

VALLEY HOUSE GALLERY AND SCULPTURE GARDEN
6616 Spring Valley Road
Dallas
Dallas County
Texas

HALS TX-10
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WRITTEN HISTORICAL AND DESCRIPTIVE DATA

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

HISTORIC AMERICAN LANDSCAPES SURVEY

VALLEY HOUSE GALLERY AND SCULPTURE GARDEN

HALS NO. TX-10

Location: 6616 Spring Valley Road, Dallas, Dallas County, Texas

Latitude: 32.939486, Longitude: -96.791194 (Entry courtyard of the gallery structure, Google Earth, Simple Cylindrical Projection, WGS84).

Significance: Established in 1953, Valley House Gallery and Sculpture Garden played a primary role in the introduction of modern art, architecture and landscape architecture to the burgeoning metropolis of Dallas/Fort Worth. Though private property, Valley House remains open and free of charge to the public six days a week, continuing to serve as a unique example of modernist design and the contemporary lifestyle defined by America in the middle of the 20th Century.

Description: Located in the rolling terrain of the northern suburbs of Dallas, the site of Valley House is a long rectangle measuring a total 4.3 acres. The two short sides (north and south edges) average 224 feet in length. The long sides (east and west) measure 825 feet. The site slopes gently to the south from an elevation of 541 feet at Spring Valley Road, to 526 feet at the edge of White Rock Creek, where there is steep drop of approximately 12 feet to the water below.

The site is in USDA Plant Hardiness Zone 8a, meaning it receives an average annual minimum temperature of 10° to 15° F.¹ According to the Plant Heat Zone Map of The American Horticultural Society, Dallas receives an average number of days per year above 86° F in the range of 121-150.²

The Texas Parks and Wildlife Department places most of Dallas County within the Blackland Prairie Ecological Area. Though originally characterized by a predominance of grassy vegetation with timber along riparian lowlands, modern settlement has transformed the region; minimizing prairie species and in urban areas vastly increasing the woodland cover. Immediately west of Dallas begins the Cross Timbers and Prairie Region, featuring a more complex mix of woodland and prairie. These sharp changes in vegetative cover are typically associated with different soils and topography.³

The natural soils of the Blackland Prairie are undulating alkaline to slightly acidic, dark calcareous mostly cracking clay. The name of the ecological region is derived from the dark color of decomposing limestone from which the surface soil is derived. Outside of urban areas these soils provide for highly productive farming. Geologically, the region dates to the Cretaceous Period of the Mesozoic Era, ending approximately 66 million years ago. A distinct characteristic of the Cretaceous Period was the development of flowering plants.⁴

Today, entry to Valley House Gallery and Sculpture Garden is off of a busy six-lane boulevard, Spring Valley Road, at the northern edge of the site. To the west

is a single-family residence on a nearly five-acre lot. The similar size property to the east was developed in 2005 with two large estate structures built near the road with an ornate, shared garden behind. To the south across White Rock Creek, is the open golf course of Northwood Country Club.

Site features include three structures: the gallery, a frame shop, and a larger building that serves as both an art studio and residence. Though not built at the same time each of these structures share a modernist architectural vocabulary composed of planar brick walls, large glazed openings, flat roofs and horizontal projections serving as canopy or shading device. Except for the structure containing the gallery, the interiors provide open connections to the outside, including an adjacent greenhouse accessed through a set of sliding shoji panels. Natural light pervades the rooms from expansive windows and skylights. The nearly windowless gallery spaces also are filled with natural light from numerous skylights.

The buildings are all situated in the upper half of the property with the gallery and frame shop near the street, providing the framework for one's initial view of the garden. The residence is situated near the center of the site distinctively at a slight angle to the perimeter geometry, likely a response to pre-existing topographic conditions. Paved parking is provided in the area between the gallery and frame shop. A paved looping drive leads to the residence where covered parking for two cars is provided behind a woven brick screen wall.

At the southwest corner of the L-shaped gallery is a courtyard through which one enters the building. An expansive multi-trunk oak tree provides canopy, creating an outdoor room and protection from the sun. The orthogonal planting beds and brick screen wall (matching that at the residence) are distinctly modernist and provide a perfect setting for the smaller bronze sculptures on display.

Across the drive is a recently installed circular display area, surfaced with gravel, also beneath the canopy of numerous trees. Large stone slabs provide seating for viewing these more monumental sculptural pieces and across the mostly open lawn in front of the residence. From here one crosses the road, proceeding along a meandering path to the remainder of the garden in the southern half of the garden.

This area is the original sculpture garden, composed of a large open lawn, a lake with islands and woodland with central stream. Each of these three elements is defined by perimeter paths paved in gravel or stone. The living space of the residence opens to the lawn and to views of the water via a terrace along its southern façade. The painting studio features expansive windows facing north with views across the front lawn to the gallery. A tree canopy and dense understory define the garden's southern boundary and block views to the expansive turf of the golf course beyond. The garden's western edge is a linear screen, planted primarily with tall bamboo and a mix of shrubs below. The site's eastern border is a layered condition. Along the property line is an unpaved service road that also functions as overflow parking during large events. In front

of this service area are clusters of screen plantings, building up in density from front to back before blending into the site's wooded southern edge.

The property is immaculately maintained. The informal character of the landscape facilitates the relative ease of its care. A backbone of native canopy trees (including bald cypress, cedar elm, pine and numerous oak species) provides the framework for the naturalistic setting in which is displayed a variety of monumental sculptures. The understory within the sculpture garden area is minimal allowing for the works on display to dominate. However, numerous varieties of Japanese maple provide a lovely compliment to the art. More notable species within the understory include crape myrtle, yaupon, evergreen azaleas and oak-leaf hydrangeas, as well as invasive garden privet which works effectively here as a screen material. The groundcover is a rich surface composed primarily of Asian jasmine, liriopse and ophiopogon varieties, ivy, ferns and mounding junipers, as well as turf grass in the open areas. The use of color in the plant material is kept to a minimum so as not to detract from the artwork, though a spectacular display of coral red occurs annually in late summer when the Spider Lily (*Lycoris radiata*) appears out from the groundcover.

The relative simplicity of the landscape at its inception, the lifestyle embodied by Valley House, and the individuals responsible for its design, constitute an example of a historically significant Modernist Landscape. In 2015, it would perhaps best be characterized as a Bold Romantic Garden, as defined by the progenitors of this style, Wolfgang Oehme and Jim van Sweden. The development of the landscape at Valley House from 1953 to today reflects the growth of Dallas, from a small city on the edge of a prairie to a cosmopolitan metropolis, offering a variety of experiences and opportunities to an increasingly sophisticated population.

Notes:

1. United States Department of Agriculture. *USDA Plant Hardiness Zone Map* (www.usna.usda.gov/Hardzone).
2. American Horticultural Society. *AHS Plant Heat Zone Map* (www.ahs.org/gardening-resources/gardening-maps/heat-zone-map).
3. Craig A. McMahan, Roy G. Frye and Kirby L. Brown, *The Vegetation Types of Texas* (Austin, Tex: Wildlife Division, Texas Parks and Wildlife Department), 1984.
4. Curtis L. Godfrey, Gordon S. McKee, and Harvey Oakes, *General soil map of Texas* (College Station, Tex: Texas Agricultural Experiment Station, Texas A & M University), 1973.

