

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received **MAR 8 1983**

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic McIntosh, Roger D., House

and/or common The Shack

**2. Location**

street & number 1518 Abrams Road N/A not for publication

city, town Dallas N/A vicinity of

state Texas code 048 county Dallas code 113

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input checked="" type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> park
<input type="checkbox"/> object	<input checked="" type="checkbox"/> N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> private residence
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> religious
		<input type="checkbox"/> no	<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

**4. Owner of Property**

name Mrs. Malcolm Richardson

street & number 1518 Abrams Road

city, town Dallas N/A vicinity of state Texas 75214

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Dallas County Records Building

street & number Houston at Elm

city, town Dallas state Texas

**6. Representation in Existing Surveys**

title has this property been determined eligible?  yes  no

date  federal  state  county  local

depository for survey records

city, town state

## 7. Description

### Condition

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

### Check one

unaltered  
 altered

### Check one

original site  
 moved date N/A

### Describe the present and original (if known) physical appearance

The Shack is Roger McIntosh's whimsical studio-residence on Abrams Road, Dallas. The structure is different from others in that it is a collection of small additions which grew in an organic way, through the years, from the inside outward. The emphasis is upon interior lighting, spacing, and decoration in glass, wood, and iron rather than upon exterior facades. This ell-shaped dwelling of one and two stories began life as a garage-servants' quarters in 1921. The additions were mainly done in 1929-30, but remodelling and decorative work continued through the 1970's. As a framework for displaying McIntosh's stained-glass works and woodcarving, the significance of the building is artistic rather than architectural. Its builder was the craftsman responsible for much of the Art Deco and traditional glasswork in Dallas, Fort Worth, and throughout the Southwest.

The Shack is sited on the south corner of a lot which now faces on Abrams Road, although the front of the house is to the side, to the northeast (see plan). This approximately ell-shaped structure has eight rooms, including a studio with loft. The original quarters (see plan, (1)) were built in 1922 and consisted of a modest two-story building with hipped roof. McIntosh began redecorating at once, and made major additions to the original house in 1929 and 1930, when he also added a large, two-story wing to the northwest, toward the street. This wing was joined to the older, two-story section by a large one-story connecting room (plan, (2)). McIntosh did all the design work himself and, with occasional local assistance, provided all the labor for the structure.

The present exterior appearance seems somewhat Spanish at first glance, as the house is colored off-white with brown trim. The original structure and adjacent additions are sheathed in asbestos siding, while the major section built in '29 and '30 is made of Hadite blocks. Thus there is an adobe-like texture to the building, particularly on the additions nearest the street. Yet the stained-glass windows and brick window sills impart a mild Jacobethan Revival flavor to the whole. In fine, it can only be said that the style is highly eclectic, if not eccentric. The brown roof is of painted, standing-seam metal, and matches the wooden trim of the house. Handsome entry doors usually set with stained glass are shown at several points on the plan (4).

The older, rear part of the house consists of a first-floor parlor, sun room, dining area, and kitchen, with two bedrooms upstairs. The parlor and sun room are additions onto the east facade, and are covered with a shed roof pierced by many skylights of intricate workmanship (photo 3). The sun room is further illuminated by huge plate-glass windows on its east side (photo 11), and large stained-glass windows on the south (photos 4, 9, & 10). The upstairs bedroom windows have added rectangular bays with clear-glass lights (photo 3).

The frontmost part of the Shack is a two-story studio with gabled roof still furnished with McIntosh's woodworking and glassworking tools (photos 1, 6). The one-story connecting wing between the front and the back, also with a gabled roof (photo 2), was made into a beautiful den displaying a five-sided bay window of stained and leaded glass (photo 8). This detailed piece of art is composed of many rectangular lights supported by a red-brick sill. Colored-glass medallions of bright colors and

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hues are found near the top of each window, and each is beautifully designed. At the northern end of the den, on the east wall, stands the central focus of the house, a large brick chimney with an indoor fireplace and glass kiln, and with an outside grill (photo 7).

