NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Chandor Gardens
Other name/site number: White Shadows
Name of related multiple property listing: NA

2. Location

Street & number: 711 W. Lee Street
City or town: Weatherford State: Texas County: Parker
Not for publication: ☐ Vicinity: ☐

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 at the following levels of significance:
☐ national ☑ statewide local

Applicable National Register Criteria: ☐ A ☑ B ☑ C ☐ D

State Historic Preservation Officer
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property

	Private
X	Public - Local
	Public - State
	Public - Federal

Category of Property

	building(s)
X	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
4	1	buildings
1	0	sites
3	2	structures
0	0	objects
8	3	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: LANDSCAPE / garden
DOMESTIC / single dwelling

Current Functions: LANDSCAPE / garden
COMMERCE/TRADE / other = events center

7. Description

Architectural Classification: MIXED; No Style

Principal Exterior Materials: Brick, tile, stone, concrete

Narrative Description (see continuation sheets 7-8 through 7-14)

8. Statement of Significance

Applicable National Register Criteria

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
X	**B**	Property is associated with the lives of persons significant in our past.
X	**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 values, 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: NA

Areas of Significance: Art, Landscape Architecture, Architecture

Period of Significance: 1936-1952

Significant Dates: 1936

Significant Person (only if criterion b is marked): Chandor, Douglas

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Pelich, Joseph; Thomas, Dowling (architects); Chandor, Douglass (landscape designer)

Narrative Statement of Significance (see continuation sheets 8-15 through 8-27)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-28 through 9-31)

Previous documentation on file (NPS):
- _ 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:
- x State historic preservation office (*Texas Historical Commission*, Austin)
- _ Other state agency
- _ Federal agency
- _ Local government
- _ University
- x Other -- Specify Repository: Chandor Gardens, City of Weatherford, Texas

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property: 5.0 acres

Coordinates (latitude/longitude coordinates)

Lat: 32.754015°
Lon: -97.808069°

Verbal Boundary Description: See continuation sheet 10-32

Boundary Justification: See continuation sheet 10-32

11. Form Prepared By

Name/title: Gregory Smith
Organization: Texas Historical Commission
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Date: December 13, 2013

Additional Documentation

Maps (see continuation sheet Map-33 through Map-34)

Additional items (see continuation sheets Figure-35 through Figure-62)

Photographs (See continuation sheets pages 5-7 and 63-81)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Chandor Gardens
Weatherford, Parker County, Texas
Photographed by Gregory Smith, October 2013

Photo1
Chandor House from the Bowling Green, north wing (studio) at right, camera facing southwest

Photo 2
Chandor House (south wing) across stream, camera facing east

Photo 3
Chandor House, south elevation (bedroom), camera facing north

Photo 4
Chandor House, west elevation (bedroom wing), camera facing east

Photo 5
Chandor House (Ina's Addition) from Grey Garden, camera facing north

Photo 6
Chandor House (Boxwood Garden / Grape Gates on left) and garage, from driveway, camera facing southwest

Photo 7
Chandor House Ina's Addition (garage on right) camera facing south

Photo 8
Chandor House, north wing studio, camera facing north

Photo 9
Chandor House, south wing bedroom, camera facing south

Photo 10
Chandor House, sitting room, camera facing north

Photo 11
Grey Garden, camera facing southwest towards pergola

Photo 12
Grey Garden, camera facing west inside pergola, tool & plant building on left

Photo 13
Ina's Walk, with path towards Chi-ling Fountain, camera facing northeast towards Chandor House

Photo 14
Gardener's Cottage (left) and Cave Grotto (right), camera facing southwest

Photo 15
Path towards Chi-ling Fountain from West Grotto, camera facing east

Photo 16
Chi-Ling Fountain, camera facing north towards house

Photo 17
South Wall from Chi-ling Fountain, camera facing southeast

Photo 18
Buddha Niche on north side of Chi-ling Fountain area, camera facing north

Photo 19
Tiered Fountain, from path to house, camera facing south

Photo 20
Moon Gate with East Grotto, camera facing east

Photo 21
East Grotto diorama detail, camera facing east

Photo 22
Driveway and East wall from Moon Gate, camera facing south

Photo 23
South Gates, camera facing north

Photo 24
Labyrinth and Stone of the Immortals, camera facing south

Photo 25
Stone of the Immortals, camera facing west

Photo 26
Trellis Pond with stepping stones, camera facing southwest

Photo 27
Mt. Cox, camera facing northeast

Photo 28
Chinese bridge across stream, looking east toward the front door

Photo 29
Bowling Green, camera facing southwest towards house

Photo 30
Bowling Green, camera facing northeast towards Pixie Pond and Gazebo (#13)

Photo 31
Pixie Pond and Gazebo, camera facing northeast

Photo 32
Boxwood Garden, camera facing north

Photo 33
Grape gates leading into Boxwood garden from driveway, camera facing southeast

Narrative Description

Chandor Gardens is a five-acre garden estate in Weatherford, Texas, developed between 1935 and 1952 by renowned English portrait painter Douglas Chandor, with his wife Ina. Known as "White Shadows" during Douglas' lifetime, the property consists of eclectic gardens arranged in a series of rooms, displaying the influence of Neoclassical, Arts and Crafts, and Chinese garden styles, surrounding a 1936 single-story residence and studio built at the crest of a sloping site, which Chandor's widow added to in 1967. Small outbuildings include a tool shed and plant shed and caretaker's cottage, constructed shortly after the main residence was completed. The garden rooms include an English bowling green, a semicircular courtyard, a trellis pond, a rock mountain with waterfall, and a fountain featuring a chi-ling dragon sculpture. Chandor designed the gardens to be explored on foot, with a layout that offered a mix of long vistas with openings and sightlines intended to surprise visitors with glimpses into and across adjoining rooms. The artist also displayed his creativity and attention to detail in his eclectic choice of materials, including giant rocks ("scholar's rocks" in Chinese gardens), imported figurines and statuary, handcrafted tiles, and recycled bricks and bottles, as well as in his playful construction of a Chinese-inspired diorama, a cave grotto, and a Latin-inscribed brick-and-stone walkway dedicating the garden to his wife. As with any garden, the plantings changed over time, even during Doulas' lifetime. His widow maintained the garden and opened it for public viewing until shortly before her death in December 1978. Her heirs sold almost all of the garden's removable ornamentation and of all the home's furnishings, but preserved the majority of garden's significant character-defining structures. Melody and Chuck Bradford purchased the estate in 1995, and spent three years restoring the derelict garden and its architectural features, while introducing new plantings to replace those that had been lost, while maintaining the design integrity of the gardens and home as planned and executed by Chandor. Currently owned by the City of Weatherford, the property continues to be open to the public and retains a high degree of integrity.

On a five-acre wooded site approximately one mile west-southwest of the Parker County Courthouse Square, Chandor Gardens is set on a once-barren caliche hillside in a residential neighborhood. The original entrance to the estate was through ornamental metal gates at the south end of the site, near the intersection of West Simmons Avenue with Jefferson Street. The estate is currently accessed via a driveway that enters the property at Lee Street at the extreme northeast of the property, with one leg extending to the garage addition, and another leg wrapping around the western edge of the house and gardens, leading to a parking lot on the southwest portion of the property. The nominated parcel is generally compact (with the exception of the original driveway, which extends approximately 150 feet down grade towards Simmons Street), and is contained within brick walls to the south and east, and a metal fence to the north and west. The house and studio is surrounded on three sides (north, east, and south) by the gardens, which are set in close proximity to the building. Most of the gardens are set under the tree canopy, with small expanses of open green lawn limited to the northeast portion of the site. To the west of the driveway and parking lot is a densely wooded area which has never been developed and is not included in this nomination.

House and Studio

The Chandor House is a one-story brick 5,600-square-foot residence and studio set on the crest of a sloping wooded site. Its style is best described as "Mixed," as Chandor requested that architect Joseph Pelich design a "late Georgian Neo-Classic, Palladian, Arcadian, Southern Colonial, Connecticut farmhouse – with belfries, turrets, pagodas, domes, cupolas, and other urbane delights to the possible exclusion of minarets, kiosks, and campanile."[1] Pelich's resulting

[1] Harold W. Lawrence, *Douglas Chandor: An English Artist and His Texas Garden*, p. 85. Lawrence worked with Bill Kuteman, nephew of Ina Chandor, who provided access to the Chandors' personal papers, correspondence, and photographs, resulting in the most comprehensive secondary source (albeit lacking comprehensive citations and index) on Chandor's life, career, and the construction of the garden. Lawrence's book was extensively consulted in preparation of this nomination, and he spoke with the author in November 2013.

design is comparably understated. The original section of the house is compact and only one room deep, with a skew wing plan and integrated garden landscapes. The painted brick home features a gabled roof covered with composition shingles, and dormers visible from the front and rear of the home that give the impression of a second floor. As completed in 1936, the house featured two wings of roughly equal size set at a 145-degree angle, with the primary (eastern) elevation centered on the entrance where the two wings meet. Each wing is dominated by a single grand room (bedroom on the south wing, and studio on the north wing), separated by an entry foyer with closets and bathroom accessed through the bedroom, with a small kitchen, dining room, and storage room to the east. A bedroom and bathroom suite was added to the west of the studio during Chandor's lifetime, and a 1967 addition was attached to the west side of the studio wing. Multi-light windows throughout the house are typically double or triple sets of 9-over-9 double-hung sashes unless noted otherwise. Architectural details include a draped architrave above the front door, a projecting window bay in the living room-studio, a miniature elliptical window, a tall north-facing steel sash window, and a roof-top cupola centered above the bay window, all of which, according to architectural historian Stephen Fox, "code the house as eccentric but exquisite."[2]

The primary historic entrance near the center of the east elevation is through a paneled door flanked by fluted pilasters and topped by a tableau curtain transom. The doorway is set behind a series of three semicircular brick steps, and is approached from the former driveway over a small wooden bridge that spans a manmade stream. To the left of the door is a large tripartite bedroom window. The bronze Chinese lantern to the right of the entrance door is original to the home. Further to the right of the door is a bay window with a copper hood opening to the studio, a small oval window, and an arched entryway to the intimate Boxwood Garden (described below, #14). A cupola sits above the studio at the roof peak, near the small chimney. The studio windows on the north elevation (overlooking the Boxwood Garden) are 16 feet high, and were designed to moderate the effect of direct sunlight falling on Chandor's portrait subjects.

