

BECK RESIDENCE

The Beck Residence was originally designed by the renowned architect Phillip Johnson and completed in 1963. The commission arrived at a critical stage in his career when he was transitioning from Miesian rigor to neoclassical Modernism. Original owner Patty Beck had worked with architect Gardner Dailey to develop floor plans for the proposed residence, but when Dailey did not design exteriors to her liking she turned to Johnson. Johnson's solution featured a colonnade of cast stone arches reminiscent of the Lake Pavilion he created on his own property in New Canaan, Connecticut. The travertine interior and exterior floors were laid out on a rigorous 5-foot-by-5-foot grid, which, along with the well-proportioned spaces, gave the house a comfortable sense of scale. Among the other architectural motifs Johnson explored in the scheme were the plaster canopy of the dining room, which referenced the guest house canopy at Johnson's own residence, and the handrail of the entry stairs, which drew inspiration from the stairs at New York's Four Seasons restaurant.

The residence was well worn—with the house in substantial disrepair and the six-and-one-half-acre site overgrown—when the current owners purchased it in 2002. In the eight-year renovation the couple carried out with Bodron + Fruit, the main living spaces were restored and all building systems were replaced and modernized. In addition, the master suite and all bathrooms were reorganized and updated, and antiquated staff areas were reconfigured to form a more open space suitable to modern family life. Most importantly, the renovation and addition considered and respected the original design and detailing at every step.

Rounding out the project was the complete redesign of the landscape. Since the original plan by Zion and Breen had never been fully implemented, landscape architect Reed | Hilderbrand worked to integrate the house into the landscape, cutting into the original plinth with a broad set of stairs. Pollarded trees flanking the entrance to the house were removed and a more natural planting of trees was introduced that relate to the exterior's signature arcade. A series of landscape risers were developed to visually unify the large site, which is bisected by a creek, providing a more harmonious setting for over 100 existing cedar elms and pecan trees. On the far side of the creek, a new pool and pool house were completed in a harmonious design that echoes and complements the main house.

Architecture: Philip Johnson
Associate Architecture: Enslie (Bud) Oglesby
Renovation Architecture: Svend Christian Fruit, AIA;
James Kuhlman; Jason Trevino; Bodron + Fruit, Inc.
Renovation Interior Design: Mil Bodron; Joshua Rice;
Bodron + Fruit, Inc.
Landscape Architecture: Zion and Breen
Renovation Landscape Architecture: Reed | Hilderbrand
Lighting Design: Craig Roberts Associates