The windows are of all sizes and shapes and are arranged around the building in a seemingly haphazard, yet not displeasing, manner. Ranging in style from a basic casement type (photo 11) to Gothic, the windows have all been strategically placed to provide the best light for interior use and viewing. The traditional stained-glass southeastern windows are made up of a multitude of quarrels set in lead calmes, and are of great beauty (photos 4, 10). The McIntosh whimsy is often apparent in the designs, which must have been a relief from the austere and traditional church commissions more common to his routine. A side window of portal dimensions reveals a stained-glass Spanish galleon in a raging sea of zinc. Other windows incorporate the spider-and-web motif, a subject McIntosh seemed to enjoy, as it appears in a number of his designs. The rear of the house reads from the exterior as a crazy-quilt of leftover glass--leaded pieces, block glass, colored and plain lights. Examining the conglomeration from the interior explains and justifies the seeming exterior disarray. The materials are gathered in meaningful and effective ways to provide a complete china hutch, a glass compartment, or a sun-room extension to the house. All cleverly and skillfully executed, but with a mind to the interior appearance almost exclusively.

The interior gives a slight Mediterranean impression, mainly because of the superabundance of handcarved wood, although there is a decidedly Art Deco overtone. The constant use of art glass and McIntosh's particular design motifs are typical of the 1920-35 era. Yet the craftsmanship and choice of materials create the feel of an earlier period. Extensive use of wood in wall carvings, rusticated ceiling beams, moldings, and wide-board flooring, give the appearance of great age (photos 6, 10). Although McIntosh continued modifying the interior and exterior of the Shack after the major additions of 1929-30, this later work is really part of his continuing development of glass and wooden motifs, and is an extension of the historic fabric of the structure, rather than an intrusion.

The general neighborhood of the Shack is largely residential, and many of the bungalows and cottages have been restored. The huge swath cut by the construction of the four-lane Columbia-Abrams Connector, in 1972, has given the region a mixed appearance. The local homes date from several periods. The Shack formerly faced on Tremont Avenue, but is now on Abrams. Its insular position is secured by thick landscaping and a high masonry and stone wall, but it is the only structure remaining on the south side of the block. The well-tended garden which lies before the chimney and bay window creates a park-like ambience. The adjacent lots, which are former house sites, have been cleared and are owned by the City of Dallas, and extend the boundaries of the setting.

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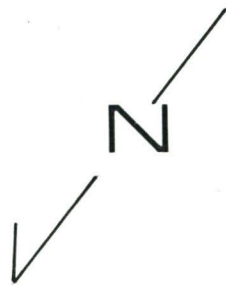
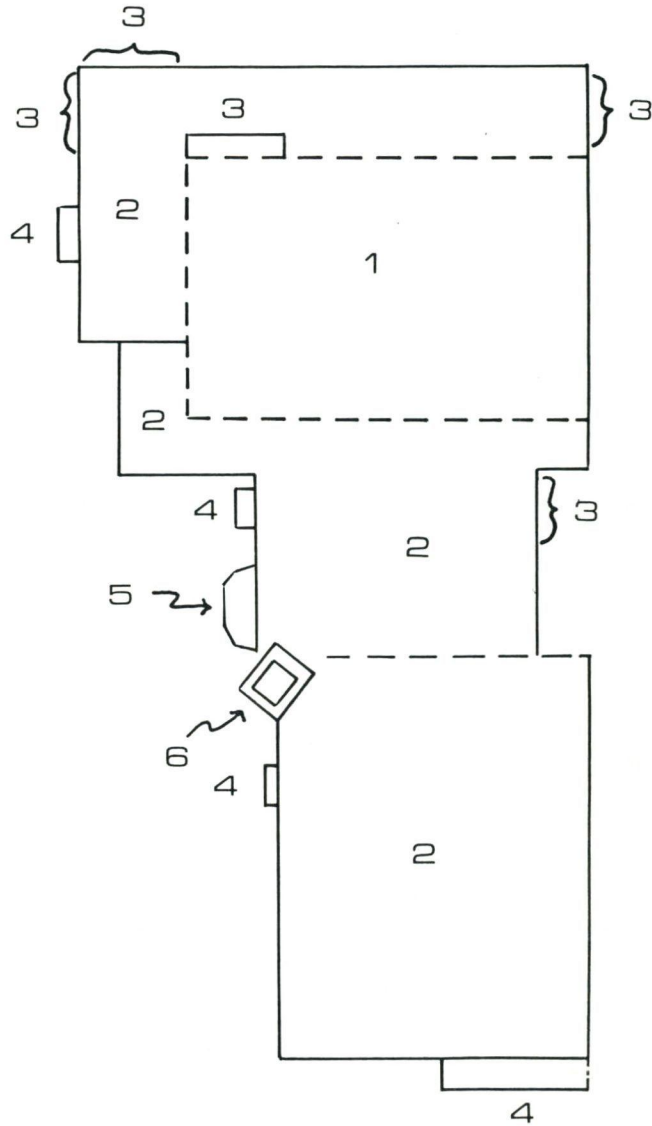
For NPS use only  
received \_\_\_\_\_  
date entered \_\_\_\_\_

