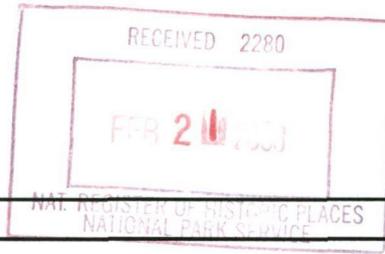


(Oct. 1990)

**United States Department of the Interior  
National Park Service**

1860

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**



**1. NAME OF PROPERTY**

**HISTORIC NAME:** Fogel, Seymour and Barbara, House  
**OTHER NAME/SITE NUMBER:** Southwind

**2. LOCATION**

**STREET & NUMBER:** 2411 Kinney Rd. **NOT FOR PUBLICATION:** N/A  
**CITY OR TOWN:** Austin **VICINITY:** N/A  
**STATE:** Texas **CODE:** TX **COUNTY:** Travis **CODE:** 453 **ZIP CODE:** 78704

**3. STATE/FEDERAL AGENCY CERTIFICATION**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ( nomination) ( request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ( meets) ( does not meet) the National Register criteria. I recommend that this property be considered significant ( nationally) ( statewide) ( locally). ( See continuation sheet for additional comments.)

*[Handwritten Signature]*

2-18-03

Signature of certifying official

Date

State Historic Preservation Officer, Texas Historical Commission  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

**4. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- entered in the National Register  
See continuation sheet.
- determined eligible for the National Register  
See continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain): \_\_\_\_\_

*[Handwritten Signature: Edson R. Beall]*  
Signature of the Keeper

Date of Action

4/2/03

---

**5. CLASSIFICATION**

---

**OWNERSHIP OF PROPERTY:** Private

**CATEGORY OF PROPERTY:** Building

<b>NUMBER OF RESOURCES WITHIN PROPERTY:</b>	<b>CONTRIBUTING</b>	<b>NONCONTRIBUTING</b>
	1	0 BUILDINGS
	0	0 SITES
	0	0 STRUCTURES
	0	0 OBJECTS
	1	0 TOTAL

**NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER:** 0

**NAME OF RELATED MULTIPLE PROPERTY LISTING:** N/A

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**6. FUNCTION OR USE**

---

**HISTORIC FUNCTIONS:** DOMESTIC/single dwelling  
OTHER/art studio

**CURRENT FUNCTIONS:** DOMESTIC/multiple dwelling

---

**7. DESCRIPTION**

---

**ARCHITECTURAL CLASSIFICATION:** MODERN MOVEMENT: Ranch Style

**MATERIALS:** FOUNDATION CONCRETE  
WALLS STONE: limestone  
WOOD: weatherboard  
ROOF ASPHALT  
OTHER BRICK

**NARRATIVE DESCRIPTION** (see continuation sheets 7-5 through 7-6).

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section 7 Page 5

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

## Description

The Seymour Fogel House (a.k.a. "Southwind") at 2411 Kinney Road in South Austin is a 1953 conversion of an 1870s two-story barn into a Ranch Style single-family residence laid in an L-plan on a north-south orientation. The building retains the original one-story rough stone walls of the barn, topped by a wooden cross-gable roof; wood frame walls compose all non-stone walls of the house. Double aluminum casement windows flank square picture windows or sliding glass doors along the wood frame walls. A large screened-in porch occupies the southeast corner of the building, dominated by two full-size fixed glass panels and three full-size sliding glass panel doors. Small fixed glass windows fill in the spaces formed by a vertical cut in the hipped roof above the gallery at the intersection of the two wings of the house. One brick masonry chimney dominates the south end of the south wing. The main entry courtyard (on the north side) contains two entrances; the original and a second door added by later owners. A large wooden potting shed, contemporary with the added door off the courtyard, sits in the southeast corner of the main yard. Despite the minor alterations to the interior and exterior of the building, the Fogel House retains its integrity of location, materials, workmanship, design, feeling, and association.

The Seymour Fogel House sits on a sizeable tract of land in South Austin, a once-rural area of the city that experienced moderate growth and change in the 1990s. It is bounded by Kinney Road on the west, private residences to the north and east, and a modern housing development on the south. Two fences- one wooden and wire, the other wooden- separate Southwind from the recent housing development to the south; the other properties are divided from the house by space, vegetation, and distance.

The original 1870s barn was part of a farmstead owned by Dr. George P. Hachenberg, a surgeon in the Union Army. Hachenberg built the barn sometime after his arrival in Austin in 1873; the exact date of construction is unknown. The barn was reportedly typical of "Pennsylvania Dutch" barns, with lower walls constructed of rough stone and upper walls and roof of milled wood. Upon purchase of the property in 1952, Fogel and Austin architect Harold "Bubi" Jessen removed all the wood, leaving the substantial stone walls, and converted the barn into a ranch house with Usonian influences. Where possible, Fogel recycled the original barn wood and left it unpainted; they covered the stone walls with a neutral white paint.

The plan of the Fogel House is an L-plan, with a west and east wing cradling a large open yard. The original stone walls occupy the west, north, and eastern side of the east wing of the building, with wood frame composing the remaining walls. A large concrete "buttress" sits at the southeast corner of the east wing, decorated by one of Fogel's distinctive abstract murals; the reasons behind the addition of this concrete slab are unknown, although family folklore explains it as a "structural support." This is the only formal decoration of the exterior, with the remainder composed of the natural rustic appearance of the stone walls and weathered wood. The roof is cross-gabled with two fixed glass panels occupying one open-ended gable at the intersection of the two wings above the interior gallery space, and covered by red asphalt shingles.