The south façade of the house is on the gable end, and features a large central chimney decorated with a dragon motif, flanked by two pairs of French doors leading from the bedroom. The bedroom porch on the elevation has a brick floor and a flat balustraded roof supported by triple corner box columns. Like the home itself, the master bedroom is surrounded on three sides by gardens. The west side of the bedroom wing features two sets of paired 9-over-9 windows.

The 1967 1½-story addition to the house ("Ina's Addition") is most apparent on the west side of the house, and its construction resulted in a concave plan that partially wraps around the northeast side of the semicircular Grey Garden (#1). Looking directly at the west elevation from the Grey Garden, the original bedroom wing is to the right, and the addition is to the left. The west elevation of the bedroom wing feature two sets of paired 9-over-9 sash windows. Ina's Addition featured a bedroom and bathroom suite (now used as an office and gift shop), and expanded the kitchen. A detached 1½-story 2-car garage (indicated on the 1967 plans) was added during the final expansion phase in 1995. The house is now entered primarily from the north side, through a doorway at the junction between the original house and Ina's Addition. All of the additions are well integrated into the original house plans in a manner and location that minimally affected the overall appearance and feeling of the historic house and gardens. The additions as seen from the west continue the original house's profile, with a gabled roof, and large expanses of windows. The addition includes second bay window looking onto the Grey Garden from the kitchen and a small porch off the south wall of Ina's bedroom.

[2] Stephen Fox. "Chandor House and Gardens." Personal correspondence to Gregory Smith, on file at the Texas Historical Commission, 2013.

House Interior

The original Chandor House is one-room-deep, allowing natural light to enter the primary rooms from three sides, and connecting the interior spaces visually to the gardens. The grand bedroom and studio stand in contrast to the house's small original bathroom and kitchen, both of which are tucked out of the way from the public spaces. The interior of the house is dominated by the two original rooms. The bedroom in the south wing measures 21-by-30 feet, with ten-foot low-vaulted ceilings with simple crown molding. The bedroom has views of the gardens on three sides. The fireplace mirror, mantelpiece, and chandelier are original to the home. A dressing area, two closets, and bath containing original dark blue fixtures and opaque glass blocks complete the bedroom wing. On the south side of the bedroom, two sets of French doors open onto the south porch leading directly to the brick walkway (Ina's Walk, #2) that leads to the Kuteman House, the home of Ina's mother at the time of construction.

The 10-by-10 foot front door foyer has a groin vault ceiling above parquet flooring. The restored paired dragons from the Dragon Fountain are kept here, along with the only Chandor painting current on display in the house, the 1934 portrait of Miss Aileen Westbrook of Fort Worth.

To the north of the foyer is the grand 26-by-40 foot studio, with a vaulted ceiling. The wood-paneled studio features a 27-foot-high exposed timber scissor-truss ceiling, and bookcases lining the south wall. A small alcove on the southwest corner of the room contains a large fireplace. Chandor's copper tea warmer sits to the left of the fireplace. A huge elk head, a gift from one of Chandor's father-in-law's hunting trips, is mounted on the south wall. Walls are of dark wood paneling and, on careful examination, contain a couple of whimsical sketches that Chandor penciled over the wood grain. The studio's north windows rise 16 feet, and were designed to provide ambient light as Chandor painted. Pegged hardwood floors are original to the home.

A small sitting room and bath for Chandor's subjects is off the small dining room, which features a tiled floor and copper ceiling. Across the hallway to the south the expanded kitchen and breakfast area contains a large multi-paned bay window that looks out over the Grey Garden. Ina's Addition consists of a 17-by-21-foot bedroom with a white Swedish marble fireplace, bathroom and a small study, which also contains a fireplace. The bedroom and study look onto the rear Grey Garden.

Outbuildings

The tool shed with adjoining plant room (2 contributing buildings) are south of the Chandor home along the walkway to the Kuteman home. The tool shed is constructed of the same brick as the home, while the plant room is of structural red clay tile. The components are attached and both are hip-roofed, and serve as restrooms. There have been no exterior changes to the buildings. Chandor built a 12-by-21-foot cottage (contributing building) for his full-time caretaker who assisted with maintaining the garden. The brick cottage sits south of the tool shed along the walkway and near the Kutemen home, and is used today as the bride's dressing room. Its exterior features are unchanged from when Chandor had it constructed.

The West Lee Street entrance gate (noncontributing structure), constructed by the Bradford family in the 1990s, mirrors Chandor's original entrance design on Simmons Street. A storage barn (noncontributing building), also built in 1995, sits in the middle of the public parking area to the west. The entrance drive and parking area (noncontributing structure) were added when the city purchased the property and opened it to the public in 2002. The west portion of the parking lot is not within the boundary of the nominated parcel.

The Gardens (1 contiguous contributing site)

Chandor Gardens features a series of outdoor rooms (a term Chandor used in describing the various sections) connected by walkways. Each of the primary rooms contains a fountain or pond, and space for flora, statuary or other artifacts. The rooms are laid out asymmetrically around three sides of the house, and can only be fully experienced by walking through them. Windows throughout the house were strategically placed to offer views of particular sections of the garden, but from no single vantage point can a visitor get an overall sense of the garden's full layout. Due to the complexity of the garden and the eclectic nature of each room, there is not a noticeable hierarchy in the plan, and no singular path to guide visitors. Instead, the carefully-composed landscape is meant to be explored, with the visitor's attention drawn to various rooms through strategically-placed vantage points along sightlines. Despite the complexity of the gardens, the collection of contiguous rooms, plazas, fountains, courtyards, and dioramas is counted as one site, according to guidelines established by the National Register. The major garden components are inventoried below.

1. Grey Garden (photos 4, 5, 11, 12)

The Grey Garden is located immediately to the west of the home, and was named for its collection of plantings with grey and silver sheen that contrasted with roses climbing the semicircular Italianate pergola. This garden is flat and is relatively open, featuring a compass plan, with green lawns separated by cross axial stone paths. At the northwest corner is a massive cedar elm within a circular stone patio inscribed with Roman numerals MCML (1950), its year of construction. An astrolabe, originally atop a column, now sits on a brick base above the fountain that lies at the hub of four walkways crossing the space. The southeast entrance into this garden is guarded by cast stone rams atop pillars (the Chandors were both born in the Chinese Year of the Ram), but it is not known when the gates were removed. Both Chandor and Ina were born in the Year of the Ram. This lawn area is now the location for most receptions in the gardens. Major components are described below.

2. Ina's Walk (photo 13)

This brick and stone walkway connects the south bedroom porch and the Grey Garden's ram gate with the southwest entrance to the estate from the former Kuteman House. Chandor designed this pathway in 1936 as the first feature of the garden. A Latin inscription in spelled out along the length of the walkway in brick, and translates as a dedication of the gardens: "May this little garden flourish, consecrated to Ina in the year of our Lord Edward the Eighth forevermore."

3. Cave Grotto (West Grotto)and Caretaker's Cottage (photo 14)

Near the south end of Ina's Walk is a small semicircular grotto with a stone floor, bamboo walls, semicircular concrete bench (built by Chandor, and dated 1951) and table, with a wood trellis above. The focal point of the grotto is a lighted cave diorama with a gurgling fountain, viewed through an open oval window. The grotto faces a walkway – the longest straight vista in the gardens - which bisects the Chi-Ling Fountain room (#4, below) and terminates at the Moon Gate (#6, below) on the far eastern side of the property. The caretaker's cottage is a small brick building now known as the "Bride's Cottage."

4. Chi-Ling Fountain and Buddha Niche (photos 15, 16, 17, 18)

The Chi-Ling Fountain is set within an oval pool on the south-central portion of the estate, downhill and in a direct line with the south wing of the house. The fountain was constructed in the 1940s using glazed terra cotta dragon statues purchased in New York City, set on a concrete base made with Coke and 7-Up bottles, colored marbles, and Chandor's

handmade ceramic tiles. The original statues were restored in 2009 by Fort Worth artist Michael Pavlovsky and placed in the home, replaced at the fountain with bronze replicas. The fountain was intended for use as a swimming pool, but Chandor's plans changed when the excavators hit bedrock not far below the surface. The southern side of the area is surrounded by a herringbone patterned cast stone walkway. Chandor designed the molds and cast them himself. Rock Chinese lanterns stair step up the wall surrounding the north side of the Dragon Fountain area. Similar lanterns are found at other locations in the garden. This lovely spot features a happy Buddha ceramic relief tucked within a stone wall. Douglas embedded marbles in the niche and fashioned rock wall accents in the shape of lotus blossoms.