Continuation sheet

Item number 7

Page 2

- 1. ORIGINAL HOUSE, 1921
- 2. ADDITIONS, 1929
- 3. LARGE WINDOWS
- 4. COVERED ENTRY
- 5. GLASS BAY
- 6. CHIMNEY



— PLAN —

MCINTOSH HOUSE  
DALLAS

NOT TO SCALE

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1921; 1929-30 et passim **Builder/Architect** Roger McIntosh

**Statement of Significance (in one paragraph)**

Roger McIntosh has been generally recognized by area builders and designers as one of the most skilled stained-glass artisans in the region. McIntosh's commissions can be found throughout the Southwest, with a major concentration occurring locally. Many of his works can be found in previously designated National Register buildings. The Shack, his home and studio, contains the most extensive collection of his work and style. The entire edifice was designed and crafted by McIntosh, and its interior is an excellent example of individual art and genius and is representative of the craftsman movement of this era.

Roger D. McIntosh was born in Baton Rouge, Louisiana, on October 8, 1888, and was brought to Dallas three months afterwards to spend the remaining 88 years of his life. His father, a Civil War veteran, died while Roger was a small child and his mother, Abbie, raised Roger and his older brother, Eddie. Roger McIntosh's fascination with art glass came early. His first job at 12 years of age at the Dallas Book Bindery Company took him past the Dallas Art Glass Company on his way to and from work. It was not too long before he landed a job with this company. Eddie McIntosh took a job with Pittsburgh Plate Glass shortly after his younger brother began with Dallas Art Glass. Roger McIntosh left Dallas briefly to work for Waco Art Glass Company, but returned temporarily to Pittsburgh Plate Glass when his brother, Eddie, became ill. His temporary return to the City of Dallas became permanent when Eddie died. He remained with Pittsburgh from that date till his retirement.

McIntosh's stained-glass work was prodigious. Examples of his craftsmanship can be found throughout the Southwest (a partial listing of his projects can be found in the appendix). McIntosh's work can be seen in Dallas at the Adolphus Hotel, the Highland Park Methodist Church, Munger Place Methodist Church, Tyler Street Methodist Church, McFarlin Auditorium and the Dallas Power-and-Light Building. Elsewhere at the Gunther Hotel in San Antonio, the Kappa Alpha Theta Sorority House at the University of Texas, Austin, and the Alamo Hotel, Austin. He collaborated with the leading local architects of the period. A partial listing includes Sanguinet and Staats, Lang and Witchell, David Williams, and J. Allen Boyle.