History: At the time of its purchase in 1953 by Donald and Peggy Vogel, the Valley House property was located in the far reaches of the city's northern suburbs and Spring Valley Road was an unpaved dead end. Mr. Vogel arrived in Dallas in 1942 at the age of 25, after studying painting as a teenager at the Witte Museum in San Antonio, followed by training at Art Institute of Chicago.⁵ That same year he won the Bronze Medal from the American Academy in Rome, for which he applied while packing for his move to Texas.⁶ His paintings were considered modern and therefore too progressive by the local art establishment, particularly the patrons of the Dallas Museum of Art.⁷ Ambitious and resourceful, Donald supported himself with a number of jobs, including designing, building and painting sets at the Dallas Little Theater, where he became known for hosting adventurous parties when the director was out of town. During this early period he also learned the lucrative business of art framing.⁸

While mostly unimpressed with the Dallas art scene, Vogel met a number of artists and art patrons living in Fort Worth with whom he shared similar worldviews, aesthetic philosophies, and more than likely a proclivity for having a good time. He soon began organizing a series of small art exhibits at the Civic Federation in Dallas.⁹ After a number of years these efforts attracted the attention of wealthy socialite Betty McLean who was looking for a business endeavor with which to occupy some of her time. In 1951, the Betty McLean Gallery opened next to Neiman-Marcus at the newly developed Preston Center in northern Dallas. As director of the gallery Donald Vogel used his New York and Paris connections to organize exhibitions that introduced locals to "contemporary" art, including highly collectible works by Chagall, Cassatt, Renoir, Monet, Matisse and Picasso. Within two years, changes in Ms. McLean's personal life (a divorce from oilman husband, Jock, and relocation to Houston) the gallery closed, but not before morphing into Valley House Gallery with Donald and Peggy Vogel in charge.¹⁰

Initial plans for the live-work environment envisioned by Vogel were for a three-and-one-half acre property several miles northwest of downtown. An opportunity to purchase a larger property arose after he had designed a house that would also provide a large studio space for painting, to which he remained devoted throughout his life. In 1953, Peggy and Donald bought the six-acre parcel that would become Valley House for \$9,000. As a result of a booming real estate market they were able to secure a profit of nearly \$60,000 off the sale of the first property after only two years of ownership.¹¹

Using drawings prepared by Fort Worth architect John Wesley Jones, construction at the new property ten miles north of downtown began immediately. Because Donald knew that he could always make money from framing, the first structure completed was a frame shop. Modestly expanded over time, this building now serves as the gallery. Due to the atypical, modern design and the exacting standards for its construction, the Vogels ran out of money shortly after starting the second structure. Relying on the affluence of Betty McLean, they were able to secure a loan for this unconventional project,

allowing for the completion of the combined studio and residence in time to open in 1954 as Valley House Gallery.¹² Initially the exhibition space occupied the two central rooms of the second structure, with little separation between public and private functions.

The direct influences on Donald's designs for the architecture are not clear. However, his time in Chicago would have provided opportunities to see the work of Frank Lloyd Wright, in particular the home and studio in Oak Park, which the Vogel residence emulates. Inspiration may also have been derived from the work of Texas regional modernist, O'Neill Ford who was involved in the design of numerous projects in Dallas and Fort Worth during this period.

The initial site layout was part of the architectural construction documents, dated June 9, 1953. This *Plot Plan* shows a straight approach from the road to the frame shop, proceeding with a looped drive to the front of the residence. Beyond this perfunctory site plan, the first documented contributions to the landscape design came from Marie and Arthur Berger, married partners who established their practice in Dallas in 1945.¹³ An undated plan for the *Property of Mr. & Mrs. Donald Vogel* indicates modifications to the entry sequence, with the turn off from Spring Valley Road moved to the west, a curved approach to an expanded frame shop now to serve as the gallery space, as well as parking for eight cars. These plans include a detailed sculpture garden as forecourt to the gallery and minor modifications to the perimeter of the house. (See illustrations 8-11 below). According to Donald's son Kevin Vogel, who now runs the Valley House, the transition of the shop into the gallery occurred in 1957. The Berger plan also documents a response to the discovery that the original property survey was incorrect. Instead of a site of six acres, it was closer to four-and-one-half.¹⁴ A response to this condition can be seen in the specifications for additional planting along the west edge of the property with a mix of native plants, including live oak, blackhaw, wild plum, flowering crabapple, and both deciduous and evergreen yaupon.

The Bergers played a significant role in mid-century landscape architecture. The Cultural Landscape Foundation lists the pair as Pioneers of American Landscape Design, working in the styles of both *Modernist* and *Picturesque*.¹⁵ Kansas-born Arthur Berger received a graduate degree in landscape architecture from Harvard in 1928. After working on the designs of numerous large-scale projects in Ohio and Michigan, Arthur was convinced to focus his attention on the estate of Nell DeGoyler in Dallas. Marie Berger received a degree in landscape architecture from Oregon State University in 1932. She moved to San Francisco to work for modernist architect Gardner Dailey and then landscape architect Thomas Church. Arthur and Marie met in Virginia during WWII while serving the US Army designing bunkers and investigating camouflage techniques. After completing his service in 1944 Arthur returned to private practice in Dallas, convincing Marie to join him a year later. The couple married in 1946.¹⁶

Through their work for the DeGoylers, The Bergers met O'Neill Ford with

whom they collaborated on many projects throughout Texas, including their own house in Dallas completed in 1953.¹⁷ Ford is recognized as a modern master for his adaptation of Texas vernacular buildings into a contemporary idiom. The contribution of The Bergers on his work can be seen in the natural fit of the building into the landscape and the minimal planting used to accomplish this feat. As landscape architects The Bergers learned to adapt to the climatic conditions of Texas, providing outdoor rooms shaded by a tree canopy, relying more on the visual connection between the inside and outside rather than the more direct functional relationship that became the hallmark of California Modernism. Another distinct difference between their work and that of other landscape designers practicing in the region at this time was the use of native plant materials and the use of texture rather than color as a dominant design element.¹⁸

At some point between 1953 and 1955 a small lake was created midway between the residence and the creek on the southern half of the property.¹⁹ In 1958 Clarence Roy prepared a design plan for this area to serve as an expanded sculpture garden. (See illustrations 12 and 13). Roy graduated in 1951 with a degree in landscape architecture from the University of Michigan. He began his career in Dallas working as a designer for Lambert Landscape Company, a highly successful design-build firm operating in Dallas since 1937. In exchange for a work of art, Roy prepared drawings extending paths from the residence creating a roughly circular lawn leading to the lake.²⁰ The plans include two terraces adjacent to the water, providing seating and places from which to view the garden and sculpture placed within it. The path closely follows the edge of the lake, a shape best described as an oval with the middle pinched in from both sides. Two small islands are featured, one of which is accessed via a bridge. A stream leads from the lake towards the property's southern edge. The paths continue in a loop to the south with a bridge crossing the stream at their farthest reach. In 1960, Clarence Roy left Dallas for Ann Arbor, Michigan, where he formed the partnership Johnson, Johnson and Roy. This firm, JJR, established a reputation for innovative campus master planning and environmental analysis and remains in practice today. Roy retired from the firm in 1990, returning to Dallas where he died in 2000.²¹