5. Tiered Fountain (formerly the Pagoda Fountain) (photo 19)

Immediate north of the Chi-Ling Fountain, and marking the midpoint between it and the south wing of the house, is the tiered fountain and pool. It is accessed from the south by brick stairs set on either side of the Buddha niche. This peaceful spot provides a secluded seating area with views of the south portion of the gardens. The area is paved with stone. Originally, a tall seven-tiered brass pagoda sat in the center of the fountain.

6. Moon Gate, East Grotto Diorama, and East Pergola (photos 20, 21)

The long south walkway continues east from the Chi-Ling Fountain, past an intersection with of the estate's original driveway, and terminates at the Moon Gate and East Grotto. Built in 1949, the Chinese Moon Gate was constructed with rough-cut stone, mortar, ceramic roof tiles, split sewer pipe, and handmade ceramic figurines. Just to the east of the gate is a brick structure housing a diorama depicting a Chinese fishing village made from wooden models set amongst painted cypress knees. A skylight above the village lets midday sunlight fall onto the scene, which is a 2010 restoration of Chandor's original design that had badly deteriorated. Leading north from the grotto area is a wooden pergola and a pathway that leads to Mt. Cox. (#10, below).

7. East Wall, Driveway, and South (Simmons Street) Entrance Gate(22, 23

The 300-foot original asphalt driveway off West Simmons Street runs north-south, and was initially covered by a canopy of peach trees supported by an arched trellis. After Douglas' death, Ina had them replaced by Lady Banksia roses, which were later replaced with oak trees. With the assistance of architect Joseph Pelich, Chandor designed the entrance gate with brick piers, copying the studio's oval keystone window on each side of the entrance drive walls. Chandor designed the acorn finials sitting atop the brick posts along either side of the entrance drive and along the east wall. The original molds were found in the Caretaker's Cottage by the Bradford family in the 1990s. The driveway has a concrete curb and a grassy lawn running along either side between high brick walls. The driveway surface is gravel north of the Moon Gate.

8. Labyrinth and Stone of the Immortals (photos 24, 25)

The Labyrinth is set between the Tiered Fountain area and the East Trellis, and was completed in 2008 atop the former round parking lot. The surface is composed of spirals made of Thurber bricks set within crushed granite. At the center of the Labyrinth in a grove of three large oak trees is the "*Stone of the Immortals*, a sculpture designed by Chandor in the style of similar structures found in Chinese Imperial Gardens, and constructed of porous local rock, mortar, fossilized sea shells, and a marble Kuan Yin Relief. Sculptures of this kind in Chinese gardens relate to the legend of the "Isle of the Immortals," and have been a fixture of traditional gardens for over 2000 years. The large fu dog stone is a symbol of luck and fortune.

9. Trellis Pond/ Great Pond (photo 26)

The Trellis Pond/Great Pond is immediately north of the Labyrinth (#8), and is wrapped by the circular gravel driveway that runs counterclockwise past the former parking area and returns to main driveway. The irregular-shaped pond is partially covered by a trellised canopy of wisteria, which once covered a substantial portion of the gardens during Chandor's lifetime. The pond is traversed by a line of rectangular stone blocks and millstones. Bordering the pond is a variety of rock formations, which Chandor arranged to resemble a seahorse, camel, and a Chinese junk. To the north of the pond is a small stone arched bridge leading towards the Bowling Green (#12).

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10. Mount Cox (photo 27)

At the north end of the East Pergola pathway (and northeast of the Trellis Pond, across from the circular driveway), is a large (approximately 20 feet high) rock mountain formation with a cascading waterfall. Douglas Chandor named it "Mt. Cox" in honor of portrait subject James Cox (former Governor of Ohio and Presidential candidate) who gave Chandor the funds to finish it. The mountain was finished in 1952, using tons of boulders brought in from area ranches, but the planned waterfall was not realized until the 1900s. For its first public viewing, Chandor hired Native Americans in full headdress to appear on top of the mountain. Chandor painted lichen and moss patterns on the mountain to give the impression that water had once flowed over the formation. Concrete steps border by rocks on the south of the mountain lead to the grassy area above the formation. One step is inscribed with the words "Mt. Cox." Replicas of mountains in traditional Chinese gardens are inspired by the legend of the "Isle of the Immortals," and were common in "scholar's gardens" of the Tang Dynasty (618-907 AD).

11. Wooden Chinese Bridge (photo 28)

A manmade stream runs from its source west of Mt. Cox towards the house, then south along the house's east elevation. A Chinese-inspired white wooden bridge crosses the stream between the driveway and the front door of the house. The bridge features a gently-arched wooden deck and white picket railings, and square posts topped with turned knobs that resemble lanterns. Leading to the east side of the bridge is a scored and tinted concrete walkway, featuring round the Chinese symbol for longevity (*shou*), and three Japanese characters said to symbolize peace, prosperity and happiness. The stream holds a variety of fish.

12. Bowling Green (photos 29, 30)

The most prominent feature of the north section of gardens is the English Bowling Green, which runs in a southwest-northeast orientation, with the south end set a few feet from the studio wing of the house. The long and level rectangular grass-covered feature is approximately two feet below grade, and is defined by sloping stacked stone walls partially covered with ivy, surround by a concrete sidewalk, with steps at north and south ends leading down to the playing field. Tall hedges on the periphery further define this intimate space. Near the center of the green are perpendicular paths leading to the Boxwood Garden's Grape Gates (#14) to the west and a small round contemporary trellis structure the east. The stone Mad Hatter sculpture just to the east of the Bowling Green is one of a few extant small objects original to the gardens, as most unaffixed pieces were sold after Ina's death. Looking west from the south end of the green, one can look through an arched portal into the adjacent Boxwood Garden (#14), which frames a sculptural relief, a composite of panels from Luca della Robia's Cantoria (1431) from the Florence Cathedral. Originally built in the 1940s for playing bocce or croquet with guests and friends, the bowling green is now the site of most weddings in the gardens.

13. Pixie Pond and Gazebo (photo 31)

Sited at the north end of the Bowling Green, the Pixie Pond is a small semicircular water feature with five cast stone pixies surrounding a fountain. These small sculptures are also original to the garden. At the far end of the Bowling Green area is a large open 12-sided stained wood gazebo with a wooden deck, bracketed supports, a two-stage shingled roof, and small round cupola. The gazebo site is slightly elevated, allowing an excellent view across the length of the Bowling Green towards the east wing of the house. The gazebo is not original to the garden.

14. Boxwood Garden and Grape Gates (photos 32, 33)

Partly defined by the north wall of the house (featuring the tall studio window), and enclosed by a white painted brick wall, the Boxwood Garden is an intimate space that was a favorite spot of Chandor's. The tall boxwood backdrop has flourished since it was planted in the late 1930s. The fountain was constructed using large tractor gear for the base. Atop the base stands a bronze nude sculpture that was lost years ago and returned in 2002 by an anonymous donor. A relief casting (a composite made up of several panels from the Florence Cathedral Cantoria) is set within the wall of the house, and is aligned with an entrance to the garden from the east. At the northwest corner of the garden are the iron "Grape Gates," which feature an intricate purple and green grape and vine motif. The gates were a gift from Douglas' close friend Vincent Bendix (possibly the noted industrialist and founder of the Bendix Corporation). A tribute inscribed on the concrete threshold reads "Good old Vincent, here are your windows."

Integrity

Chandor Gardens retains a very high degree of integrity. The topography and relationship between the house and the various gardens features is unchanged from Chandor's lifetime. The circulation patterns are the same, and most of the original materials have been retained on the walkways, walls, structures, and buildings. The vegetation has changed over time, as it did during Chandor's lifetime. The most notable plant loss, much of which can be attributed to neglect after the death of Ina Chandor, includes the arbor of peach trees along the driveway (replaced in the 1990s by oak trees), and the acres of wisteria that once draped overhead trellis systems. Some wisteria has been retained at the Great Pond. New construction has had minimal effect on the property overall, including the creation of a labyrinth pattern in the former parking lot (a relatively minor and reversible feature), the construction of a gazebo at the north end of the Bowling Green, the addition of a two-car garage at the north side of the house, and a parking lot at the far northeast portion of the site, which is down a considerable grade is not visible from the historic gardens. While some small features such as statuary were sold off by the heirs of the estate, the key elements of the gardens are intact. Overall, Chandor Gardens appears very much as it did during Douglass Chandor's lifetime.

Statement of Significance

Chandor Gardens, a five-acre estate in Weatherford, Parker County, Texas, was the home and studio of English-born portrait painter Douglas Chandor and his wife Ina. Born in 1897 and trained at the Slade School in London, Chandor came to the United States in 1926, and continued a successful career as a portrait painter for wealthy financiers, industrialists, politicians, educators, and other prominent people, including Queen Elizabeth and Winston Churchill. The estate features a 1936 single-story eclectic residence and studio designed by Fort Worth architect Joseph Pelich, and lush Asian and English-inspired formal gardens designed and executed by Chandor up to the time of his death in 1953. Chandor Gardens is nominated to the National Register under Criterion B, in the area of Art, as the home and studio of a renowned artist whose portraits are featured prominently in collections around the world, and as a work of art itself. The estate is also nominated under Criterion C, in the areas of Architecture and Landscape Architecture, for its excellence in architectural design by Joseph Pelich, and for the quality of its formal garden setting designed by Chandor. The property is nominated at the state level of significance.