McIntosh acquired the present property in 1922, and it would be his home for the rest of his life. It is probable that the original structure was built in the year 1921 by Virginia C. Lipscomb. Mrs. Lipscomb, a widow, taught school for many years in the area and bought considerable property in the neighborhood. The William M. Lipscomb School, the local elementary school, is named for her husband, and is just two blocks from the property. Lipscomb Street is a quiet residential enclave in that area.

# 9. Major Bibliographical References

(See continuation Sheet)

# 10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Dallas, Texas

Quadrangle scale 1:24000

UTM References

A 

1	4	7	1	0	3	2	0	3	6	3	1	9	4	0
Zone		Easting				Northing								

B 

Zone		Easting				Northing								

C 

Zone		Easting				Northing								

D 

Zone		Easting				Northing								

E 

Zone		Easting				Northing								

F 

Zone		Easting				Northing								

G 

Zone		Easting				Northing								

H 

Zone		Easting				Northing								

Verbal boundary description and justification

Junius Heights Addition, Dallas, block 15, lot 4

List all states and counties for properties overlapping state or county boundaries

state code county code

state N/A code county code

# 11. Form Prepared By

name/title Alan S. Mason, Preservation Consultant

organization -- date July 1, 1982

street & number 2700 Stemmons Tower, East - Suite 701 telephone (214) 638-4299

city or town Dallas state Texas 75207

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title State Historic Preservation Officer

date 24 Jan. 1983

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the National Register

J. Allores Byers  
Keeper of the National Register

date 4/7/83

Attest:

date

Chief of Registration

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

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date entered

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Item number 8

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McIntosh acquired the present property in 1922, at the age of 34. The simple accessory building was converted to his living and studio quarters in the ensuing years by his skill and love of stained glass, and by his fascination for tinkering, carpentry, and handicraft. Alterations and adjustments were constant until the owner's advanced age prevented further work. His final product, an indoor hibachi, was completed just four years before his death in early 1977, at age 88. Both the Dallas Times Herald and Texas Monthly have done articles on the home, and their descriptions of the interiors are particularly helpful:

Apparently, Roger McIntosh never threw anything away. He used packing crates that the stained glass came in for the ceilings. Even small tin cans were saved and neatly arranged to hold assorted sizes of nails, tacks, screws and bolts. (Dorothy Fagg, "The Shack"; "Class on Landmark Tour", Dallas Times Herald, May 9, 1976, F-5).

Roger McIntosh created The Shack as deliberately as he created his life. He made extraordinary use of his first love, glass, personally creating nearly every window, mirror, lamp, and light fixture in the place.... There are stained glass panels set into many walls--a glorious peacock in the entrance hall, a sprightly arrangement of dogwood blossoms in the kitchen. Tooled lead-and-glass sliding doors separate rooms, Italian-process acid-etched mirrors reflect one room into another.... There is more. Besides the glass, almost every piece of wood in the house--cabinets, bookcases, moldings, shelves, beams, doors, baseboards and ceilings--was carved and fitted by Mr. McIntosh.... The kitchen cabinets, as carefully fitted as a Pullman car, have a slot, a hook, or a shelf for anything a cook could use.... Elsewhere in the house are cabinets that are only for gloves.... Not only does everything have its place, but it is also clear that Mr. McIntosh never came across an item that he felt he could not use. Scavenged objects have become integral parts of the house. The hexagonal bricks that once lined old Ross Avenue now pave the patio floor.... (Tracy Lewis, "Living in Glass Houses", Texas Monthly, December, 1977, pp. 128-131).

The Shack has always been used as a single family residence and continues in this role to the present. Its current owner, Mrs. Kathleen Richardson, inherited the property from Mr. McIntosh. Malcolm Richardson had worked with McIntosh at Pittsburgh Plate Glass, and the Richardsons cared for McIntosh in his later years. It is Mrs. Richardsons' intention that the house continue its current use, but should this single-family status prove unfeasible, it is hoped that the building can be retained and utilized in a manner that will preserve both the art work and memory of the builder, and serve the community in a public way.

