORD IN DENTON:

Marshall House, 1819 Bell Avenue, Denton, 1929.
Little Chapel in the Woods, 1939, Texas Women's University O'Neil Ford and Arch B. Swank, 1939.
Lillian Parril Residence, Denton 1939 (moved to 1712 Highland Road)
Hersch House, Denton, 1939 (*demolished*)
First Christian Church, Fulton Street, 1957
Emily Fowler Public Library, Denton. 502 Oakland Street, 1949 addition by O'Neil Ford to the 1929 Wyatt C. Hedrick original library. Later addition by Ford Carson Powell (1980).

Fairhaven Residence for Senior Citizens, 2400 North Bell Avenue, 1965
Denton Civic Center complex, 215 East McKinney, 1966
Selwyn School, 3333 University Drive, 1968
Art and Science Building renovation, Texas Woman's University, 1981.

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In this house, four porches invite outdoor living year-round, article in House and Garden magazine, September 1951.

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15. Attachments

District or Site Map

Site Plan

 Photos (historic & current)

 Additional descriptive material

 Footnotes

 Other: _____

Recommendation

The Designation Task Force requests the Landmark Commission to deem this nominated landmark meritorious of designation as outlined in Chapter 51 and Chapter 51A, Dallas Development Code.

Further, the Designation Task Force endorses the Preservation Criteria, policy recommendations and landmark boundary as presented by the Department of Planning and Development.

Date:

*Co-Chair
Designation Committee*

*Co-Chair
Designation Committee*

Jim Anderson, Historic Preservation Planner

16. Designation Criteria

History, heritage and culture:
Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or country.

Historic event: *Location of or association with the site of a significant historic event.*

Significant persons: *Identification with a person or persons who significantly contributed to the culture and development of the city, state, or country.*

Architecture: *Embodiment of distinguishing characteristics of an architectural style, landscape design, method of construction, exceptional craftsmanship, architectural innovation, or contains details which represent folk or ethnic art.*

Architect or master builder:
Represents the work of an architect, designer or master builder whose individual work has influenced the development of the city, state or country.

Historic context: *Relationship to other distinctive buildings, sites, or areas which are eligible for preservation based on historic, cultural, or architectural characteristics.*

Unique visual feature: *Unique location of singular physical characteristics representing an established and familiar visual feature of a neighborhood, community or the city that is a source of pride or cultural significance.*

Archeological: *Archeological or paleontological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric interest.*

National and state recognition:
Eligible of or designated as a National Historic Landmark, Recorded Texas Historic Landmark, State Archeological Landmark, American Civil Engineering Landmark, or eligible for inclusion in the National Register of Historic Places.

Historic education: *Represents as era of architectural, social, or economic history that allows an understanding of how the place or area was used by past generations.*