Without the funds to implement Roy's ambitious, award-winning design, Donald Vogel turned to Joe Lambert for help. Lambert agreed to complete the landscape installation, allowing Vogel to pay when he was able. This trust and expediency allowed Valley House to open in the Spring of 1959, its first exhibition of international importance, the retrospective of Texas sculptor Charles Umlauf.²² A quote of Gibson Danes, Dean of the Yale School of Art and Architecture, published in the accompanying catalogue, summarizes the significance of this work:

One of the exciting developments in the twentieth century has been the resurgence of sculpture as one of the most dynamic and creative of all the arts. Artists such as Charles Umlauf have done much to restore the

*traditional life and vitality to this important medium of expression.*²³

The second world-class show organized by Valley House was the complete cycle of Georges Rouault's *Passion*, lent by the estate of Parisian art dealer, Ambroise Vollard. This 1962 exhibition was the first time all fifty-four paintings had been displayed together.²⁴ In 1969, Vogel organized a one-man show, the first in the Southwest U.S., of the work of British artist Henry Moore, whose monumental bronzes accentuated the maturing beauty of the Valley House Sculpture Garden.²⁵

Valley House's third and final structure, the frame shop, was constructed in 1961 in the northwest corner of the site. It was designed by Dallas modernist architect, Bud Oglesby, and reflects the materials and proportions of the other buildings, particularly the residence. Oglesby also contributed to the renovation of the main gallery adding office space on the east side. To accommodate the Vogel's growing family, a second floor bedroom suite was added in 1963, designed by Eugene Bishop. Accessed via a spiral stair, the room has the feeling of a tree house, especially because of the floor to ceiling glass at one corner.²⁶ In September, 1964, a terrific flood occurred on White Rock Creek, with waist high water in the house and eight inches in the gallery. Most of the artwork in the gallery was saved from the flood, but damage to the property and to Donald Vogel's own paintings and studio nearly prompted the abandonment of Valley House. However, the strong support of patrons and the art community convinced the family to stay.²⁷ A second personal tragedy occurred ten years later when Peggy Vogel succumbed to cancer.

The next phase to significantly alter the Valley House landscape began in 1980 with the marriage of Donald Vogel to Erika Farkac, in a ceremony held on the island within the property's lake. That same year Ms. Farkac retired from Lambert Landscape Company upon a merger with a rival company. Little is known about her early years or how she arrived in Dallas. An article in the Dallas Morning News, November 26, 1958, reports of a presentation to the Marianne Scruggs Garden Club:

*Mrs. Erika Farkac, Austrian born landscape architect, discussed hardy plants and some wildflowers that might be hybridized and used for perennial borders. She included lupines, phlox, alyssum, ajuga, lithrum, day lilies, irises, senecio, tradescantia, helianthus, coreopsis and oxalis.*²⁸

As lead designer for Lambert's from 1962 to 1980, she had the opportunity to work on residential and commercial projects in the U.S. and abroad. In a 1967 ceremony hosted by Lady Bird Johnson at the White House, Erika Farkac and Joe Lambert were presented a National Beautification Award from the American Association of Nurserymen.²⁹ She traveled to Washington again in 1970 and 1973 for similar awards.

By the early 1980's, the neighborhood around Valley House, now referred to as North Dallas, was fully developed. This growth necessitated the completion of

Spring Valley Road across White Rock Creek and its expansion to serve as an east-west traffic artery. To accommodate the increased road width Valley House lost thirty-five feet across the north edge of the property. The city proposed to keep the entry at the same location, compressing the change of elevation of approximately four feet into a much shorter distance. The Vogels considered this unacceptable. With Erika leading the charge, a court battle ensued, resulting in a victory providing the relocation of the entry closer to the property's eastern edge.³⁰ (See illustrations 17 and 18). The extra length of the curvilinear drive provides for a much more graceful descent and discreet approach to the gallery.

During construction of the roadway in 1981, a large water pipe was installed below grade. Seeing an opportunity to solve a problem within the landscape, Ms. Farkac had the displaced soil moved onto the property, using it to build a berm that wraps around the residence.³¹ Though the entire property remains in a designated flood plain, at approximately four feet high, the berm serves as a means of protection from rising waters. This increased height adjacent to the house also resulted in the construction of a stone retaining wall at the edge of the paved terrace, further defining this outdoor room.

Another modification to an original design element in the sculpture garden was Ms. Farkac's realignment of the stream flowing south from the lake. Clarence Roy's implemented design was a nearly straight course. Erika's opinion was that no water in a natural setting runs this way and proceeded to modify it to a meandering stream, still passing beneath Roy's distinctive triangular bridge.³² Additional contributions to the landscape made by Erika include the installation of an irrigation system for the entire site, allowing for greater control of the plant material maintenance. (See illustration 19). This simple, but significant step, undoubtedly contributed to the further development and articulation of the grounds.

In 2004, Donald Vogel passed away. Erika left Dallas to be closer to her children. Today the gallery continues operation with Donald's son, Kevin, and his wife Cheryl in charge. In the last ten years the forecourt of the gallery has been renovated and expanded. Most recently the entry to the sculpture garden has been modified. Rather than starting near the midpoint of the property at the southwest corner of the residence, one begins the procession through the garden across the drive from the gallery forecourt. A continuous gravel path proceeds on the east side of the lawn, following the top of the berm. As one approaches the house, the view opens to the lake beyond where the path connects to the original looping walks. This recent work was completed under the supervision of Dallas landscape architect, Tary Arterburn, of Studio Outside.

Notes:

5. Donald S. Vogel, "Memories and images: the world of Donald Vogel and Valley House Gallery" (Denton, Tex: University of North Texas Press, 2000),

1-33.

6. Ibid., 35-36.

7. Ibid., 37-39.

8. Ibid., 38-41.

9. Ibid., 42-48.

10. Ibid., 76-92.

11. Ibid., 86-87.

12. Ibid., 88-91.

13. Kurt Culbertson, "Pioneers of American Landscape Architecture: Arthur and Marie Berger" (kurtculbertson.blogspot.com/2008/03/pioneers-of-american-landscape_23.html)

14. Kevin Vogel in conversation with the author, July 2015.

15. "Arthur Berger," Pioneers of American Landscape Architecture, The Cultural Landscape Foundation (tclf.org/pioneer/arthur-berger)

16. Kurt Culbertson and Dianne del Cid, "Biography for Arthur s. and Marie H. Berter," Pioneers of American Landscape Architecture, The Cultural Landscape Foundation (tclf.org/pioneer/arthur-berger/biography-arthur-s-and-marie-h-berger)

17. Ibid.

18. Dianne Susan Duffner Laurence, "A symbiotic relationship between mid-century modern masters: the collaborative works of Arthur and Marie Berger, landscape architects, and O'Neil Ford, architect" (master's thesis, University of Texas at Arlington, 2007), 41.