The west elevation faces Kinney Road, and presents a monolithic view of the original barn walls. Seven windows of various shapes and sizes plus one utility door occupy this elevation. Three windows and the door appear to be original to the barn; Fogel added four asymmetric windows to help break up the monotony. A small wooden fence separates a narrow strip of lawn bordering the house from the street.

The north elevation contains the main entrance to the building, a standard-sized door fitted into one half of the original double barn door opening; a casement window occupies the other half. A second entrance once stood on the north side of the south wing; later owners turned this door into a window and installed a new second entry into the

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section 7 Page 6

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

northeast side of the south wing. Both entrances now open onto an entry courtyard paved with brick. A small cement pond (currently empty) sits in the northwest corner of the courtyard.

The east elevation of the Fogel House is divided into two parts. The east side of the east wing, part of the original barn, comprises the smaller, protruding section, and is unadorned by window or door. The east side of the south wing comprises the majority of the east elevation, with the screened-in porch dominating the view. Five full-sized fixed glass panels framed in redwood compose the wall behind the porch; one of the panels serves as a sliding door. A single casement window occupies the portion of the east wall not contained by the porch screens. The east elevation of the roof houses two fixed triangular glass panels at the intersection of the two wings.

The south elevation, like the east, has two parts. The south side of the south wing comprises the smaller section, dominated by a blonde brick masonry chimney. Three quarters of the wall is wood; one quarter is stone. The south side of the screened-in porch completes this smaller section. The larger section is wood, with dual casement windows flanking a square picture window on the left and a sliding glass door on the right, a space once occupied by a picture window matching the one on the left. The concrete buttress, decorated by a Fogel mural, metaphorically anchors the east side of the south elevation.

The landscaping consists mainly of a large lawn level with the interior floors flanked by the south and east wings of the building. A small vegetable garden occupies the space in front of the south side of the south wing. A collection of flowering bushes rests in the corner where the two wings meet. A 11-foot live oak dominates the east side of the lawn, and the wooden pottery shed (1970s) sits in the southeast corner of the lawn. A gravel driveway encircles both structures, with entrances on either end of the south wing of the house. An unattached metal frame carport (1960s) sits at the northeast side of the east wing. A wooden and wire fence (2001) on the extreme east side of the property separates the Fogel House from the modern housing development on that side. The north side of the property contains a wild thicket of bamboo planted by Fogel and a small, secondary yard containing a flower and herb garden. The low-lying remains of a split rail fence run for a short distance along the north half of the driveway.

The interior of the Fogel House retains most of the original 1950s fabric of the building. The east wing of the house contains the bathroom and two bedrooms. Both bedrooms retain their original configuration; the bathroom has been modified by the addition of shelves in the hallway. The south wing contains the living room, kitchen, dining nook, studio/apartment, and utility room. The living room is currently used as an open bedroom, while Fogel's art studio is now a separate apartment. The utility room now contains a toilet (1996). The kitchen retains the original configuration. The dining nook historically contained an indoor planter box, but this is now filled in with cement. Joining the two wings together is a large, open parlor once used as a gallery, underneath the highest point of the roof. An added clear plastic partition wall and glass door separates the south wing from the entry room. The double door that once led to the studio has since been sealed off and covered with wood from the original barn. The floors throughout the house are the original 1950s painted red concrete, except in the old studio.

Despite the alterations to the interior and minor alterations to exterior windows and entrances, the Fogel House retains its 1950s architectural features and construction materials (original limestone stone walls, weathered wood, blonde brick, redwood framed glass panels). The Fogel House possesses integrity of location, materials, workmanship, design, feeling, and association.

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**8. STATEMENT OF SIGNIFICANCE**

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**APPLICABLE NATIONAL REGISTER CRITERIA**

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

**CRITERIA CONSIDERATIONS:** N/A

**AREAS OF SIGNIFICANCE:** ART; ARCHITECTURE

**PERIOD OF SIGNIFICANCE:** 1953

**SIGNIFICANT DATES:** 1953

**SIGNIFICANT PERSON:** Fogel, Seymour

**CULTURAL AFFILIATION:** N/A

**ARCHITECT/BUILDER:** Fogel, Seymour; Jessen, Harold "Bubi"

**NARRATIVE STATEMENT OF SIGNIFICANCE** (see continuation sheets 8-7 through 8-11).

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**9. MAJOR BIBLIOGRAPHIC REFERENCES**

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**BIBLIOGRAPHY** (see continuation sheet 9-12).

**PREVIOUS DOCUMENTATION ON FILE (NPS):** N/A

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

**PRIMARY LOCATION OF ADDITIONAL DATA:**

- State historic preservation office (*Texas Historical Commission*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 7

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

**Statement of Significance**

The Fogel House (1953), designed and built by artist Seymour Fogel, was christened "Southwind" by Fogel for the northerly flowing breezes that help cool the house during the summer months. The Fogel House meets Criterion B in the area of Art on the local level of significance by association with renowned American painter and sculptor Seymour Fogel, and Criterion C in the area of Architecture on the local level of significance as a Ranch Style home with Usonian influences designed and built by Fogel with input by Austin architect Harold "Bubi" Jessen. The Fogel House is significant as the home and studio of Fogel during part of his 14-year residency in Texas, and as a prominent example of a 1950s conversion of a rustic late-19<sup>th</sup> century barn, serving as a local showpiece of contemporary architecture.