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National Park Service**

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received

date entered

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APPENDIX

LISTING OF THE MOST SIGNIFICANT PROJECTS OF ROGER McINTOSH

<u>Project</u>	<u>Architect</u>	<u>Date (Of Commission)</u>
Ross Avenue Baptist Church		1917
Oak Cliff Presbyterian Church	H. M. Green	1923
Munger Place Methodist	C. D. Hill	1925
Denton Presbyterian	Dave Williams	1925
McFarlin Auditorium	R. H. Hunt	1925
**Adolphus Hotel		1926
Highland Park Methodist		1926
Gunther Hotel, San Antonio	H. M. Green	1927
***Herbert Marcus Home	Thompson and Swain	1927
Alamo Hotel, Austin		1928
****Shepart King Mansion	J. Allen Boyle	1930
****Dallas Power & Light Bldg.	Lang and Witchell	1931
Third Church of Christ Scientist	Mark Lemmon	1931

\*City of Dallas historic designation pending

\*\*National Register Pending, City of Dallas Blake Alexander Survey List (3-star)

\*\*\*South Boulevard District, National Register and City of Dallas landmark

\*\*\*\*City of Dallas, Blake Alexander Listing

NOTE: This is a selective listing, as McIntosh's career spanned six decades, included hundreds of projects and the area's most prominent architects.

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date entered

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BIBLIOGRAPHY

City of Dallas, Texas, Department of Housing and Urban Development,  
1500 W. Mockingbird Lane, "Department of Building Inspection;  
Application for Erection of Building", November 5, 1929.

Dorothy Fagg, "'The Shack', -- Class on Landmark Tour", Dallas Times  
Herald, May 9, 1976, F-5.

Tracy Lewis, "Living in Glass Houses", Texas Monthly, December, 1977,  
pp. 128-131.

See Dallas County, Record of Deeds, vol. 462, p. 468, July 2, 1910,  
George W. Sweet to E. L. Sellier; vol. 788, p. 243, E. L.  
Sellier to Mrs. Virginia C. Lipscomb, April 1, 1920; vol. 951,  
p. 550, July 17, 1922, Mrs. Lipscomb to Mrs. Abbie McIntosh.

Files, Roger McIntosh, 1518 Abrams Road, Dallas, Texas.

United States Department of the Interior  
National Park Service

McIntosh, Roger D., House  
Dallas County  
TEXAS

Working No. MAR 8 1983

Fed. Reg. Date: 2.7.84

Date Due: 4/7/83 - 4/22/83

Action:  ACCEPT 4/7/83

RETURN

REJECT

Federal Agency: \_\_\_\_\_

Entered in the  
National Register

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments:

Recom./Criteria \_\_\_\_\_

Reviewer \_\_\_\_\_

Discipline \_\_\_\_\_

Date \_\_\_\_\_

see continuation sheet

Nomination returned for:  technical corrections cited below  
 substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

has this property been determined eligible?  yes  no

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

## 8. Significance

Period \_\_\_\_\_ Area of Significance—Check and justify below

Specific dates \_\_\_\_\_ Builder/Architect \_\_\_\_\_

Statement of Significance (in one paragraph)

- \_\_\_\_\_ summary paragraph
- \_\_\_\_\_ completeness
- \_\_\_\_\_ clarity
- \_\_\_\_\_ applicable criteria
- \_\_\_\_\_ justification of areas checked
- \_\_\_\_\_ relating significance to the resource
- \_\_\_\_\_ context
- \_\_\_\_\_ relationship of integrity to significance
- \_\_\_\_\_ justification of exception
- \_\_\_\_\_ other

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## 9. Major Bibliographical References