19. Kevin Vogel in conversation with the author, July 2015.

20. Donald S. Vogel, "Memories and images," 107.

21. "Clarence Roy" Pioneers of American Landscape Architecture, The Cultural Landscape Foundation (tclf.org/pioneer/clarence-roy)

22. Donald S. Vogel, "Memories and images" 108-109.

23. Gibson A. Danes, "Foreword: The Sculpture of Charles Umlauf" (Dallas, Tex: Valley House Gallery, 1959), 7.

24. Donald S. Vogel, "Memories and images," 120-147.

25. Ibid., 150-154.

26. Kevin Vogel and Cheryl Vogel in conversation with the author, July 2015.

27. Donald S. Vogel, "Memories and images," 155-159.

28. Dallas Morning News, November 26, 1958.

29. Dallas Morning News, October 11, 1967.
30. Kevin Vogel in conversation with the author, July 2015.
31. Ibid.
32. Ibid.

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- “Arthur Berger.” The Cultural Landscape Foundation. (tclf.org/pioneer/arthur-berger).
- “Clarence Roy.” The Cultural Landscape Foundation. (tclf.org/pioneer/clarence-roy).
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- Culbertson, Kurt, and Dianne del Cid. “Biography for Arthur s. and Marie H. Berter.” The Cultural Landscape Foundation. (tclf.org/pioneer/arthur-berger/biography-arthur-s-and-marie-h-berger).
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- Klinefelter, Karen. “Potomac Patter.” The Dallas Morning News. October 11, 1967.
- Kutner, Janet. The Dallas Morning News. September 12, 1999. (p. 1 and p. 10)
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The Dallas Morning News. November 26, 1958.

The Dallas Morning News. October 24, 1970.

The Dallas Morning News. April 14, 1973.

The Dallas Morning News. June 6, 1980.

The Dallas Morning News. January 21, 2000. (p 45)

"Valley House Gallery." Forth Worth Community Arts Center. (www.fwcac.com/?exhibition_detail/838).

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July 30, 2015

Entry and Honorable Mention Recipient - 2015 HALS Challenge: Documenting Modernist Landscapes

Graphic Material:



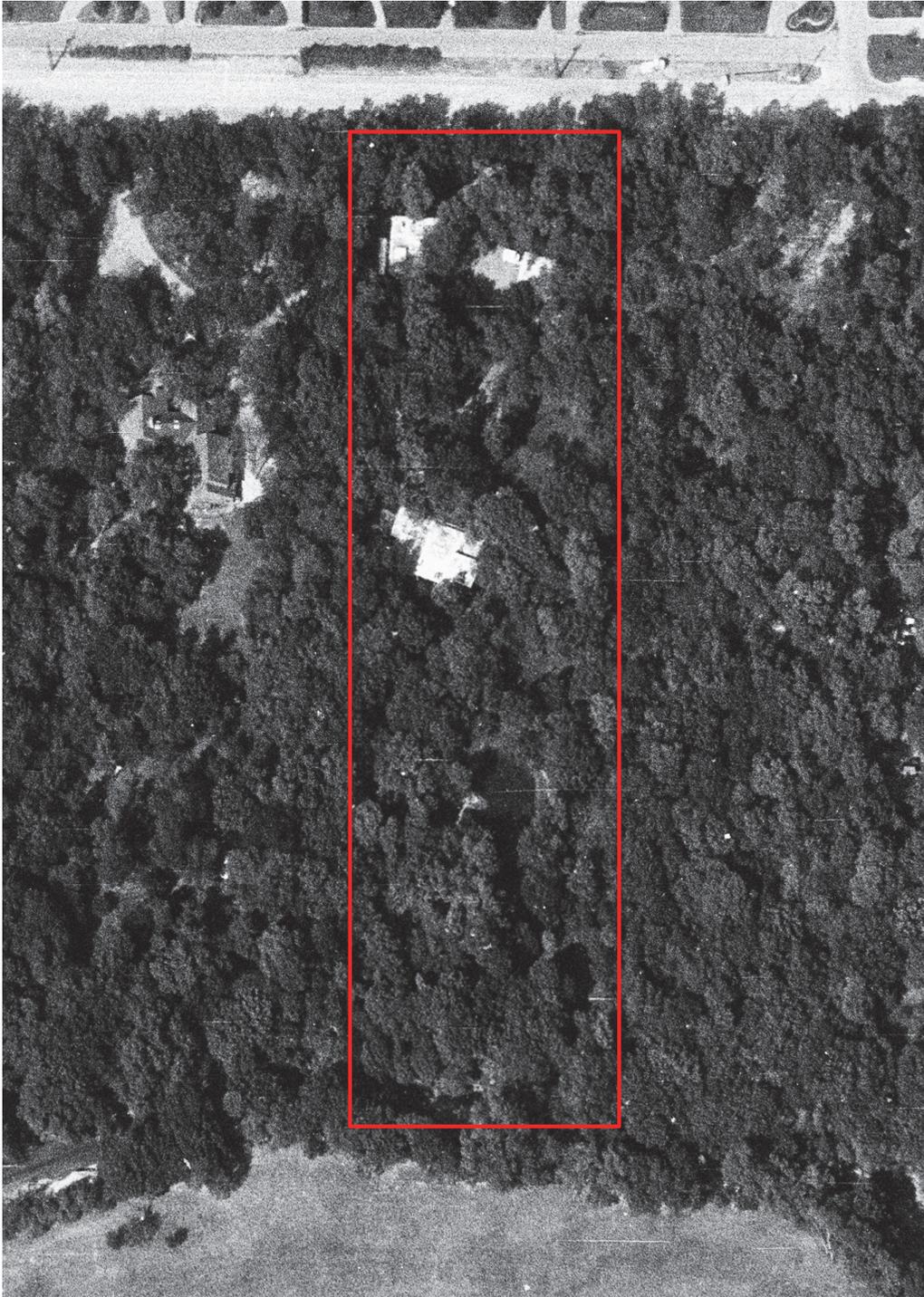
1. View of Valley House Gallery from entry area looking south across property. Circa 1958.
(Courtesy Kevin Vogel)