Austin became the state capital of Texas upon acceptance of statehood in the Union in 1845. By 1853, state officials had constructed rudimentary legislative buildings alongside a hill near the Colorado River. The coming of the Houston and Texas Central Railroad in 1871 fueled an economic boom as Austin grew into a regional trade center. The city built the first elevated bridge across the Colorado River in 1876, helping to connect Austin with San Antonio and the farm communities to the south. Construction of a permanent capitol building and the University of Texas in the 1880s was not enough to keep Austin growing, however, and the city stagnated for several decades as other railroads robbed the city of its status as a trade center. The "oil economy" of the state passed Austin by, and an attempt by the city to generate enough electrical power to support a manufacturing center failed around the turn of the century. Austin attempted to establish itself as a residential enclave early in the 20<sup>th</sup> century and succeeded in increasing the population three-fold between 1880 and 1920. The city suffered from a severe lack of city services such as sanitation, however, which hindered further growth. Limited improvements in civic services in the teens only lasted as long as strong city leadership prevailed (Humphrey, 2002.)

The city plan of 1928 helped reverse this trend, with a multi-million dollar bond issue funding the building of new parks, city services, an airport, and a library. The Great Depression of the 1930s, while it hit Austin hard like most Texas cities, also provided the city with large amounts of federal money for municipal construction projects, largely through the efforts of Congressman Lyndon B. Johnson. The construction of several dams along the Colorado finally provided ample electric power and recreational activities for the city. The University of Texas also engaged in a furious period of construction and expansion, greatly improving its stature as an academic institution. Most of the new development in the city occurred in the downtown area and to the north. South Austin, that part of the city south of the Colorado River, developed at a slower pace than the northern sections of the city, mixing rural and suburban environments well into the 1990s (Humphrey, 2002.)

Dr. George P. Hachenberg, a Pennsylvanian of German descent who served as a surgeon in the Union Army and moved to Austin during Reconstruction in 1873 and occupied the land now associated with the Fogel House (Austin Statesman, 1904.) Hachenberg built the two-story stone barn for a dairy farm sometime in the late 1870s or early 1880s in a style reminiscent of the "Pennsylvania Dutch" barns of his home state, using native limestone for the walls on three quarters of the lower story and wood planks for the remainder and second story. No known photographic documentation exists for the barn.

Hachenberg authored a medical textbook during his time in Austin and was an active inventor, including holding patents on a lie detector. Among his projects was an aerial bicycle tram that utilized cables to stay above the ground traffic; he reportedly built a small section of this tramway between South Austin and the Colorado River (Brewer, 1957.) Hachenberg has gained national notoriety in recent years due to his enthusiastic participation in Native American skull collecting for the Smithsonian Institution's controversial phrenology projects of the late 19<sup>th</sup> century (Phelpa, 1987.)

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National Park Service

# National Register of Historic Places Continuation Sheet

Section 8 Page 8

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

After Hachenberg, ownership of the land passed to Daisy Thrasher (1904), who sold the barn and the surrounding 37 acres to Austin jeweler Charles Ravey in 1940. W.D. Anderson bought a portion of that acreage (a little over half an acre) in 1952, then quickly sold it to Seymour and Barbara Fogel. Fogel sold the house and property to Mildred Ferguson in 1960. Ferguson died with no will; the current owner, Paisley Robertson, bought the property at an estate sale in 1994.

## Seymour Fogel (1911-1984)

Born in 1911, Seymour Fogel started life surrounded by the lights, sounds, and activity of New York City. The son of Eastern European Jewish immigrants, Fogel won a scholarship to the prestigious National Academy of Design in 1929, graduating four years later in 1932. Disenchanted with how his education had progressed to this point, however, Fogel set out to develop himself as a real artist (Bergman, 1981; Time Again Publications, 2001.)

Fogel's search for his artistic soul led him noted Mexican artist Diego Rivera in 1933. Fogel apprenticed to Rivera for a year, assisting him in a number of projects including the controversial mural at Rockefeller Center. Fogel learned more than mural techniques from Rivera; he also picked up some of Rivera's socialist ideology, identifying with the plight of the common "working man." After finishing with Rivera, Fogel traveled about the country for a year, sketching a nation ravaged by economic depression. Upon his return to New York in 1935, Fogel worked for the Works Progress Administration, painting murals that reflected the nation's hope for a better future, and helping define the Social Realist movement in American art. His murals appeared in the WPA's exhibition hall at the 1939 New York World's Fair, and in the 1941 Social Security Building in Washington, D.C. During World War II, his award-winning *Deliver Us From Evil*, part of the Artists for Victory War Poster Competition, hung in the Museum of Modern Art in New York (Time Again Publications, 2001.)

## Fogel in Austin 1946-1960

Fogel moved to Texas with his wife Barbara and baby daughter Gayle in 1946 to teach art at the University of Texas. In 1952, Fogel purchased the Hachenberg barn and set about turning it into his new home and studio with the help of his friend and local architect Harold E. (Bubi) Jessen and carpenter Joe (Austin Joe) Williams. Although Jessen drew up the blueprints of the house for city permits, Fogel designed the house and built it together with Williams (Laurel, 2002.) They completed the single story Usonian style house in 1953. At the time, the Fogel House was reportedly the only structure of its type in Austin (Galvin, 1954.)