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## 10. Geographical Data

Address of nominated property \_\_\_\_\_

Geographic name \_\_\_\_\_

USFT Reference \_\_\_\_\_

Verbal boundary description and justification \_\_\_\_\_

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## 11. Form Prepared By

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## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

\_\_\_\_\_ national \_\_\_\_\_ state \_\_\_\_\_ local

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_

date \_\_\_\_\_

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## 13. Other

- \_\_\_\_\_ Maps
- \_\_\_\_\_ Photographs
- \_\_\_\_\_ Other

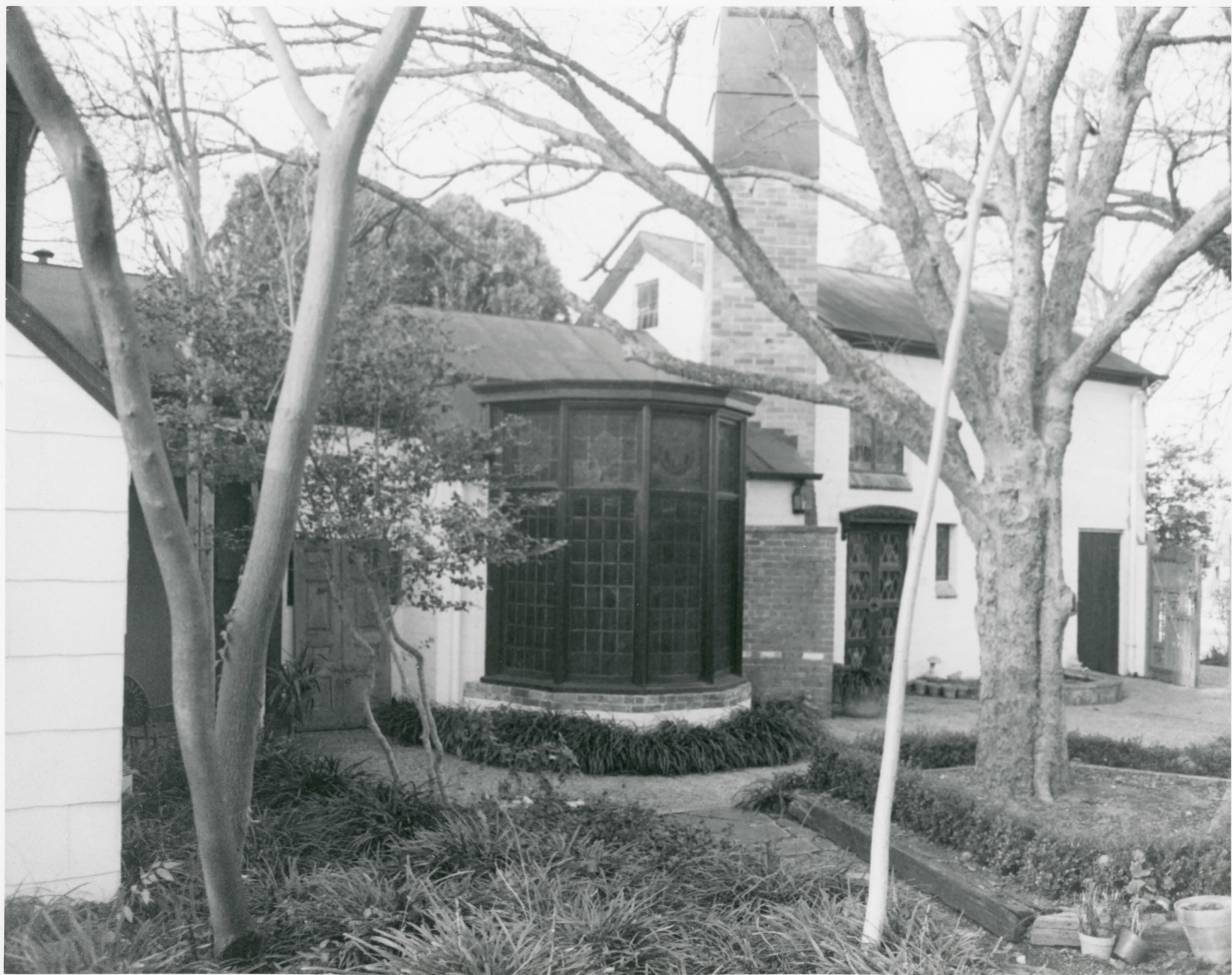
Questions concerning this nomination may be directed to \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_ Phone: 202 272-3504