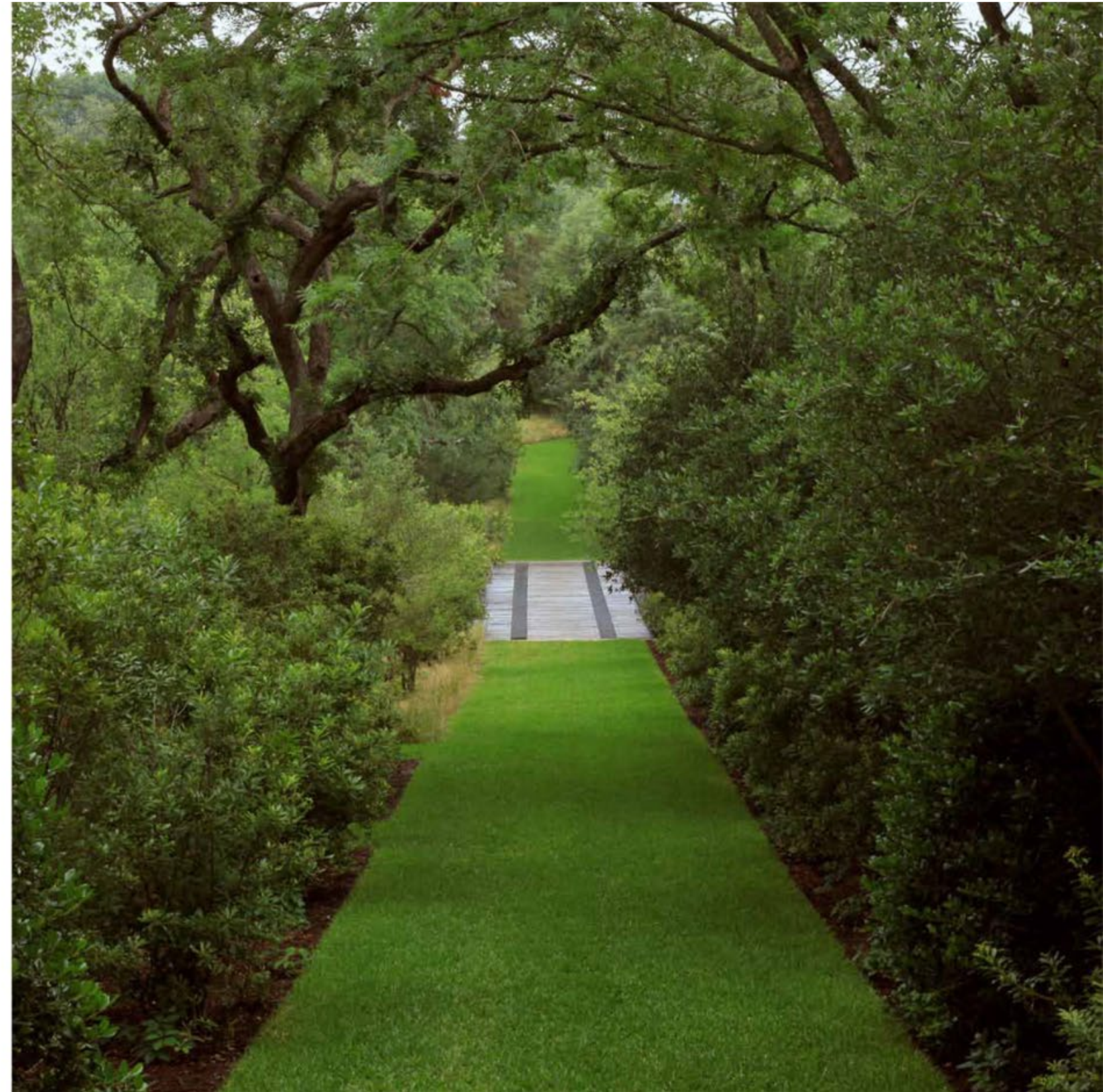
GREENLEE RESIDENCE

Over a wooded hillside creek lot in North Dallas, the Greenlee Residence evokes the romanticism of a traditional Mexican hacienda in a modern, minimally detailed composition consisting of a stucco pavilion, private terrace and courtyards. Edward Larrabee Barnes created this “house within a village” as an intricate complex of rooms, stairs, hallways, courtyards and terraces where private and family spaces are successfully intertwined. The design brought to Dallas an accomplished New York architect’s Modernist interpretation of Southwestern vernacular that also looked to the work of esteemed Mexican architect Luis Barragan for inspiration. In describing the design, the late architecture critic David Dillon observed, “If there were such a thing as international regionalism this would be a superb example.”

The original owners, prominent museum patrons, commissioned Barnes to design the three-level, 10,400-square-foot residence concurrently with his commission for the Dallas Museum of Art. They would find major elements of their former home intact and well preserved today. One enters from a balcony at street level into an expansive two-story living room that opens up to a terrace and wooded creek below. Full-size pocket windows, located on all levels of the house, retract into the walls to allow access to the five outdoor areas that are integral to the overall design. On the lower level, the principal living areas—living room, dining room, library and art gallery—are connected. Three separate staircases lead to the bedroom suites above. Planned for a couple with grown children, the bedrooms are separated for privacy with the master bedroom in one wing, the children’s bedrooms on two floors in another, and a guest apartment over the garage.

Five outdoor spaces, including the entrance court, pool court, service court and master bedroom garden, are clear extensions of the interior spaces. Exterior and interior spaces follow the same seven-foot module, forming interesting intersections of solids and voids. Falling water and reflecting pools add a dimension of sound and movement. The pool court, with its surrounding privacy wall, creates one of the most serene settings in the city. In the only major changes, the current owners engaged the firm of Bodron + Fruit for a sensitive renovation of the house in 2001 and 2004, creating a new kitchen and master bath while refining key architectural elements. The landscape architecture firm of Reed | Hilderbrand developed a landscape plan for the nearly four-acre site.