Architect Harold Jessen, known as "Bubi", was a prominent Austin architect and close friend of Fogel's. Jessen taught at the University of Texas School of Architecture, contemporary with Fogel. He is best known for designing the terrazzo Texas national and state seals on the floor of the Texas State Capitol building's main rotunda and south entrance. Jessen also designed Palmer Auditorium in Austin (1959) and the Flawn Academic Center on the UT campus (1962); the Center includes a Charles Umlauf sculpture in the front.

During his stay in Texas, Fogel switched artistic styles from realism to abstraction and painted a variety of murals across the eastern and central portion of the state, including Austin, Dallas, Houston, and Waco. He received awards from (among others) the Museum of Fine Arts in Dallas, the Texas Fine Arts Association, and the Architectural League of New York, and won most major art awards available in Texas. In 1956, Fogel's work *Icarian Flight* earned him a place in Pousette-Dart's survey of significant modern paintings, *American Painting Today*, alongside the works of such prominent artists as Edward Hopper and Georgia O'Keefe (Time Again Publications, 2001.) Fogel's work, along with that of Texas contemporaries Umlauf, Ward Lockwood, Donald Vogel, and Michael Frary, established the Texas Modernist movement in art. Fogel continued to teach at the University of Texas for most of this period, but personnel and ideological conflicts

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National Park Service

# National Register of Historic Places Continuation Sheet

Section 8 Page 9

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

led to his resignation from the university in 1954 so that he could devote his full attention to his art. While never adopting the communist ideals of his old mentor Rivera, Fogel sympathized with the plight of the "common man," a socialist train of thought that did not complement the conservative viewpoint of the university's administration of the time.

Fogel moved to Connecticut in 1960 and established a studio in Manhattan. Turning away from the abstract modernist movement he helped promote, Fogel began a period of experimentation in both two and three dimensions. He exhibited art in a number of New York galleries, including the Mortimer-Levitt, M. Knoedler, Allen Stone, and Duveen-Graham. By the early 1970s, Fogel had abandoned the Manhattan studio in favor of his home once again, taking inspiration from the natural forces and lush landscape surrounding him to produce metaphysical works such as his mid-1970s *Woodland Series* (Bergman, 1981.) He died in 1984, four years after his wife Barbara passed away (Time Again Publications, 2001.)

## Criterion C: Architecture

The Fogel House is a Ranch Style residence which demonstrates the influence of Frank Lloyd Wright's Usonian Houses. Wright coined the term "Usonian" (after the initials U and S in "United States") in 1936 to describe a series of smaller yet modern residences he designed in final decades of his career until his death in 1959. Wright conceived his Usonian houses to be moderately priced residences that reflected contemporary needs while integrating Wright's concepts of organic architecture. While varying tremendously in size, Usonian houses share common design essentials. These include dominant horizontal lines, standardized natural materials, integrated windows, siting which maximizes the connection to the outdoors, a grid-based floor plan, zoned plans with distinct but open living areas, concrete slab floors, adjacent cooking-dining areas, dominant fireplaces, indirect lighting, a public and private wall, and coordinating furniture (Lind, 1994.) The Fogel House shares many characteristics of the Usonian type, as exemplified by the first Jacobs House (1936, Madison, Wisconsin; see Plan-14), including a single-level floorplan with two distinct wings set at a right angle with a kitchen at the fulcrum. This plan provides a clear separation of public and private space, and opens up the interior to the yard. With the exterior of the Fogel House brought up right to the street curb, the lack of a front yard is compensated for by the maximization of the back yard.

The Fogel House features an unusual incorporation of a much older structure into a contemporary residence. Fogel's work on Southwind is unique in Austin at the time, as they retained most of the original stone walls of the 19<sup>th</sup> century barn and reused the weathered wooden boards in the construction of the house. They also retained the orientation of the original building, designed to catch the cooling breezes from the south. Fogel and Jessen created a wide open plan allowing for maximum movement of both airflow and people, emphasizing the cutting edge of contemporary design. A newspaper article printed in the Austin American-Statesman in 1954 proclaimed the house "an adventure," with "bold, imaginative ideas," and "so contemporary [as to be] without architectural precedent" (Galvin, 1954.) The Fogel House was both home and studio, with the studio historically opening up on the main gallery, and a large, spartan living room dominated by a huge fireplace constructed with local brick.

## Alterations and Summary of Significance

For the 34 years between Fogel's occupation of the house and the current owner's purchase, the Fogel House underwent a series of minor incompatible alterations. The interim owners covered the original 1950s red concrete floor with shag carpeting, converted the studio into a separate apartment, and painted the weathered exterior boards a cream yellow. They also filled in an interior planter and altered doors and windows. The current owner has reversed this decline

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section 8 Page 10

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

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to return the house to its appearance during the period of 1953-1960, when Fogel and his family lived there. Although the studio remains an apartment, the red concrete floor is once again visible, the living room is compatibly furnished, and the exterior now sports a more neutral color of paint. Future plans include restoring the original sliding cabinet doors and lights in the kitchen and conserving the original Fogel mural on the east corner of the house's exterior. The exterior paint will be extremely difficult to remove due to the porosity of the old weathered wood, but the owner would like to repaint the exterior to better match the historic appearance of the Fogel House by restoring the contrast between the dark wooden boards and painted white stone walls. Despite the interim owners' alterations of the property, and with the aid of the current owner's restoration efforts, the Fogel House retains the integrity of the period during which it was associated with Seymour Fogel.