Comments for any item may be continued on an attached sheet



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
northwest (front) elevation, looking southeast  
photo 1 of 11



Roger McIntosh House, Dallas. Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
northeast facade, looking west  
photo 2 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
rear part of northeast elevation, looking south  
photo 3 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
southeast (rear) facade, looking west  
photo 4 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
southwest (side) elevation, looking northeast  
photo 5 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
interior of studio-workshop  
photo 6 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
interior of den with fireplace, looking east  
photo 7 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
interior of den with glass bay window, looking  
northeast  
photo 8 of 11



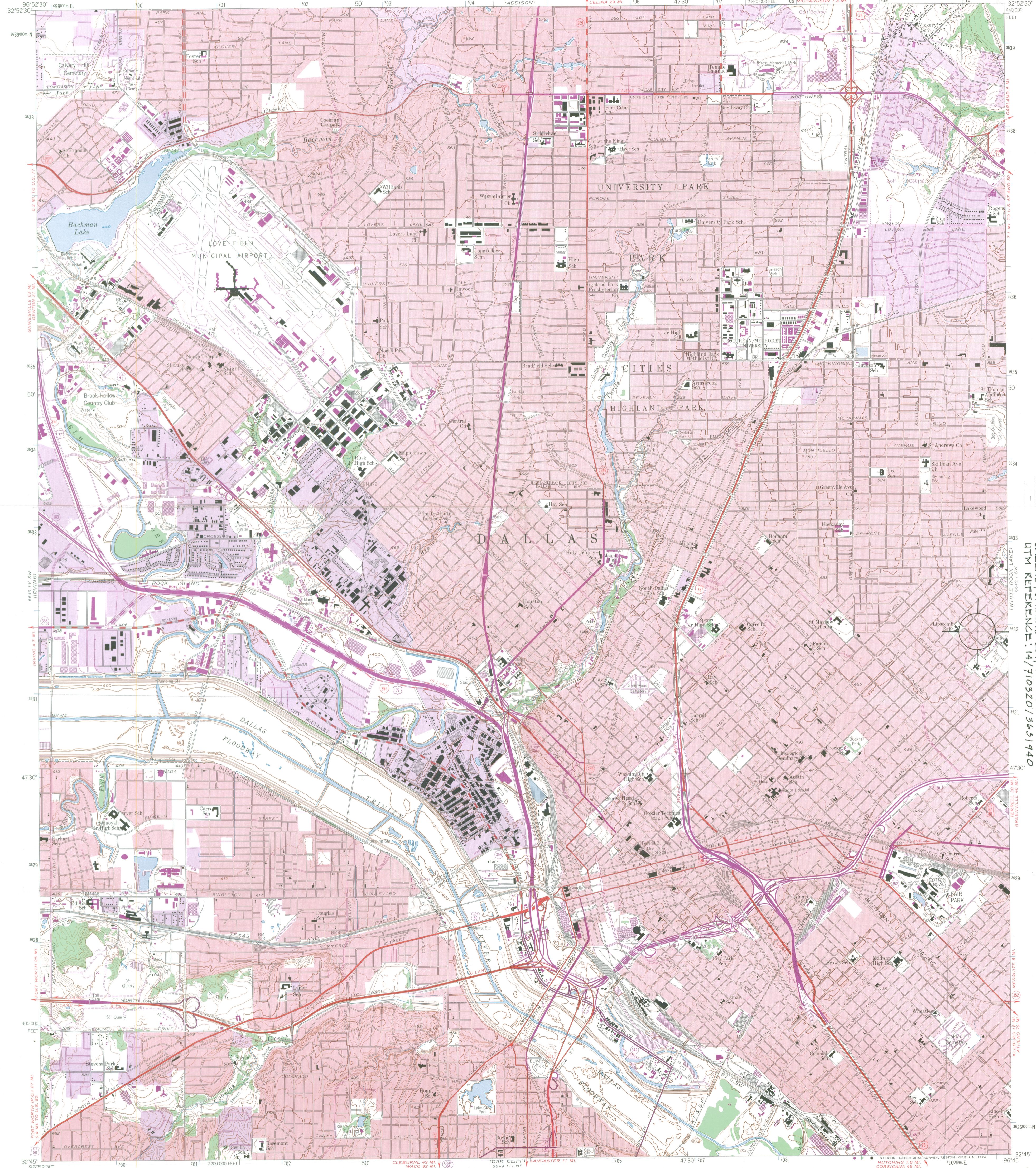
Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
interior of parlor and sun room (rear of bldg.),  
looking east  
photo 9 of 11



Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
interior of sun room with stained-glass windows, look-  
ing east  
photo 10 of 11

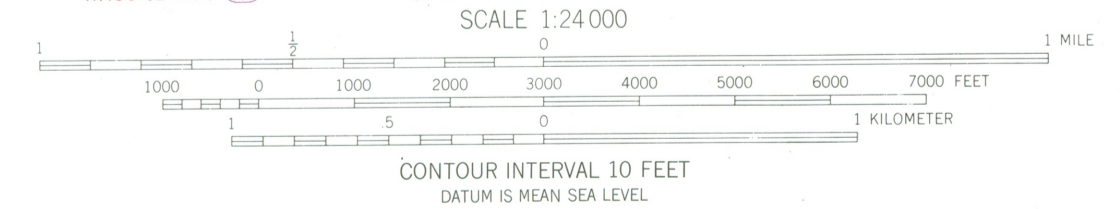
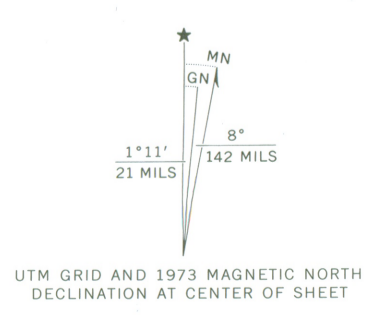


Roger McIntosh House, Dallas, Dallas County, Texas  
photo: Alan Mason  
December 12, 1981  
neg. on file with Alan Mason, 2700 Stemmons Tower  
East--Suite 701, Dallas 75207  
interior of sun room, with plate-glass window,  
looking northeast  
photo 11 of 11



ROGER T. MCINTOSH HOUSE  
1518 ABRAMS ROAD  
DALLAS, DALLAS CO., TEXAS  
UTM REFERENCE: 14J710320/5651940

Mapped, edited, and published by the Geological Survey  
Control by USGS and USC&GS  
Culture and drainage in part compiled from aerial photographs  
taken 1952 and 1956. Topography from city of Dallas surveys  
1954 and by planetable surveys 1958  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Texas coordinate system,  
north central zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 14, shown in blue  
Red tint indicates areas in which only  
landmark buildings are shown  
Revisions shown in purple compiled from aerial photographs  
taken 1968 and 1973. This information not field checked  
Purple tint indicates extension of urban areas



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U.S. Route
	State Route

DALLAS, TEX.  
SE/4 CARROLLTON 15 QUADRANGLE  
N3245-W9645/7.5

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

3296-331

1958  
PHOTOREVIEWED 1968 AND 1973  
AMS 6649 IV SE-SERIES V882