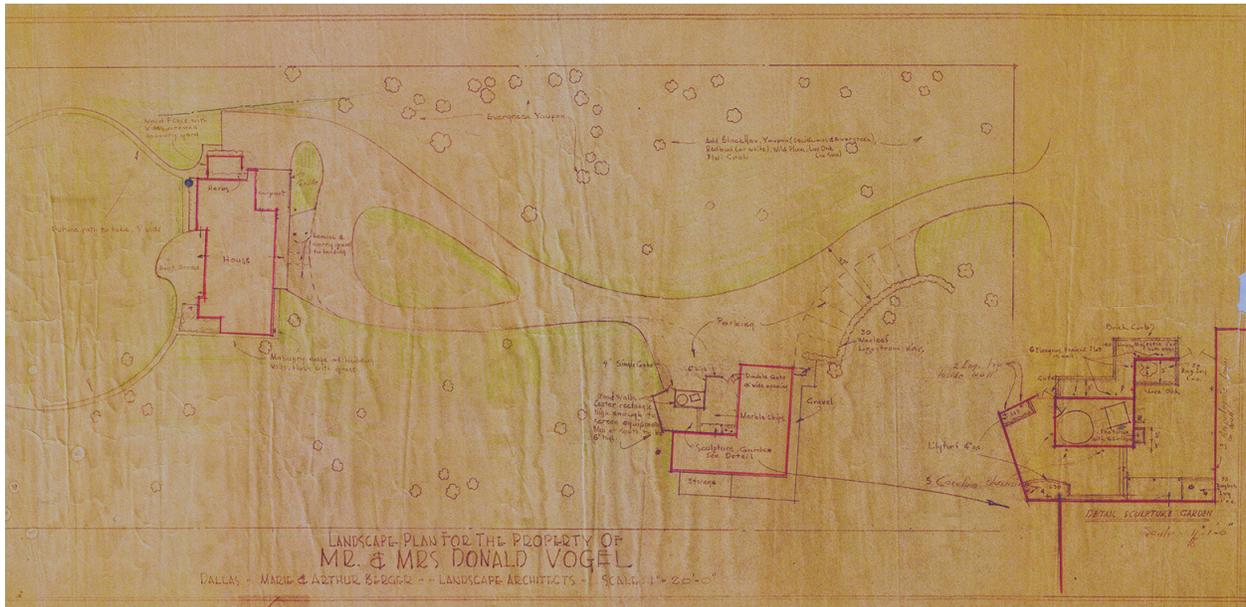
2. View of Valley House Gallery from entry area looking south across property. Circa 2014.
(Courtesy Kevin Vogel)



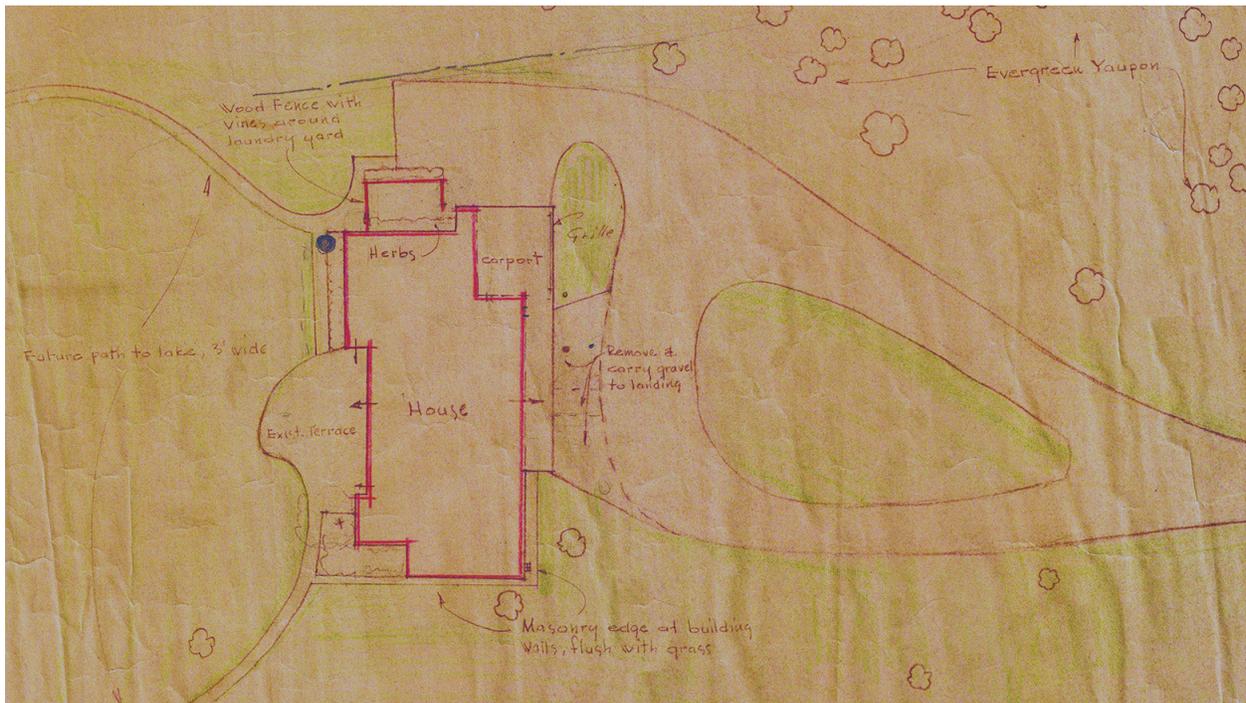
3. Donald Vogel with Henry Moore sculpture. Spring 1969. View at front lawn looking south towards residence. (Courtesy Kevin Vogel)



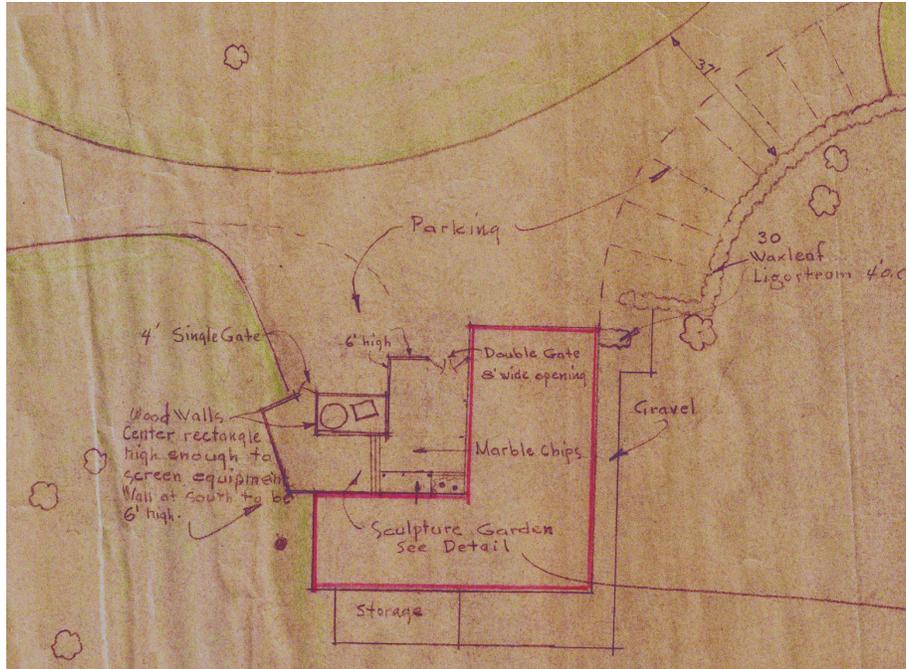
4. Aerial photograph of Valley House property, circa 1982. At the top is newly expanded Spring Valley Road. At the bottom are White Rock Creek and the golf course. Through the center of the photograph are the three structures, with the gallery and shop above and residence below. Also visible in an opening of the trees is a portion of the lake. Approximate property boundaries are indicated. (Courtesy Kevin Vogel)