Douglas Granville Chandor (1897-1953)

Douglas Granville Chandor (b. August 20, 1897 in Warlingham, Surrey, England), was the last of three children and second son of John Arthur and Lucy May (Newton) Chandor.[3] His father and sister died when Chandor was twelve years old, and his mother died three years later, leaving Chandor and his older brother orphans. Chandor left few hints about his childhood years or the years following his parents' deaths, but his studies were such that he attended Radley College, Berkshire (a prestigious private boarding school) on scholarship from 1910 to 1914. He left school in 1914 and lied about his age to enlist in the 1st Life Guards of the British Army. He later transferred to the Scottish Lovat Scouts, where typhoid and a shattered left knee brought about his discharge. His artistic talents had become apparent in school and later in the army, where he drew battle scenes and sketches of fellow soldiers. His abilities were sufficient to earn him a scholarship to attend the world-renowned Slade School of Fine Art in London from 1918 to 1920, where he had the fortune to study under the tutelage of Henry Tonks, "the most renowned and formidable teacher of his generation."[4] Chandor once noted that his first commissioned portrait was in 1919 while at Slade.

Chandor left Slade in the fall of 1920 to marry Dorothy May Pamela Trelawney, daughter of General William Trelawney of Cornwall. Their only child, Jill, was born in 1921. That same year, at his first public exhibition at Gieves Gallery in London, Chandor received his first major commission to paint Sir Edward Marshall-Hall, a highly known and respected lawyer of the day. The completed portrait was displayed at the British Royal Academy, and drew a commission from HRH Edward, Prince of Wales (subsequently King Edward VIII), for two portraits, one which he accepted for his study at St. James's Palace.

Chandor's exhibition at the Geives Gallery also attracted the attention of two prominent art dealers, James (Jimmie) St. Laurance O'Toole, and Sir Joseph Duveen. An excited Mr. O'Toole later wrote:

> I well recall the day I happened to see the exhibition. The vivid and forcefully painted portraits, the small, delicate landscapes, and drawings that were almost magical in their quality, made a deep impression on me. That afternoon at tea I talked so much about them that Burne-Jones, who had been listening with an amused air, broke in to say he knew the painter and would take me to the studio if I wished. Thus it was I met the artist and our good friendship began.[5]

[3] This section partially adapted from National Register draft nomination by Bill Warren.
[4] "Tonks, Henry." *The Oxford Dictionary of Art*. Ed. Ian Chilvers. Oxford University Press, 2004.
[5] "Chandor's Portraits," Vaughn, 1942, p. xvi)

Sir Joseph Duveen was one of the world's leading art dealers in the late 1920s and early 1930s, making a fortune buying art from financially-stressed European aristocrats and selling it to American millionaires. His clients included Henry Clay Frick, William Randolph Hearst, Henry E. Huntington, J. P. Morgan, Samuel H. Kress, Andrew Mellon, and John D. Rockefeller. In 1922, world-renowned Italian coloratura soprano Luisa Tetrazzine sat for Chandor, as did Russian opera singer Feodor Ivanovich Chaliapin. In 1923, Chandor was commissioned for a commemorative painting of the first joint meeting of the Prime Ministers of the Realm showing the Ministers in the Conference Room at 10 Downing Street. Other notable portrait commissions included those for Reverend the Honorable Edward Lyttleton, D.D., Headmaster of Eton College in 1924, and Sir Edmund White, President of the Royal Pharmaceutical Society in 1926.[6] Duveen urged Chandor to advance his talents in America and introduced him to those able to afford formal portraits.

In 1925, Chandor toured the United States, and in the fall of 1926, again sailed for America with the intention to relocate there. In another fortunate happenstance, Chandor met Queen Marie of Romania on the voyage. She agreed to sit for a charcoal and pastel sketch and provided him photos of herself in bejeweled splendor. Though not enthusiastic about working from photographs, Chandor did include her jewelry in the sketch, which the queen signed "Marie, 1926." Upon his arrival in the United States, Chandor opened a studio in New York. Sir Duveen visited, noted the Queen Marie sketch, and commissioned a sketch of Mrs. Eva Roberts Cromwell Stotesbury of Philadelphia to be presented to her husband, Edward T. Stotesbury, as a surprise Christmas gift. Mrs. Stotesbury was one of Philadelphia's leading philanthropists, and for the sitting, she chose to wear several pieces from her famous jewelry collection.[7] While the sketch did not result in a full portrait commission, it did launch Chandor's career in the United States.

Chandor was unaccompanied by his wife and child except for a short period in Detroit and Flint. Douglas settled in at the Ritz in Philadelphia, while Pamela and Jill went to the Pierre in New York, marking the beginning of their separation. Pamela and Jill returned to England, where they lived at various addresses with Douglas' financial support. Chandor set up a studio at the Ritz and divided his time between New York and Philadelphia. In March 1927, the *New York Times* reported the first American public exhibition of Chandor's paintings in the United States at the Anderson Galleries in New York.[8] Among the sponsors were Sir Joseph Duveen, Vincent Astor, and Mrs. E. T. Stotesbury. Commissions soon followed, and Chandor spent the summer of 1927 in Bar Harbor, Maine, completing several portraits including portraits of the Atwater Kent family. The years 1928 and 1929 found him completing commissions in Detroit and Flint, Michigan, through the auspices of the Detroit Art Commission headed by Edsel Ford.

In the spring of 1929, Henry Luce of *Time Magazine* commissioned Chandor to paint individual portraits of President Herbert Hoover, Vice President Charles Curtis, and all officers of the president's cabinet. Chandor immediately left for Washington, D.C. and established a studio on Connecticut Avenue NW, but while sittings with the president did not immediately follow, Chandor did complete portraits of several cabinet members, including Secretary of the Treasury Andrew Mellon. It was not until 1931 that Chandor completed President Hoover's portrait. Neither *Time Magazine* nor the White House made payment, so Chandor retained the Hoover portrait; his widow ultimately sold it to the National Portrait Gallery in 1968.

In 1930, Chandor travelled to Charlotte, North Carolina to paint Governor Cameron Morrison, Dr. Robert Flowers, President of Duke University, and all eighteen members of the Duke Board of Trustees. It was through several portraits of--and friendship with--Mrs. Mary Lillian (Duke) Biddle in 1931 that set in motion events that eventually brought Chandor to Weatherford, Texas. Mary Lillian Duke had graduated from Durham's Trinity College, predecessor of Duke University, named in honor of her family. In early 1932, she held a party at her apartment in New York, to which she had

[6] Lawrence, 6.
[7] *New York Times*, January 20, 1927. One piece, a square-cut emerald necklace that had belonged to a Russian princess, had not been seen since the Communist Revolution.
[8] *New York Times*, March 2, 1927.

invited the recently-divorced Ina (Kuteman) Hill of Weatherford, Texas. The two had attended Miss Mason's on the Hudson, a fashionable girls school in Tarrytown, New York, some 25 years earlier, and had remained friends. Chandor was also an invitee, and he was immediately struck by the red-headed Texan.

Ina returned to Texas to look after her ailing mother, and Chandor's alien work permit expired, forcing him to return to England. In order to return to the United States, Chandor had to demonstrate financial responsibility, which Ina provided in the form of commissions to paint her and her mother, Cordova (Dova) Kuteman. In late 1932, with his papers now in order, Chandor left England for Texas with the intention staying permanently. Chandor, still separated from his wife, returned to England to continue divorce proceedings. A divorce was finally granted in 1933.

Douglas Chandor in Texas, 1933-1953

For much of 1933, Chandor stayed in Weatherford as a guest of Ina's mother, and his relocation to Texas was deemed worthy of coverage in the *Dallas Morning News*:

> "Texas may now claim one of England's most noted portrait painters for its own. Douglas Chandor, who came into prominence in British art circles shortly after the war when he painted the first portrait the Prince of Wales had sat for since childhood, and whose canvas of all of Britain's Prime Ministers, painted in 1923, entrenched in the very front rank of his profession, is now residing in Weatherford, a guest of Mrs. H.W. [Harry Wentworth] Kuteman, whom he met some years ago. The portraitist has recently said that he expects to remain in Texas indefinitely…Until he came to Texas last February, most of his has been done in the East and in Florida, where he painted portraits of social leaders and Government Officials."[9]

In early November, 1933, Chandor underwent surgery for piles at St. Paul Sanitarium in Dallas.[10] Chandor recuperated at the Kuteman home, turning to gardening for relaxation. He began experimenting with designs, plants and structures in Dova's backyard. In 1933, a New York court granted Chandor a divorce from Pamela, enabling Chandor and Ina to be married at All Saints Episcopal Church, Weatherford, Texas in April 1934. Prenuptial articles in the *Dallas Morning News* reported that after a month-long honeymoon trip to Mexico City, the newlyweds would return to Texas to live in Weatherford, while spending time in Dallas and Fort Worth while Douglas executed some commissions. The articles also noted that the couple would spend the winter in New York, staying at the Hotel Pierre.[11] As a wedding gift, Dova Kuteman gave the couple a plot of land that had served as her cow pasture located just north of her home.