The Seymour Fogel House, meets Criterion B in the area of Art due to its strong association with the prominent American artist Seymour Fogel. It meets Criterion C on the local level in the area of Architecture due to its innovative conversion of a 19<sup>th</sup> century barn into a modern, 20<sup>th</sup> century house and studio. The City of Austin declared the Fogel House an Austin City Landmark in 2001.

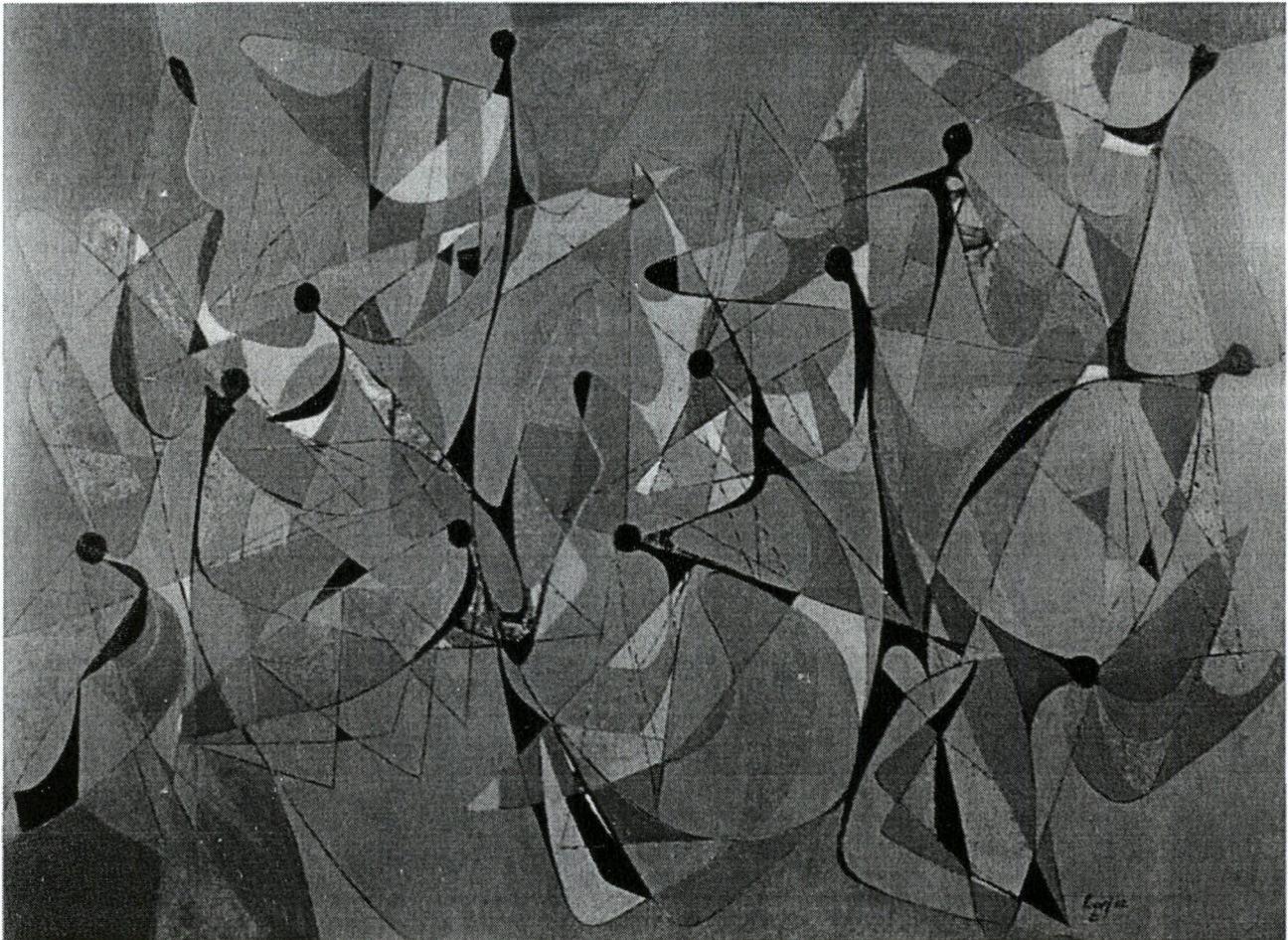
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Seymour and Barbara Fogel House  
Austin, Travis County, Texas

*Icarian Flight*, 1956, Seymour Fogel.



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section 9 Page 12

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

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**10. GEOGRAPHICAL DATA**

---

**ACREAGE OF PROPERTY:** less than one acre

**UTM REFERENCES**

<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
14	617960	3346220

**VERBAL BOUNDARY DESCRIPTION**

LOT 2, RAVEY ADDN NO 2, in the City of Austin, Texas. The boundary of the Fogel House is also indicated by the shaded area on the accompanying map "Historic Zoning, City of Austin, Grid G20" (see Map-15).

**BOUNDARY JUSTIFICATION**

The nominated property includes all area currently zoned historic by the City of Austin and designated a City Landmark, which covers the house, main yard, and a portion of a bamboo thicket planted by Fogel.