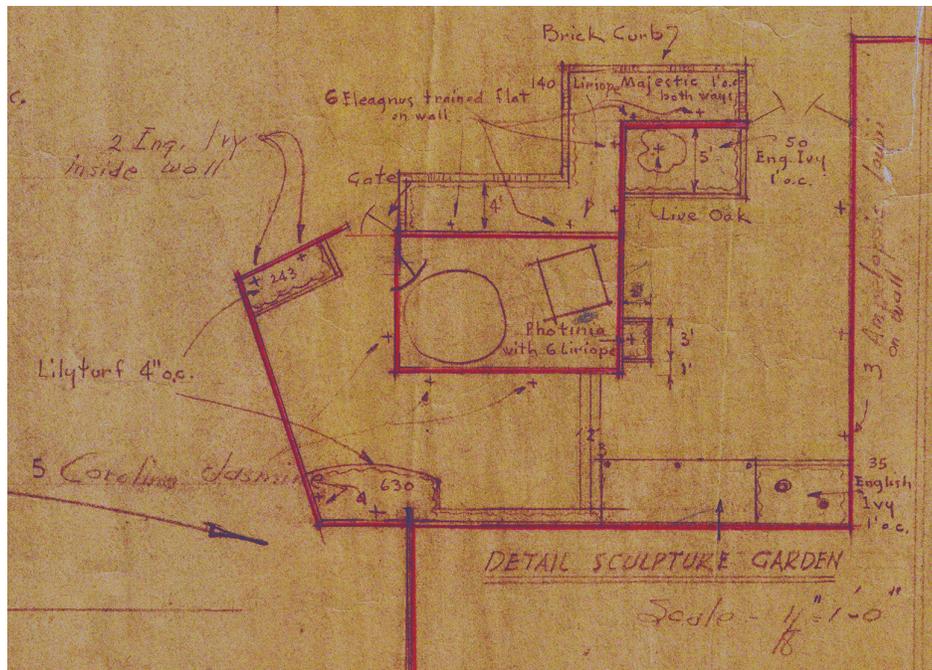
5. Original landscape plan for Valley House, prepared by Marie and Arthur Berger. Circa 1957. (Courtesy Kevin Vogel)



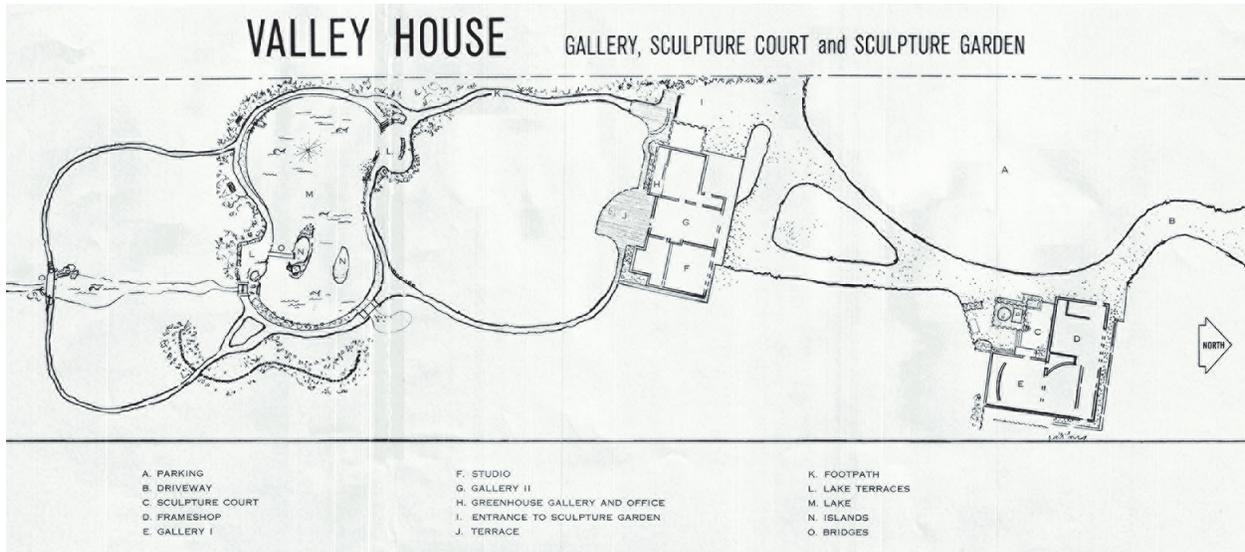
6. Enlargement of original landscape plan for Valley House, prepared by Marie and Arthur Berger. Circa 1957. Showing hardscape and planting design modifications in area around residence, including screen planting along west side of property. (Courtesy Kevin Vogel)



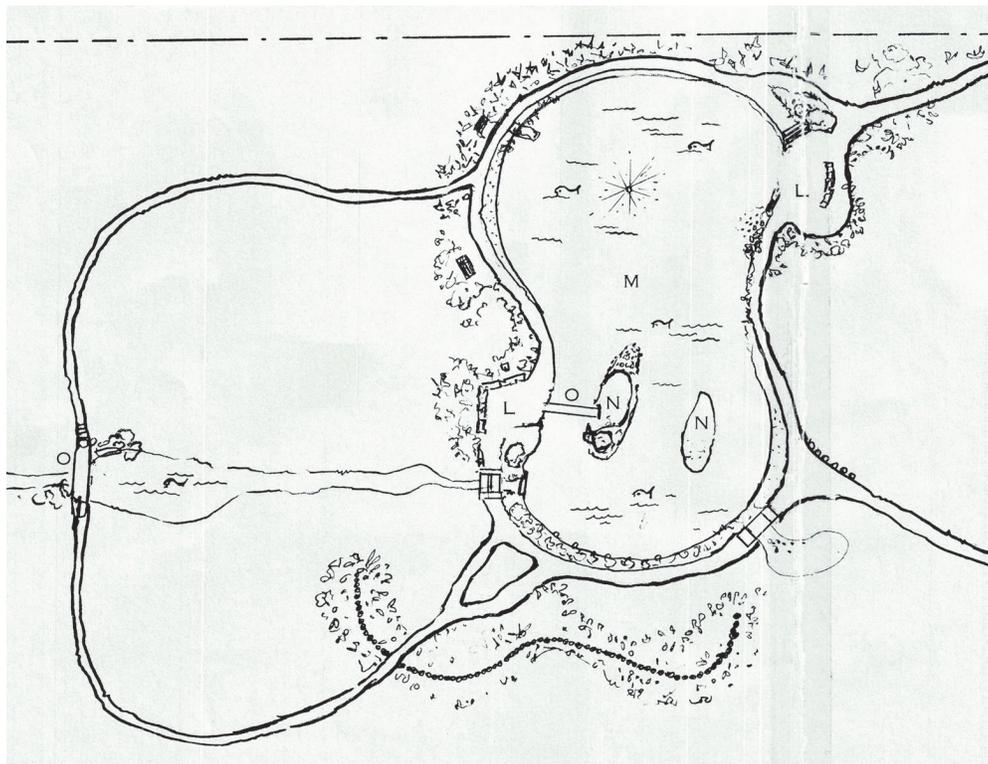
7. Enlargement of original landscape plan for Valley House, prepared by Marie and Arthur Berger. Circa 1957. Showing hardscape and planting design modifications in area around gallery, including the accommodation of car parking, and development of the service area behind the gallery. (Courtesy Kevin Vogel)