An article in the *Dallas Morning News* published in 1934 reported that Chandor had painted 274 portraits while in the United States.[12] The effects of the Great Depression, however, limited the number of his commissions through the mid-1930s. Many of his commissions could be attributed to the diligence of Ina, who worked her numerous social connections to find portrait subjects for her husband. These included many prominent families of north Texas and environs, including: the family of Fort Worth architect Joseph Pelich (1934, 1936); four portraits of the Westbrook Family of Fort Worth (1934); separate portraits of Mr. and Mrs. Frank Buttram of Oklahoma City (1934); Esther Hoblitzelle, wife of Dallas

[9] "Able British Portraitist Now Lives in Texas." *Dallas Morning News*, July 28, 1933.
[10] "Douglas Chandor, Noted Painter, in Dallas Hospital." *Dallas Morning News*, November 4, 1933. The paper did not note the nature of the operation.
[11] "Artist to Marry Ina Kuteman Hill." *Dallas Morning News*, April 11, 1934; "British Painter And Ina K. Hill To Wed Tuesday." *Dallas Morning News*, April 17, 1934.
[12] "Name Chandor on Commission To Advance Art: Anglo-Texas Painter is Assigned Post to Abet U.S. Development." *Dallas Morning News*, March 26, 1934.

theater magnate Karl Hoblitzelle (1936); and four portraits of the Arhur Dillard family of Wichita Falls (1937).[13] One of Ina's 1934 diary entries mentions a party with Amon Carter, influential publisher of the *Fort Worth Star-Telegram*, which included a poker game with Elliot Roosevelt, son of Franklin and Eleanor Roosevelt, who lived in nearby Aledo, Texas. Douglas and Elliot formed a friendship, and arranged for sittings with the president, while Carter persuaded the Young Democrats of Texas to commission a painting of President Roosevelt to hang in the State Capitol.[14] The portrait was displayed at the Texas Centennial Exposition in Dallas in 1936.[15] Also in 1936, Chandor displayed his work at a one-man show at Sartor Galleries in Dallas.[16]

The Chandor home and studio was completed in 1936, and Douglas then began to transform the hard caliche hillside into an oasis. Portrait commissions were difficult to come by after 1931, and Chandor had no commissions for two of the years between 1931 and 1940. His health suffered, and he spent considerable planning and building his garden. By the end of the decade, however, his artistic career began to pick up dramatically. In the spring of 1939, after a full calendar year without a commission, George Bannerman Dealey, publisher of *The Dallas Morning News* commissioned Chandor to paint his portrait on the occasion of Dealey's 65th birthday.[17] Dealey was a native Englishman who had come to Texas in his youth, and he and the Chandors became fast friends. From that friendship, Chandor received commissions from Dallas business leaders Robert L. Thornton of the Mercantile National Bank (1939), Fred Florence of the Republic National Bank (1941), and department store magnate Herbert Marcus of Neiman-Marcus (1941).

Chandor's fortunes further improved when Mrs. Sara Roosevelt, mother of the president, asked him come to New York to paint her portrait, after which the Chandors began to split their time between a New York apartment and studio and their home in Weatherford. In October 1939, they leased a 2-story furnished apartment on east 57th Street. Chandor had several sittings with Mrs. Roosevelt in Hyde Park and New York., and *Life Magazine* (April 29, 1940) published a photo of the final signing of the portrait at the studio. The *Dallas Morning News* covered Chandor's career throughout this period, publishing an overview of his commissions since moving to Texas in a February 1940 article that identified him as a "Texas Artist" – quite a compliment for a relatively recent transplant from England.[18] His returns to Weatherford were also deemed newsworthy, as was the increasing profile of his beloved gardens:

> The Chandors virtually commute between New York and Weatherford and it is no secret that they prefer their Southwestern home to the busy life of the metropolis…The Chandor home in New York is in sharp contrast to the one in Weatherford. The former consists of a spacious, tall-windowed studio on east Fifty-Seventh Street, where the home borders in an artistic way on the colorful workshop of the painter. But, attractive as it is, the atmosphere in no way, according to the Chandors, compares with the picturesque quaintness of the Weatherford habitat.[19]

More high-profile commission followed. United States House of Representatives Speaker Sam Rayburn commissioned a Chandor portrait in 1942. Speaker Rayburn requested three portraits: one for the Capitol in Washington D.C.; a second for his library in Bonham, Texas; and a third to hang in the Senate Chambers at the Texas State Capitol. Despite finding the duplication of his portraits objectionable (worse for him than painting from photographs), Chandor nevertheless duplicated the original portrait. In December 1942, Chandor became a U.S. citizen, having been qualified since 1940.[20]

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[13] Lawrence, 52.
[14] "Roosevelt Ranks As Greatest Man In Artist's List." *Dallas Morning News*, February 20, 1935. Chandor painted Mrs. Elliot Roosevelt's portrait in 1940.
[15] Texas Centennial Exposition advertisement (no title), *Dallas Morning News*, November 13, 1936, p. 3.
[16] "Three New Shows In the Offing as Galleries Reopen." *Dallas Morning News*, March 15, 1936.
[17] "Artist's Subject and Wife at News Family Party." *Dallas Morning News*, June 5, 1939.
[18] "Texas Artist Keeps Busy in New York." *Dallas Morning News*, February 27, 1940.
[19] "Chandor Returning to Texas After Completing Portraits." *Dallas Moring News*, December 22, 1940.
[20] "Chatterbox." *Dallas Morning News*, December 24, 1942.

On February 5, 1945, Chandor and Franklin Delano Roosevelt met for two hours at the White House to discuss the president's desire for a painting to commemorate the meeting of the "Big Three" (Roosevelt, Winston Churchill, and Joseph Stalin) at Yalta. While Roosevelt and Churchill agreed to sit for the artist, Stalin declined, and the painting never materialized.[21] President Roosevelt, however, sat for a portrait in March, 1945, less than a month before his death. The portrait hangs in the Smithsonian National Portrait Gallery. After Churchill was voted out of office, he came to the United States and granted Chandor seven sittings in three cities: Miami, Washington, D.C. and New York. The painting was completed in 1946. Financier and presidential adviser Barnard Baruch purchased the painting for $25,000 and commissioned a painting of himself in 1948.[22] He donated both paintings to the Smithsonian National Portrait Gallery. In 1949, James Cox (Governor of Ohio, former United States Representative, and 1920 Democratic presidential candidate, and newspaper magnate), commissioned a portrait, with sittings in Weatherford and Washington, DC.[23] During one of the sittings, Chandor mentioned he wanted a "mountain" in his garden. After the portrait was completed, Governor Cox sent Chandor an additional $5,000 to build the structure, which Chandor named Mount Cox in the governor's honor. The same year, Elliott Roosevelt and his siblings commissioned a portrait of their mother, Eleanor Roosevelt. The children never paid for the portrait, and it remained with Chandor. In1968 the Friends of the White House purchased the portrait as part of the White House collection of portraits of the First Ladies. Chandor was the only painter for whom Mrs. Roosevelt sat during her lifetime.

When King George VI of England died suddenly on February 6, 1952, his daughter Elizabeth ascended to the throne. At the behest of Eleanor Roosevelt, Chandor was commissioned to paint the portrait of the young queen to hang in the British Embassy in Washington D.C. Chandor and Ina packed their bags for London, staying at the Savoy, and the queen granted Chandor eight sittings at Buckingham Palace.[24] It was to be his last completed portrait. The painting was featured in *Life* magazine, with full-page reproduction, and an article describing the eight hour-long sittings, in which Chandor described the monarch "standing for me as long as I wished, with soldierly self-discipline and sitting as well as a sphinx when I worked on the face." The queen followed the painting process in a mirror, as the artist and his wife "kept her amused with a patter of jokes and poems." The queen offered suggestions to Chandor, which he graciously accepted.[25] Later in 1952, Marjorie Merriweather Post commissioned a portrait for her Mar-A-Lago estate in Palm Beach, Florida. It was not quite finished at Chandor's death, but Mrs. Post insisted having it, and it now hangs in her bedroom at Hillwood in Washington, D.C.

During the 1952 Christmas holiday in Weatherford, Chandor invited some friends from England to take part in Texas square dancing, and asked his friend Grace Cartwright, to make the arrangements at her home. Later that evening, Chandor suffered a cerebral hemorrhage from which he died on January 13, 1953. He is buried in the Kuteman family plot next to Ina in City Greenwood Cemetery, Weatherford, Texas. Mrs. Chandor attended Queen Elizabeth's coronation in June 1953, where she was received privately by the queen, and attended the annual Trooping the Colour event as a guest of Winston Churchill.[26]

Chandor was set to be honored on February 2, 1952 as Weatherford's Outstanding Citizen of 1952. "Doug was so doggoned happy over being named Weatherford's top citizen you'd have thought he'd just been knighted" said Weatherford mayor and Chamber of Commerce president Jim Wright.[27] In the fall of 1952, the City of Weatherford and

[21] "Noted Artist Begins Portraits of Big 3." *Dallas Morning News*, February 15, 1946.
[22] "Texan Sells His Portrait of Churchill." *Dallas Morning News*, April 30, 1946.
[23] "Former Candidate For President in Texas for Portrait." *Dallas Morning News*, April 23, 1949.
[24] "Chandor in London to Paint Portrait." *Dallas Morning News*, June 3, 1952.
[25] "Speaking of Pictures: Painter of Famous People Portrays the New Queen." *Life*, Vol. 33, October 20, 1952, pp. 12-13.
[26] "Famous Garden of Douglas Chandor May Outlive Memory of Portraits." *Dallas Morning News*, October 9, 1953.
[27] "World-Famous Texas Painter, Chandor, Dies." *Dallas Morning News*, January 14, 1953.

the Chamber of Commerce honored Chandor at a formal dinner. Mayor Jim Wright (who would later serve as Speaker of the United States House of Representatives), asked Ina who they wished to invite, and he later recalled:

> As mayor, I wrote to a great many people inviting their attendance at the dinner. When I requested from Ina the list of their "personal friends" for the invitation, initially I thought she had misunderstood my request. I supposed she had given me instead a list of all the prominent people they had met. As I would discover in the very personal comments contained in replies from people like Queen Elizabeth and Winston Churchill and James M. Cox and Abercrombie, Mrs. Roosevelt and Mary Martin and others, these people did indeed consider themselves to be Douglas Chandor's personal friends. Most of them had been his clients, but their insightful little asides showed me that they knew him in a way that bespoke of an emotional commitment.[28]

Criterion B: Art

Chandor Gardens is nominated under Criterion B in the area of Art for its association with portrait painter Douglas Chandor, who called the estate his home for the last two decades of his career. While most of his notable works were not painted at the house, the property reflects his high level of success in his career, as his work as a painter allowed him to afford the extensive garden improvements. The home and gardens also reflect his many artistic talents, not only as a painter, but as a designer and sculptor in multiple media, as he created many of the garden features (fountains, grottoes and other structures, rock sculptures, and wall and sidewalk mosaics, which often included homemade ceramic tiles) by hand, from his own designs.