Architecture: Edward Larrabee Barnes
Renovation Architecture: Svend Christian Fruit, AIA;
Jessica Stewart; Bodron + Fruit, Inc.
Renovation Interior Design: Mil Bodron; Joshua Rice;
Bodron + Fruit, Inc.
Renovation Landscape Architecture: Reed | Hilderbrand
Renovation Lighting Design: Craig Roberts Associates



LIPSHY HOUSE

Occupying a corner lot in the Greenway Parks neighborhood of Dallas, the Lipsy House has endured a half-century of continuous change since the original design by Dallas architect Howard Meyer was built for the Ben Lipsy family in 1951. After the family sold the house in the late 1960s, a series of owners modified it in ways that were unsympathetic to Meyer's design. When Carolyn and Jim Clark purchased the house in 1982, they engaged Meyer, then in his 80s, for a partial restoration. The current owners bought the house in 2002 and retained Bodron + Fruit to conduct a thorough renovation in a manner true to Meyer's original design. Meyer, a widely traveled and experienced Modernist noted for such projects as 3525 Turtle Creek High Rise and Temple Emanu-El, counted the Bauhaus phase of the International Style, the American Modernist William Lescaze, and Le Corbusier, whom he personally met, among the leading influences in his distinguished career.

In designing the Lipsy House, Meyer carried out a strictly Modernist program. Considered by art and architectural historian Rick Brettell to be "the finest International Modernist house in Texas," the Lipsy House is a geometrical composition of volumes made of brick, painted redwood and wide expanses of glass. The open, flowing floor plan of the original design works extraordinarily well even now. Individual rooms are so well proportioned that the house seems larger than its approximately 3,550 square feet. Most of the first floor contains spaces for living and dining minimally divided by custom-made built-in cabinets that also function as room dividers, creating a series of volumes that open into one another. The continuity of the exterior brick, which is also applied on interior walls, combines with the mostly unobstructed views of the gardens visible through the first-floor windows to blur the boundary between exterior and interior space, a perception heightened by the floor plan. A cantilevered open staircase not only serves its functional purpose, it doubles as a sculptural centerpiece of the home.

Meyer specially designed the built-in furniture and many other details, including cabinet pulls, doorknobs and staircase railings. Bodron + Fruit preserved, and in some cases even reconstructed, these custom details. Because of this inspired renovation, one of the most interesting and important Modernist houses in Texas has begun a new life.

Architecture: Howard Meyer
Renovation Architecture: Svend Christian Fruit, AIA;
Jessica Stewart; Bodron + Fruit, Inc.
Renovation Interior Design: Mil Bodron; Joshua Rice;
Bodron + Fruit, Inc.
Lighting Design: Scott Oldner Lighting



WILLIAMS RESIDENCE

The Williams Residence is located on a secluded site in the Bluffview neighborhood of Dallas. Bluffview derives its name from the area's hilly vistas, overlooking the Bachman Branch of the Trinity River. The owners commissioned Bodron + Fruit to design a residence that would incorporate their Southwestern art and pottery and their extensive collection of books into a contemporary setting offering tantalizing glimpses of Bluffview's terrain.

Completed in 2009, the 7,000-square-foot home is surrounded by trees that establish an aura of privacy. The structure's footprint is U-shaped, with the public areas running parallel to the street, and the master and guest wings extending towards the rear of the property to frame a landscaped courtyard. The extended height volumes of the living and dining rooms open up to the landscape on either side, blurring the boundary between inside and out.

Limestone, copper, mahogany, and steel windows and doors constitute a modern but warm palette of materials that is accented by cottonwood limestone, rift-cut white oak and Gascoigne blue marble floors. These materials give a radiant glow to the house's generous interiors. The floor plan contains large public rooms and ample private areas, as well as large open spaces that seamlessly connect to the outdoors.

Anchored by a steel and concrete foundation and regulated by a geothermal HVAC system, the home also includes carefully conceived interior details. The great room features a marble-clad Rumford fireplace, giving views of nature through steel-framed windows and leading to front and rear terraces through wide pocket doors. The kitchen contains elm-clad cabinets with custom inserts and an oversized corner window. The dedicated library houses the owners' collection of over 5,000 books in fine wood cabinetry that rises to a fourteen-foot ceiling. A spacious den, highlighted by a limestone fireplace surrounded by bookcases, allows room for the breakfast table and is open to the kitchen.

The 1.3-acre site features a naturalized forest of native trees along with blooming trees, shrubs, and flowers that provide year-round seasonal color and a privacy screen from the street. In contrast, the rear yard is meticulously manicured and includes a putting green, a saltwater infinity pool, and a screened terrace and cabana. The landscape, like the residence, balances its public and private realms with equanimity.

Architecture: Svend Christian Fruit, AIA; James Kuhlman; Jason Trevino; Bodron + Fruit, Inc.
Interior Design: Cindy Hughes; Collections Rare; Mil Bodron; Libby Burgess; Bodron + Fruit, Inc.
Landscape Architecture: Mary Ellen Cowan, ASLA; MESA
Lighting Design: Craig Roberts Associates