8. Detail plan for sculpture court, prepared by Marie and Arthur Berger. Circa 1957. The design calls for an enclosure around the well pump and tank, additional fencing and gates, the live oak tree that remains today, and planting beds that have since been modified. (Courtesy Kevin Vogel)



9. Landscape plan of Valley House, prepared by Clarence Roy. Circa 1958. Drawing indicates the previous work by The Bergers for front half of the property and development of the Sculpture Garden on the back portion including the lake. (Courtesy Kevin Vogel)



10. Enlargement of landscape plan of Valley House, prepared by Clarence Roy. Circa 1958. Illustrated are two lakeside terraces, the island with low-arched bridge, and woodland stream passing beneath the distinctive triangular bridge. (Courtesy Kevin Vogel)



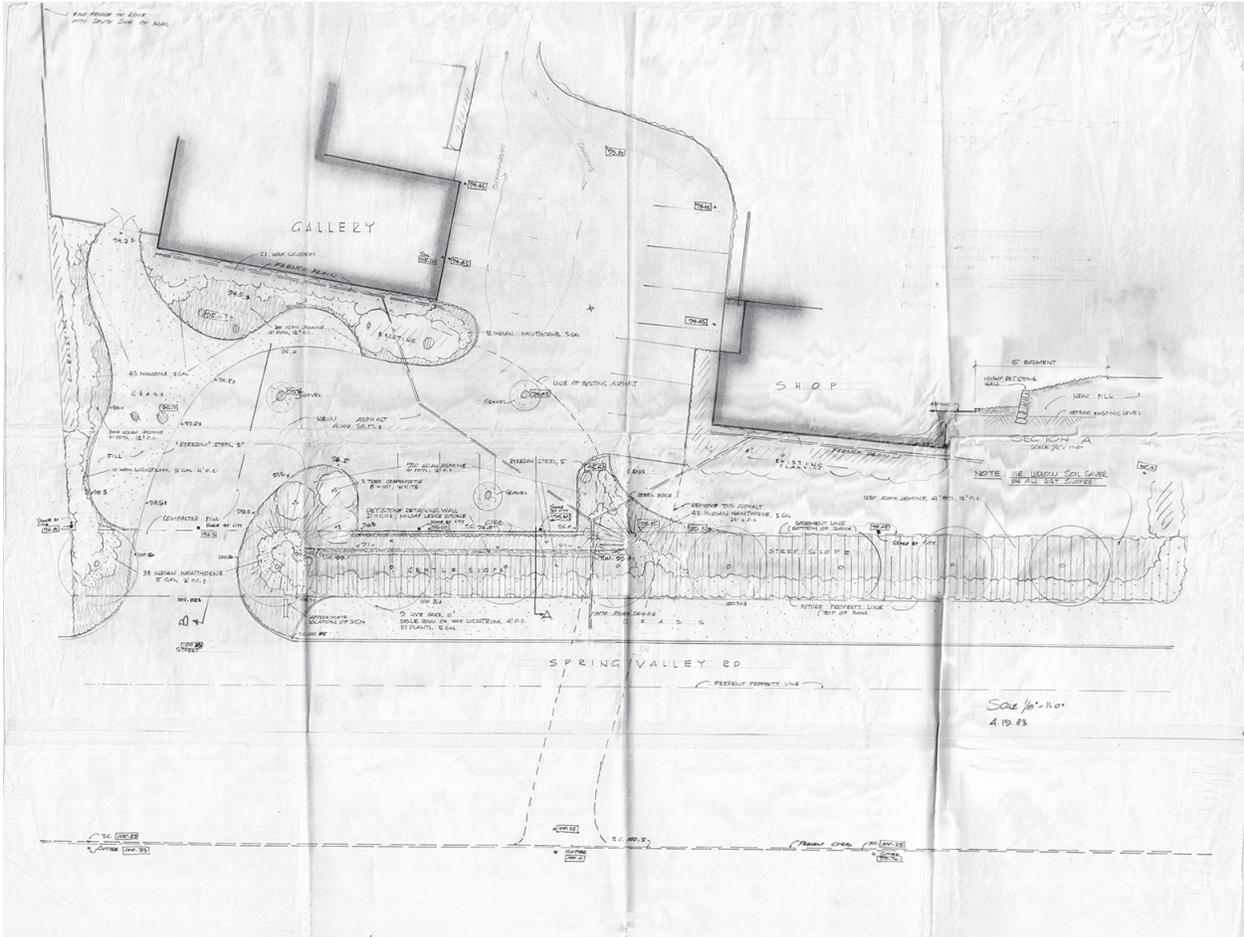
11. Photograph from southwest corner of lake looking northeast. Spring, 1969. At the left is a lakeside terrace with Henry Moore sculpture. Residence can be seen beyond.
(Courtesy Kevin Vogel)