At the very least, one may judge Chandor to be a significant artist by simply taking measure of the status of his clients, the most prominent of which included the Prince of Wales, two sitting American presidents, the Speaker of the U.S. House of Representatives, several sitting prime ministers of the British Empire (and one very well-known former prime minister), and the Queen of England. This client list demonstrates Chandor's appeal to some of the most powerful people in the world. Chandor possessed the ability to render portraits of these persons in a manner that greatly appealed to them, and the resulting paintings were highly-valued at a very personal level by those who commissioned them. Chandor's portraiture is exhibited in high-profile locations throughout the United States and England. Five of his portraits hang at the National Portrait Gallery in Washington, DC, while his portrait of Eleanor Roosevelt is part of the White House collection of Portraits of First Ladies. His portrait of President Franklin Roosevelt is located in the Texas Capitol, as is one of his portraits of House Speaker Sam Rayburn. Mr. Rayburn commissioned two other portraits for the U.S. Capitol and his library in Bonham, Texas. Chandor's last completed portrait of Queen Elizabeth II currently hangs at the British Embassy in Washington, DC. Many of his paintings are still held by those families and institutions that commissioned them. By these standards alone, Douglas Chandor is a significant person in the field of art, and his estate represents the culmination of his long career as a sought-after portrait painter who continued to find success during his years in Texas.

Chandor was a professional portrait painter (as opposed to an "occasional" portraitist), in that he relied on finding new clients to sustain a career as an artist, although after marrying the wealthy Ina Kuteman in 1934, selling his paintings was no longer his primary means of financial stability. During the early years of the Great Depression, Chandor's commissions all but dried up, and there were at least two years in the 1930s during which he received no paid work as a portrait painter; this did not render him destitute. He stated on more than one occasion that he continued to seek portrait commissions in order to raise funds to build and maintain his garden.[29]

[28] Lawrence, personal correspondence with Speaker Wright p. 77.
[29] Lawrence, 78. Chandor reportedly his wife that God gave him the talent to paint pictures so that he could sell them to get money to build the garden.

Chandor was not well-known in the larger art world during his career, and for many reasons it is difficult to fully evaluate his contributions to the field of portraiture, which is a small subset in the field of fine art. As a painter of elite members of society (the majority of his commissioned works feature businessmen, political leaders, and their wives, parents, and children), his work had a very limited audience, and was most often intended for display in private mansions and corporate boardrooms. His rare public commissions were generally found in governmental buildings amidst other portraits; not until well after his passing did his work find its way to prominent museum collections. Chandor performed work for hire, and unlike many well-known and influential artists of the period, he did not select his subject matter, and he was further limited artistically by his clients' specifications. Chandor did not participate in group shows or exhibitions, and rarely showed his work in galleries, except as a means to establish his client base early in his career, or solicit work from new clients when his list of potential clients wore thin. Aside from an exhibition held in Weatherford in the late 1990s to commemorate the centennial of his birth, Chandor has not been the subject of retrospectives. The only monograph regarding his career, "Chandor's Portrait's," was published in 1942, obviously omitting the eventful last decade of his career.[30] While much attention has been paid to his life and the creation of his garden, there has been no comprehensive scholarly assessment of Chandor's art, especially in relation to the work of similar artists during the span of his career.

This is not to say that Chandor's work is only noteworthy for its subject matter. Rather, an examination of his paintings reveals an artist who continually represented his subjects skillfully and imaginatively, while achieving the most-important goal of satisfying his clients. As a portraitist, Chandor was accomplished, but not revolutionary. Chandor's paintings were often life-sized (or larger) and finely-detailed, fully-realized portraits executed in the manner of old masters. In contrast to the overarching trend towards modernism, Chandor's work was rooted in older styles, which had become passé to a growing number of American art critics and curators by the time he launched his career in the 1920s. His aesthetic nevertheless appealed to the class of his intended clients. Chandor's portraits shows the influence of the Grand Manner Style, which had been advanced by Sir Joshua Reynolds in the late 18th century. Reynolds advocated idealization over careful copying, a technique that worked for Chandor, as his career was predicated on his ability to create flattering portraiture. This style continued to appeal to those in the upper classes, and by the 20th century was often the choice of the *nouveau riche* and the aspirational middle class in representing themselves and their families. Chandor painted for hire almost exclusively within this traditional academic style, which epitomized taste and refinement, and a respect for tradition. This places him in the tradition of painters of earlier generations such as John Singer Sargent (1856-1925, an American who made his career in England), and not in line with the prevailing modernist trends. In other ways, his large-scale paintings were anachronistic: the process was time-consuming and expensive because Chandor painted from life through multiple sittings, and only reluctantly worked from photographs.

Chandor's portraits reflect nobility and dignity, and although he possessed great attention to detail, he employed this skill selectively, generally idealizing his subjects and glossing over perceived physical flaws. In short, Chandor highlighted those characteristics that appealed most to the client, and a survey of his work reveals this approach consistently applied to his range of subjects: the softness, grace, and beauty of women; the gentleness and innocence of children; the power and authority (but often warmth as well) of men; and the dignity of elderly subjects. His portraits are pretty and colorful, and most often depict his subjects as charming, attractive, and self-assured. The vast majority of them feature their subject engaged with the viewer with direct eye contact (his portraits of Winston Churchill and the Prince of Wales looking away are notable exceptions). These characteristics of his work were well-established early in his career. In 1929, Sir Joseph Duveen wrote in the program for Chandor's New York gallery show that what "his portraits reveal is the impression of personal dignity coupled always with charm. The material likeness is there, presented by a sound craftsman;

[30] Vaughan, Malcolm. *Chandor's Portraits*. New York: Brentano's, 1942.

but above all, there is the caste and character discerned by the artist whose eyes are always open to the poetic and imaginative values of his subject. Mr. Chandor... presents a genuine and sincere portrait rather than a mere likeness."[31]

Chandor was especially skilled at representing his subjects in settings that conveyed their elite status, employing a variety of compositions to achieve his desired effect. Some feature plain backgrounds, while other are set in opulent rooms. While most of his subjects are seated, at times they are standing, looking backward, and even reflected in mirrors. Chandor often relied on metaphor, or even well-selected props and backgrounds, to enhance and personalize his portraits. Some are quite literal, and reflect the lives of the subject. In 1921, he placed Edward, Prince of Wales between two hanging paintings that reflect his interests as youth (foxhunting) and his alma mater (Magdalen College, Oxford). George Dealy, publisher of the *Dallas Morning News* is holding a cigar and a copy of his newspaper. Robert L. Thornton and Charles Roeser were depicted holding cigarettes. While sometimes the choice of props was a personal statement, at other times it was simply for effect: the portrait of a young Miss Lois "Sis" Dillard of Wichita Falls (1937) depicts her seated in the grass, holding a terrier, which became a family pet only after the sitting.

A distinction can be made between Chandor's commissioned portraits and those painted for his own pleasure, as the latter demonstrates that he was capable of capturing landscapes (his favorite subject), and creating portraits more in line with contemporary art movements in the U.S. Most notably, his portrait of his gardener Alphonse Harrison (painted c.1933) demonstrates his grasp of the impressionistic Social Realism of the 1930s. Chandor hung the portrait over his fireplace.[32]

Criterion C: Architecture and Landscape Architecture

Douglas and Ina Chandor called their home and garden estate "White Shadows" for its cool nature in an otherwise hot climate.[33] The house was completed in 1936, while the gardens remained a work-in-progress until Douglas' death in 1953. He first tried his hand in garden design in 1934 on the property of his future mother-in-law, Dova Kuteman, where he built a garden with a fish pond, a rectangular pond, and a bronze pagoda. Into this landscape, he added water lilies, a banana plant, and row of Italian cypress trees (which did not survive subsequent winters).[34] While this garden was small in comparison to the one that would ultimately bear his name, its Asian elements and eclectic selection of plants would serve as a basis for his future gardening endeavors.