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**11. FORM PREPARED BY**

---

**NAME/TITLE:** Kurt A. Korfmacher

**ORGANIZATION:** University of Texas School of Architecture

**DATE:** May 7, 2002

**STREET & NUMBER:** 13300A Saddlebrook Tr.

**TELEPHONE:** 512-401-6553

**CITY OR TOWN:** Austin

**STATE:** TX

**ZIP CODE:** 78729

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**ADDITIONAL DOCUMENTATION**

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**CONTINUATION SHEETS**

**MAPS** (see continuation sheets Plan-13 and Plan-14; Map-15)

**PHOTOGRAPHS** (see continuation sheet Photo-16)

**ADDITIONAL ITEMS**

---

**PROPERTY OWNER**

---

**NAME:** Paisley Robertson

**STREET & NUMBER:** 2411 Kinney Rd.

**TELEPHONE:** 512-477-7811

**CITY OR TOWN:** Austin

**STATE:** TX

**ZIP CODE:** 78704



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

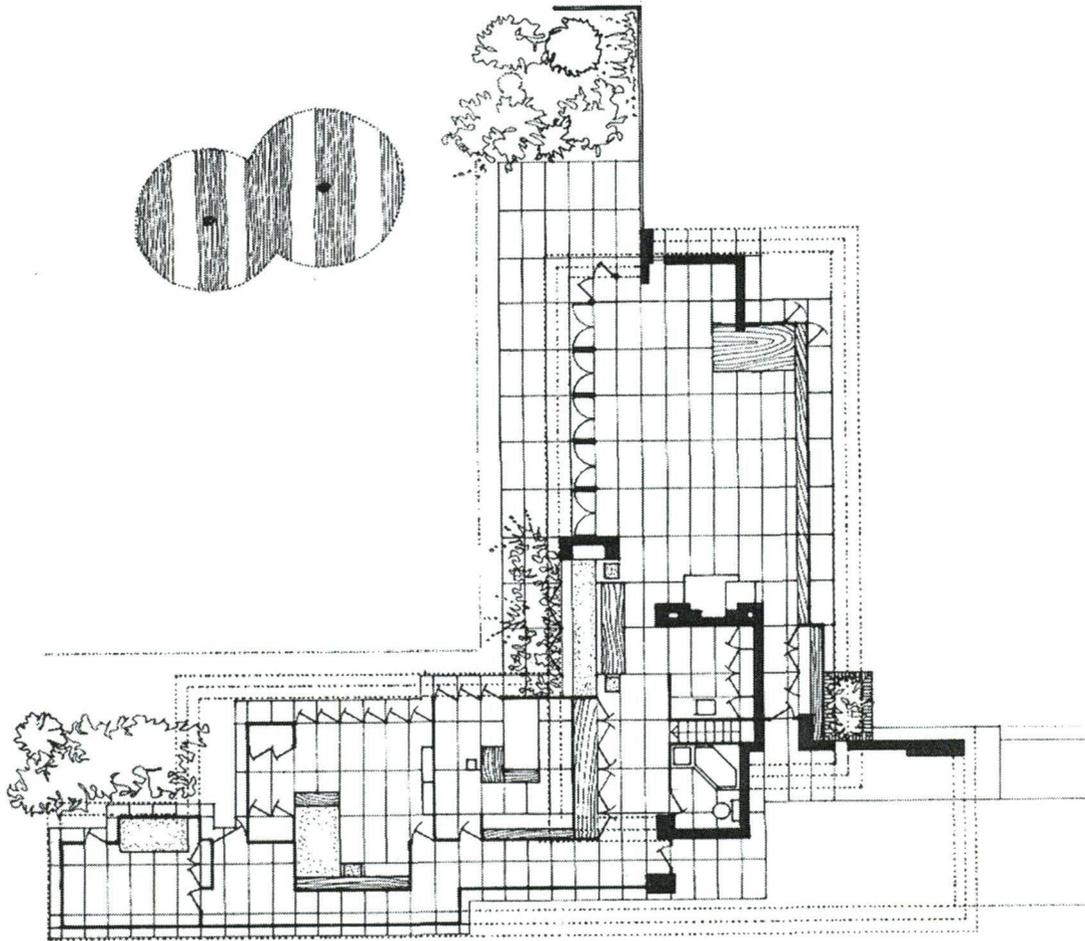
Section Plan Page 14

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

First Jacobs House (1936)

Frank Lloyd Wright

Source: *Frank Lloyd Wright's Usonian Houses* (John Sergeant, 1976)