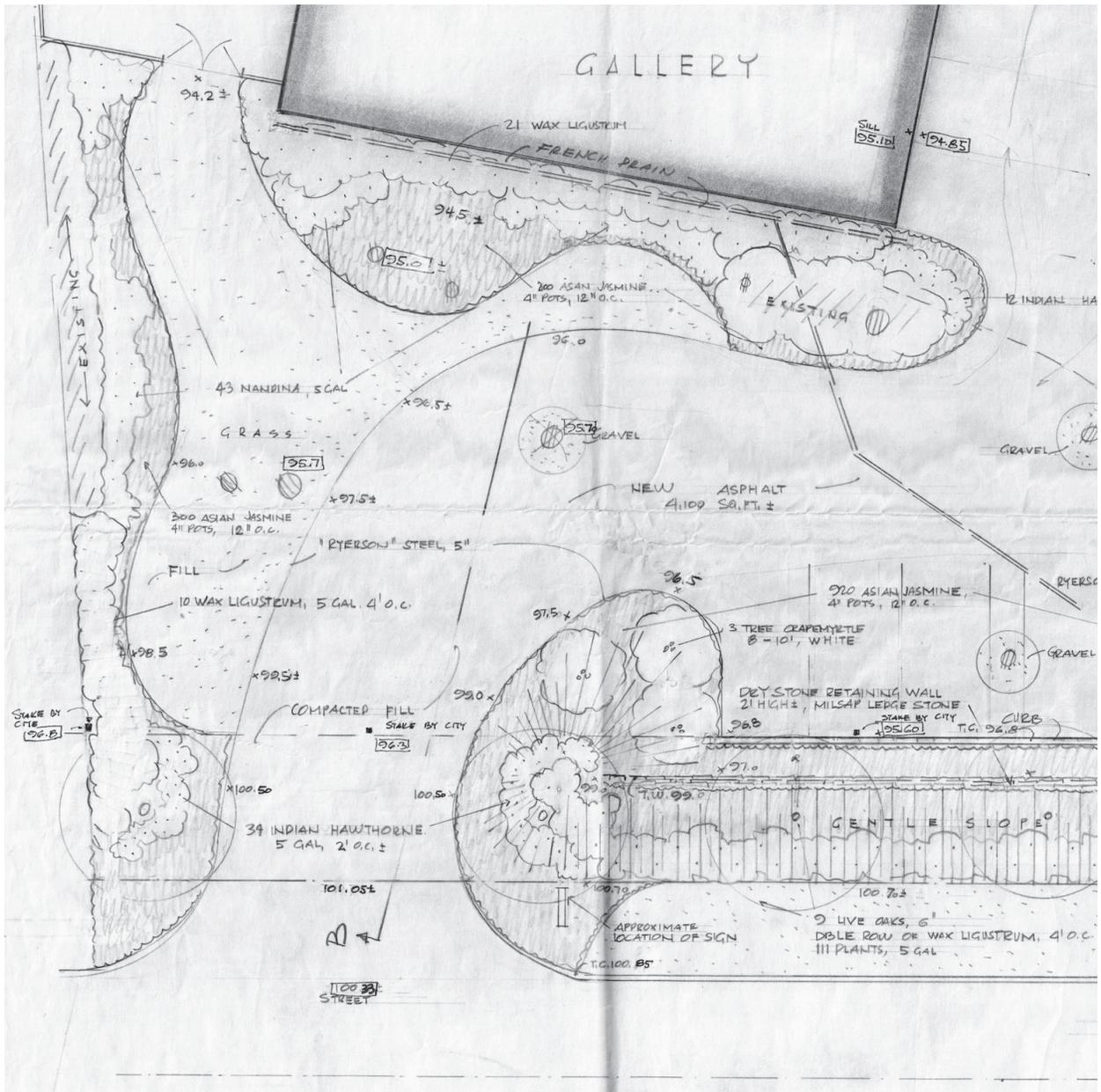
12. Photograph from north side of lake looking south to island with Henry Moore sculpture.
Spring, 1969. (Courtesy Kevin Vogel)



13. Photograph of James Clark, left, and Donald Vogel, right, with Moore's *Three Piece Reclining Figure* during installation of show. Spring, 1969. (Courtesy Kevin Vogel)



14. Plan by Erika Farkac for revised entrance to Valley House as a result of the expansion of Spring Valley Road. Circa 1982. The original property line and entry drive are indicated in dash lines. Also shown are the gallery and the shop building that was constructed in 1961. (Courtesy Kevin Vogel)



15. Enlargement of plan by Erika Farkac for revised entrance to Valley House as a result of the expansion of Spring Valley Road. Circa 1982. The curving drive and most of the planting indicated remain in place today. The parking and retaining wall as shown were not built. (Courtesy Kevin Vogel)



18. Panorama of sculpture garden from southeast corner of lake.
(March, 2015. Patrick Boyd Lloyd)



19. Photograph of sculpture garden from southeast corner of lake looking northwest.
(March, 2015. Patrick Boyd Lloyd)



20. Photograph of sculpture garden from berm southeast of house looking southwest towards lawn and lake beyond. (March, 2015. Patrick Boyd Lloyd)



21. Photograph of path on top of berm southeast of house looking towards lawn beyond. (March, 2015. Patrick Boyd Lloyd)



22. Photograph from berm looking west towards house and terrace. Visible here is the second floor studio or "tree house" accessed on the inside via a spiral stair.
(March, 2015. Patrick Boyd Lloyd)



23. Photograph of terrace and retaining wall looking east with berm beyond. To the right is the stack stone retaining wall. To the left are windows into greenhouse.
(March, 2015. Patrick Boyd Lloyd)



24. Original location of entrance to sculpture garden at southwest corner of house. Retaining wall and steps added by Erika Farkac in 1982. (September, 2009. Patrick Boyd Lloyd)



25. Photograph of one of two original lakeside terraces, at northwest corner of lake looking south. (September, 2009. Patrick Boyd Lloyd)



26. Photograph from lakeside terrace looking back towards house.
(September, 2009. Patrick Boyd Lloyd)



27. Photograph from second lakeside terrace looking towards island with the gently-arched bridge, original to Clarence Roy design. (September, 2009. Patrick Boyd Lloyd)



28. Photograph from east side of lake looking west to gently-arched bridge, original to Clarence Roy design. (July, 2015. William Hartman)



29. Photograph of woodland stream looking north to triangular bridge, original to Clarence Roy design. (July, 2015. William Hartman)



30. Photograph of woodland stream, meandering course modified by Erika Farkac.
(September, 2009. Patrick Boyd Lloyd)



31. Photograph of woodland stream and small pond. (March, 2015. Patrick Boyd Lloyd)



32. Photograph at southern edge of property with White Rock Creek below looking southwest across golf course. (July, 2015. William Hartman)



33. Photograph of maintenance path along east side of property. Sculpture garden is beyond screen planting to the left. (July, 2015. William Hartman)



34. Photograph of maintenance yard behind gallery at northeast corner of property. Entry to property is beyond gate. (July, 2015. William Hartman)



35. Photograph of entry to Valley House Gallery looking east down Spring Valley Road. (July, 2015. William Hartman)



36. Photograph of Valley House Gallery at motor court.
(July, 2015. William Hartman)



37. Photograph of Sculpture Court looking to gallery entry beyond. Shown is the oak tree as indicated on original plan by The Bergers. Also pictured is the terrace cover designed by Donald Vogel and constructed in 1977. (March, 2015. Patrick Boyd Lloyd)



38. Photograph of frame shop building across from gallery at northwest corner of property. (March, 2015. Patrick Boyd Lloyd)



39. Photograph of Sculpture Court. To the left is the oak tree as indicated on original plan by The Bergers. The courtyard was renovated and expanded in the last ten years by Tary Arterburn of Studio Outside in Dallas. (March, 2015. Patrick Boyd Lloyd)



40. Photograph from motor court looking south to house. The looped drive remains as per original design by The Bergers. (March, 2015. Patrick Boyd Lloyd)



41. Photograph of residence interior from central living space looking south through original industrial sash windows and door to terrace beyond. (July, 2015. William Hartman)



42. Photograph of Vogel painting studio. The generous volume of space is provided by a ceiling height of thirteen-and-one-half feet. North light floods the space through the floor to ceiling windows as well as an overhead skylight. On the easel to the right is a painting by Donald Vogel. (July, 2015. William Hartman)