The property given to the newlyweds by Dova Kuteman consisted of seven acres of former cow pasture, with a thin layer of dirt over a caliche and rock subsurface on a steep hill; hardy a sound basis for an expansive garden. Ina and Douglas lived with Dova through 1934 and 1935 while the house was designed and constructed. In a June 1935 letter to architect Joseph Pelich, Chandor requested a design for a "late Georgian Neo-Classic, Palladian, Arcadian, Southern Colonial, Connecticut farmhouse – with belfries, turrets, pagodas, domes, cupolas, and other urbane delights to the possible exclusion of minarets, kiosks, and campanile."[35] The original section of the house is compact and only one room deep, with a skew wing plan and integrated garden landscapes. The house, which featured two large rooms and relative small ancillary rooms, was both grand and diminutive, with limited room for overnight guests. Architectural historian Stephen Fox noted that the house is

[31] "An Exhibition of Portraits by Douglas Chandor, March 1 to March 19." New York: The Anderson Galleries, 1929. Copy on file at Chandor Gardens, Weatherford, Texas.
[32] "Lionizing Lone Star Art - Fort Worth Weekly." Accessed December 17, 2013. http://www.fwweekly.com/2006/06/28/early-texas-talents-are-finally-being-recognized/.
[33] Lawrence, 80; "Chandor's Gardens Become Memorial." *Dallas Morning News*, March 4, 1953.
[34] Lawrence, 81.
[35] Lawrence, 85-6.

> significant as a suburban country house designed to be both the residence and workplace of a "gentleman" artist…The architectural-historical context of the Chandor House involves Texan buildings associated with artists or with aspirations to "artistic" identity. The Chandor House's picturesque plan and profile, its seemingly eccentric combinations of big and little, its exquisite architectural details, and its representation as a miniature country house were characteristic of American architecture in the 1920s...In these self-consciously artistic dwellings, social convention was not flouted so much as it was played with in order that the studio-houses might spatially assert the theme of how to live imaginatively.[36]

Fort Worth Architect Joseph Pelich, AIA (1894-1968) was born in Prague and immigrated to Cleveland with his parents at the age of five. He completed his bachelor of architecture degree at Cornell University and attended the Sorbonne on a Cornell graduate scholarship. He began his career in Cleveland, and joined the U.S. Army Air Corps during World War I and was assigned to Fort Worth, where he eventually became chief flying instructor at Fort Worth's three army airfields. He remained in Fort Worth after his discharge in 1919 and started his own architectural practice.[37] At the time of the Chandor House design, Pelich enjoyed great success as a residential and institutional architect, with numerous commissions for houses and schools in Fort Worth. Many of his designs employed a variety of period revival styles, demonstrating his versatility as an architect.[38] In the years after the Chandor House design, Pelich collaborated with other architects on government-sponsored projects, including the Ripley Arnold Place and Butler Place public housing complexes in Fort Worth (1939-1940), and McCloskey Army Hospital in Temple (1942). Pelich's later career was highlighted by numerous large public commissions in Fort Worth through the mid-1960s.[39]

Beginning in 1936, Chandor devoted more time to his gardens, and drew up the overall plan (the original plat is lost), which he updated and amended over the years. A full chronology of the garden development has not been prepared, but Chandor completed a significant portion between 1936 and 1938. The next phase included the large ponds and the stream, the chi-ling fountain at the lower level, the Moon Gate, and Cox's Mountain. One of the last elements completed in Chandor's lifetime was the east wall and the long driveway to the formal south gates. Using dynamite to blast out the caliche, Chandor shaped the hillside, brought in many cubic yards of fill dirt, and tons of sandstone and limestone rocks from western Parker County to build the gardens. The first completed garden feature was the long west walkway towards Dova's House ("Ina's Walk," garden feature #2), a curving path that by 1941 was lined with stone and brick, featuring the inscription "*Floreat hortvlvs consecratvs Inae AD XV Kal Mae Anno Regni Evv Oct*" ("May the little garden flourish dedicated to Ina in the year of the reign of Edward the Eighth").[40] The garden was dedicated to Ina on April 17, 1936.[41] Chandor apparently worked rapidly on the early phase of the garden, because within two years it drew the attention of both Fort Worth and Dallas newspapers.[42] Chandor employed laborers to do the heavy work, including Louie Welch, an African American who utilized horses and mules to help shape the difficult caliche site. Once the land was shaped to Chandor's specifications, tons of topsoil was brought in to create a layer suitable for planting. On the east side of the

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[36] Stephen Fox. "Chandor House and Gardens." Personal correspondence to Gregory Smith, on file at the Texas Historical Commission, 2013. Fox compares the Chandor House to the pair of picturesque houses built by Frederick Leon Webster of Houston, at 411 Hyde Park Boulevard (1921) and 415 Hyde Park Boulevard (1927) in Houston, and to the Raworth Williams House in Dallas (1926) by the Dallas architect David R. Williams. The house and studio of the Dallas painter Jerry Bywaters (1929, 1930; demolished) by the architect O'Neil Ford exhibited some of the spatial characteristics of the Chandor House.
[37] *Handbook of Texas Online*, s. v. "Pelich, Joseph Roman," http://www.tsha.utexas.edu/handbook/online/articles/PP/fpepv.html (accessed October 18, 2005).
[38] *Architecture and Design: The Work of Joseph R. Pelich, AIA, Architect, Fort Worth, Texas* (New York: Architectural Catalogue Company, Inc., 1937).
[39] Kline, Susan. "Westbrook House, Fort Worth, Tarrant County, Texas" National Register of Historic Places nomination, 17-19.
[40] Lawrence, 89.
[41] "Gardens at White Shadows Favorite Spot of Pilgrims." *Dallas Morning News*, May 25, 1941.
[42] "Weatherford is Proud of Its Miracle Garden." *Fort Worth Star-Telegram*, April 13, 1938.

house, a ditch was dug for the future water system, stone was laid for future walkways, and Chandor planted a variety of trees, including live oaks, elms, and pecans.[43] In quick succession, Chador built the Bowling Green (#12), the Pixie Pond (#13), and the Boxwood Garden (#14). Chandor laid all of the intricate brickwork in the walks, borders, and planters.[44]

After finishing the earliest garden features in a predominantly English Style influenced by Classicism, Chandor began to employ Oriental motifs in other sections, starting at the streaming pond immediately to the east of the house. South of the house, a short walk from the bedroom porch, Chandor built a round fountain featuring a seven-tier pagoda, a miniature version of the pagoda of Kew Gardens in London, an internationally-known site that was no doubt familiar to Chandor (#5; the pagoda has been replaced). Chandor then began to place Oriental small sculptures and larger Chinese follies around the garden, including Chinese fu dogs, goddesses, and lanterns.[45]

Chandor then turned to creating the large pond (Trellis Pond, #9) and the rock retaining wall at the north side of the future chi-ling/dragon fountain (#4, originally intended as space for a swimming pool). Chandor used rock from the Brazos River Valley in Palo Pinto County near Millsap, about twenty miles west of Weatherford. For the retaining walls, he was limited to using rocks that could be handled by two men, who built the wall by hand. For subsequent larger projects, he hired local contractor Weldon Jordan and a small crew who used a bulldozer to grade the chi-ling fountain site.[46] The large pond, meanwhile, was completed in many stages, including the excavation of the pit, and placement of the rock lining, once again with assistance of Weldon Jordan. Chandor was very much involved in the process, directing the placement of rocks and the beginning of the construction of the nearby mountain (#10, later dedicated as "Mount Cox" after its completion in the late 1940s).[47] In 1939, and article in the *Dallas Morning News* proclaimed White Shadows to be a "Paradise in Parker County," noting that the estate was "minutely planned in advance, and reflected "the hand of an engineer and artist."[48]

Chandor's gardens required extensive maintenance, especially when he and Ina were out of town. Ina recalled that the garden was conceived and created entirely by the artist, who never employed more than two men to assist in the planting.[49] He often relied on Floyd Kele and Oscar Barthold; Kele was a friend of Ina's brother Harry, while Barthold operated a small nursery and garden shop in Weatherford, and supplied Chandor with a large quantity and variety of plants. As mentioned previously, Louie Welch provided much of the hard labor in the garden, often utilizing horses and mules.[50] Chandor himself enjoyed working in the garden, building elements of the hardscapes as well as tending to the plants. He enjoyed menial chores such as weeding, repairing brick walls, and stretching wires for wisteria.[51] It was not unusual for him continue to work in the gardens unrecognized by visitors came to marvel at his creation:

> He draped his six-foot-three frame in the roughest sort of old clothes, topped off by a battered hat. Frequently visitors mistook him for a gardener and asked questions about the artist who built this fabulous place. Chandor, who was widely known for his keen wit, played it straight, even avowing sometimes that he thought the painter was 'a little crazy.'[52]

[43] Lawrence, 89.
[44] Lawrence, 93-95.
[45] Lawrence, 96.
[46] Lawrence, 103-104.
[47] Lawrence, 106.
[48] "Paradise in Parker County." *Dallas Morning News*, May 14, 1939.
[49] "Famous Garden of Douglas Chandor May Outlive Memory of Portraits." *Dallas Morning News*, October 9, 1953.
[50] Lawrence, 133.
[51] Lawrence, 139.
[52] "Chandor's Gardens Become Memorial." *Dallas Morning News*, March 4, 1953.

Chandor kept an extensive library of gardening books (in addition to literature and philosophy), and returned often to "The Practical Book of Gardening Structure and Design" (1937), by Harold Donaldson Eberlein and Cortland VanDyke Hubbard. His copy is replete with his own sketches of garden features, including the Gray Garden pergola, a bowling green, stone walkways, and shapes for pruning trees. Chandor seemed to generally agree with Eberlein and Hubbard's attitude that flowers were not the driving factor in garden design, but rather hardscape elements and permanent plantings formed the basis of a good garden, in which colorful plants served as the finishes touches.[53] Ina later recalled that Douglas "felt that design was the important thing, not flowers, and had observed that some of the most beautiful gardens in Europe don't have a flower in them."[54] The lasting legacy of Chandor's garden is in indeed in the hardscapes and rooms that he created, and which survive today long after his original plantings died. Chandor nevertheless took great effort to select plants that would provide the color-coordinated effect he desired in any particular room, and paid the same attention to color in his garden as he did in his paintings.