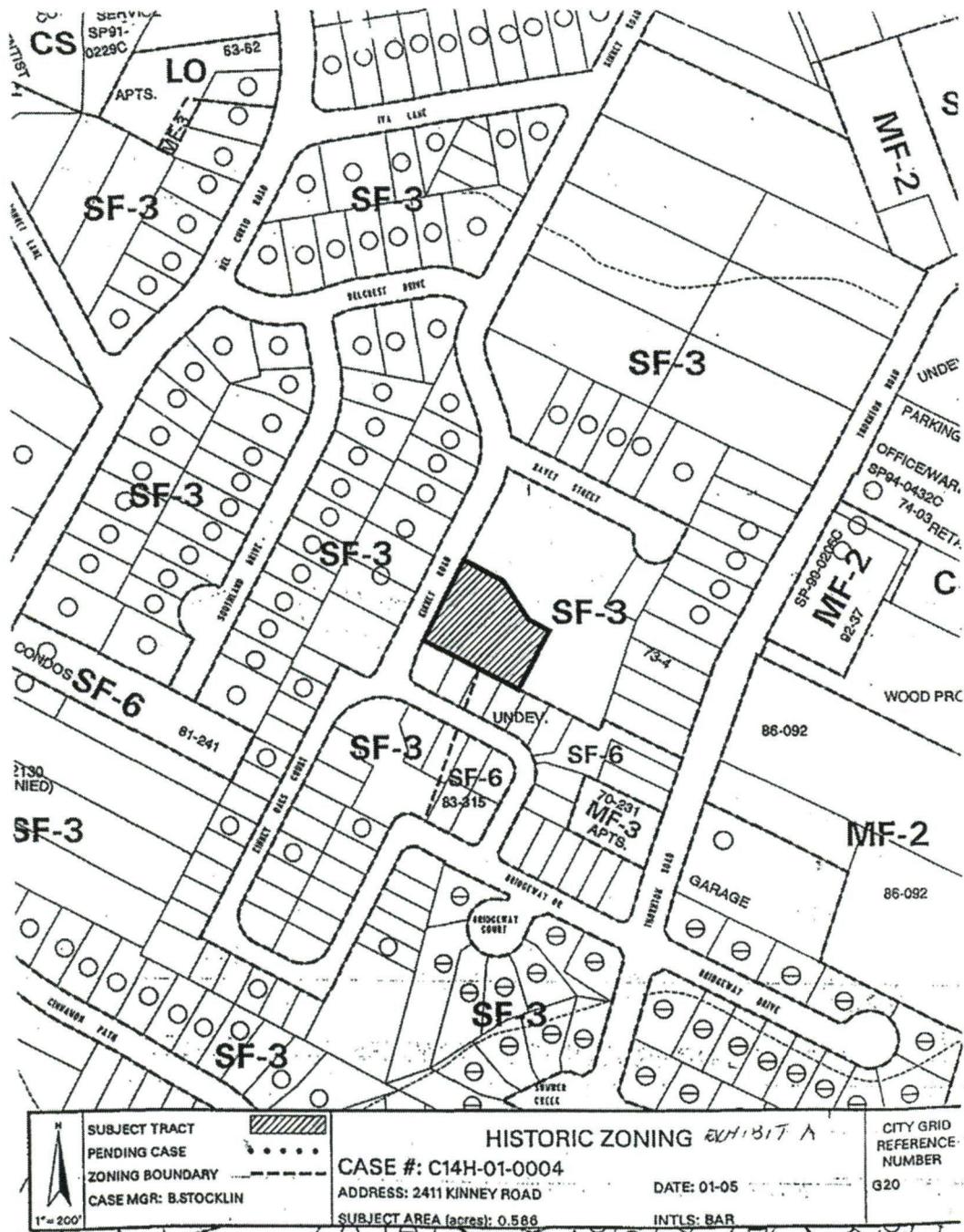
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section Map Page 15

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

Historic Zoning, City of Austin, Grid G20



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section Photo Page 16

Seymour and Barbara Fogel House  
Austin, Travis County, Texas

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### Photograph Inventory

The following information pertains to all photographs unless otherwise noted.

Seymour Fogel House ("Southwind")  
2411 Kinney Road  
Austin, Travis County, Texas  
Photographed by Kurt Korfmacher, except as noted  
April 2002, except as noted  
Negatives on file with the Texas Historical Commission

Photograph 1 of 5  
Camera Facing Northeast

Photograph 2 of 5  
Camera Facing North

Photograph 3 of 5  
Camera Facing Southwest

Photograph 4 of 5  
Camera Facing South-Southwest

Photograph 5 of 5  
Camera Facing North-Northwest  
Photographer: Unknown  
Date of Photograph: c. 1956  
Location of Negative: Unknown

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Fogel, Seymour and Barbara, House

MULTIPLE NAME:

STATE & COUNTY: TEXAS, Travis

DATE RECEIVED: 2/21/03                      DATE OF PENDING LIST: 3/07/03  
DATE OF 16TH DAY: 3/23/03                      DATE OF 45TH DAY: 4/07/03  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03000186

REASONS FOR REVIEW:

APPEAL: N    DATA PROBLEM: N    LANDSCAPE: N    LESS THAN 50 YEARS: N  
OTHER: N    PDIL: N    PERIOD: N    PROGRAM UNAPPROVED: N  
REQUEST: N    SAMPLE: N    SLR DRAFT: N    NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    4/2/03 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the  
National Register

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



FOGEL, SEYMOUR & BARBARA, HOUSE  
2411 KINNEY ROAD  
AUSTIN, TRAVIS CO., TEXAS  
PHOTOGRAPH 1 of 5



FOGEL, SEYMOUR & BARBARA, HOUSE

2411 KINNEY ROAD

AUSTIN, TRAVIS CO., TEXAS

PHOTOGRAPH 2 of 5



FOGEL, SEYMOUR & BARBARA, HOUSE  
2411 KINNEY ROAD  
AUSTIN, TRAVIS CO., TEXAS  
PHOTOGRAPH 3 of 5



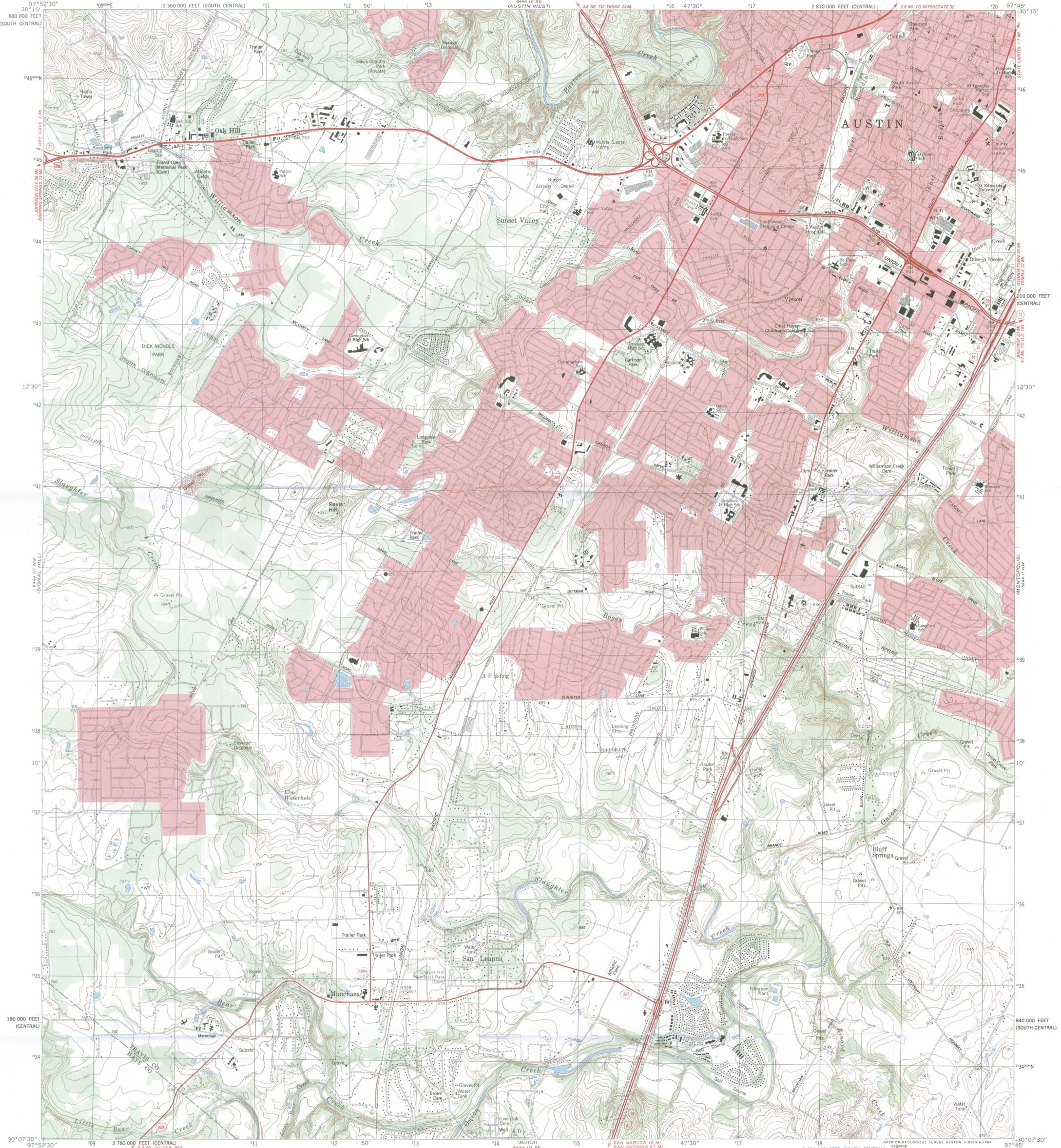
FOGEL, SEYMOUR & BARBARA, HOUSE  
2411 KINNEY ROAD  
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PHOTOGRAPH 4 of 5



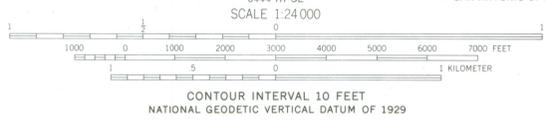
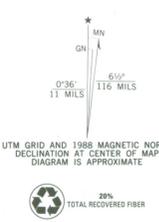
FOGEL, SEYMOUR & BARBARA, HOUSE  
2411 KINNEY ROAD

AUSTIN, TRAVIS CO., TEXAS

PHOTOGRAPH 5 of 5



Maped, edited, and published by the Geological Survey in cooperation with City of Austin. Control by USGS and NOS/NOAA. Topography by photogrammetric methods from aerial photographs taken 1954. Field checked 1955. Revised from aerial photographs taken 1985. Field checked 1986. Map edited 1988. Projection: Texas coordinate system, central zone (Lambert conformal conic). 10,000-foot grid ticks based on Texas coordinate system, central and south central zones. 1000-meter Universal Transverse Mercator grid, zone 14 1927 North American Datum. To place on the predicted North American Datum 1983 move the projection lines 18 meters south and 28 meters east as shown by dashed corner ticks. Red tint indicates areas in which only landmark buildings are shown. Fine red dashed lines indicate selected fence lines.



ROAD CLASSIFICATION table with symbols for Primary highway, Secondary highway, Interstate Route, U. S. Route, and State Route.



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