Chandor spoke before the Fort Worth Garden Club in 1938, and related the joys of his experience in Weatherford, noting that "anyone who doesn't have a garden in this part of the country is missing the best part of living…Always I've wanted to make a garden, and after two years actual gardening, I have even more enthusiasm for it than I had before." He offered advice on how to best integrate a garden with a home, by making it "an outdoor living room, and by all means make it private," and cheerfully advised club members to throw out accepted notions of how a garden should look and let one's imagination and sense of whimsy lead the way: "If you have any ideas of your own about garden design, forget all the dictates of books. Don't copy others. You'll have so much more fun on your own. If you fancy a nice large bed of rhubarb on the lawn, with a border of beets, why not put them there? It's nobody else's business."[55]

Chandor's formula for garden design included the use of hedges to create intimate spaces, profuse planting, and reliance on a base of native evergreen materials for year-round effect. He also selected plants to withstand Texas heat and cold winters, including azaleas, magnolia, Texas roses, crepe myrtle, and hydrangea. He readily shared his garden advice with regional garden clubs, laying out the philosophies and techniques that shaped his own garden:

> Thick hedges and lots of trees make a much more attractive garden than flowers anyway. Make the most of what grows best in this locality…and when you are planting, plant in tens or hundreds, don't just plant one or two…and even if you have a perfectly level small lot, you can have your garden, your outdoor living room on different levels. Dig some out, and put what you dig out somewhere else, to building still another level. A few steps, a short bit of retaining wall, massed hedges, and a few extra trees, however ordinary, will make a garden that is far from ordinary…Join you garden to your house, so that they can make a complete picture, the planting in keeping with the architecture and with the use you intend to make of it."[56]

Chandor created his garden at a time of increasing American interest in amateur gardening, sometimes referred to as the "Garden Club Movement," as garden associations flourished in United States the early 20th century. The interest was generally limited to those in the middle and upper classes due to the time and expense of keeping non-sustenance gardens. The movement was also fueled by popular magazines, garden guides, and picture books, and reflected a strong interest in establishing pleasant suburban settings that idealized rural life over urban life. Adopting a variety of styles and garden philosophies from previous centuries, private suburban gardens of the early 20th were eclectic, freely borrowing from formal Neoclassical design and more the naturalistic Romantic style. Hallmarks of Neoclassical landscapes included

[53] Lawrence, 157-158.
[54] "Noted Artist Lives on Through Beauty of Garden," *Fort Worth Star-Telegram*, November 8, 1958.
[55] "Douglas Chandor, Noted Artists, Addresses Garden Club at Tea." *Fort Worth Star-Telegram*, March 5, 1938.
[56] "Make House, Garden Complete Picture, Chandor Advises at Club Lecture." *Fort Worth Star-Telegram*, November 4, 1944. Chandor saw opportunities to speak at garden clubs as a way to also promote his portrait business as well (Lawrence, 121).

formal axes, an emphasis on proportion, and a rigid system of permanent features such as walls and terraces, with accent structures and ornament following classical precedent. The Romantic style stood in contrast to Neoclassical design, and was rooted in 18th English gardens began to follow a "natural" style (as opposed to the ridged symmetry popular in earlier gardens) that relied on irregular plans, and very often showed the influence of Chinese gardens, both in ornament and in the creation of rooms, and the limited use of straight sight lines. Rebelling against the formalism that imposed geometric forms onto the landscape, English gardeners created irregular lakes and serpentine bodies of waters, built hills and mountains, and generally shaped the land to create a more picturesque appearance. Boundaries and visual frames were created with tree clusters and other informal approaches to delineating spaces. Garden designers also relied on the elements of surprise to reward visitors as they passed though the landscape, by placing interesting objects that would be revealed along long and short sight lines through irregularly-placed portals.

Chandor employed both Neoclassical and Romantic styles in his gardens, without slavish adherence to either. The estate's overall irregular layout is generally in keeping with the tenants of informal design, lacking a unifying system of primary and secondary axes, and the majority of the garden features are irregular in form, with notable exceptions, such as the rectilinear bowling green and the semicircular Grey Garden. He reveled in the juxtaposition of naturalistic and formal geometries, and in the mix of European and Chinese sculpture and ornament. The adoption of Chinese styles in English gardens dates to the mid-18th century, when the first descriptions of Chinese gardens started a "revolution in taste,"[57] and influenced English gardeners for years to come. While the placement of Chinese sculpture throughout the garden (including a seven-tier pagoda sculpture as the centerpiece of the south fountain (#5)), or the construction of freestanding Chinese-styled structures (such as the Moon Gate (#6)) was no doubt unusual for a north Texas garden, this aesthetic was very much in the long-established English tradition that Chandor was very familiar with. Overall the handcrafted nature of the gardens was very much in the spirit of the Arts and Craft movement of the early 20th century. Chandor made whimsical dioramas from found objects, cypress knees, and intricate wooden miniatures of buildings and boats. The Chi-ling fountain features ceramic tiles baked in his kitchen oven, and nearby Buddha niche features a tile mosaic with a collection of marbles set in concrete. Chandor used recycled materials in his garden structures, most notably the Coca-Cola bottles at the base of chi-ling fountain. The *Dallas Morning News* surmised that this technique appealed to Chandor for its cost-effectiveness, noting that he relied on his "ingenuity over and over to hold expenses to a minimum. The first fountain he built cost exactly $2.95. He built it out of an old differential, a tire rim, and other auto parts, overlaid by cement. The base of another much larger fountain is constructed of old coke bottles."[58] Chandor however, embraced the aesthetic, making no attempt to disguise his use of recycled items.

Chandor Gardens after 1953

The gardens drew approximately 15,000 visitors annually at the time of Chador's death in January 1953.[59] His widow renamed White Shadows "Chandor Gardens" and announced that the gardens would be opened to the public, and admission was charged to offset the cost of maintain the gardens.[60] In 1958, Ina stated her goal to "carry out what Douglas created…He wanted to leave something everybody can enjoy, not a monument to himself, he wanted other Texans to benefit from it – and they do."[61] Most of the boulders of "Cox's Mountain" had been placed at the time of his death, and she noted that it was her ambition to complete the structure with the addition of Douglas' planned waterfall, which was in place by 1965.[62] Ina took an active role is preserving the gardens after Douglas' death. A 1956 *Dallas*

[57] Keswick, Maggie, Charles Jencks, and Alison Hardie. *The Chinese Garden: History, Art, and Architecture*, 7.
[58] "Chandor's Gardens Become Memorial." *Dallas Morning News*, March 4, 1953.
[59] "Chandor's Gardens Become Memorial." *Dallas Morning News*, March 4, 1953.
[60] "Chandor Gardens At Weatherford to be opened." Feb 26, 1953. Newspaper clipping from unidentified source. On file at Special Collections, University of Texas at Arlington.
[61] "Noted Artist Lives on Through Beauty of Garden," *Fort Worth Star-Telegram*, November 8, 1958.
[62] "Acre of Amethyst Wisteria." *Dallas Morning News*, March 6, 1965.

Morning News article noted that she continued to study the garden plans, adding new plantings. In the spring of 1956 season, Ina added 700 lily bulbs, 150 rose bushes, 400 azaleas, and "thousands of lovely new annuals." She also re-cabled the trees and restrung a full acre of wisteria."…his widow has dedicated herself to carry out to the last detail the completion of the garden he planned."[63] She worked full-time as the promoter of the gardens, sending letters to publishers and garden writers, and saw to it that the estate was featured in tourist publications, guide books, newspapers, and magazines. Chandor Gardens published post cards as well, which were sold in shops and museums throughout the region. The estate is one of 38 featured in *Great Gardens of America*, in which author Carol Calkins enthused "Very few are the private gardens to compare with White Shadows, the Texas home of one of the century's most famous portrait artists, Douglas Chandor….He designed what was surely one of the most difficult to build and one of the most beautiful one-man gardens in all of gardening history."[64] The National Register nomination for the Mayfield-Gutsch Estate in Austin, Texas, identified Chandor Gardens as one of only two private gardens in the state that fluidly combined the Arts and Craft and Neoclassical styles, acknowledging that of the two, Chandor Gardens was "more skillfully integrated, following a more purposeful special sequence incorporating humorous motifs."[65] As a large and eclectic garden showing the influence of numerous garden movements, Chandor's landscape stands in sharp contrast from the formal Neoclassical gardens found at most Texas "country place" estates of the early 20th century.

Ina Chandor maintained the garden after her husband's death and opened it to the public. She died in December 1978. For nearly two decades the gardens were left unattended, and all of the house furnishings, their personal collection of paintings, their archives, and numerous small items from the garden were sold or disposed of, although many personal papers and photographs were saved but are now dispersed in public and private collections. Chuck and Melody Bradford purchased the Chandor property in 1995, and spent several years cleaning the property and clearing the debris. They sold the estate to the City of Weatherford in 2002.[66] Chandor's garden estate is a visible display of personal ability and determination to transform thought and a barren caliche hillside into an object of awe-inspiring beauty. The garden continues to draw local, state, national, and international attention.

[63] "The Woman's Angle." *Dallas Morning News*, April 8, 1956.
[64] Calkins, Carol C., Great Gardens of America, New York: Coward-McCann, Inc. and Waukesha, WI: "Country Beautiful", 1969.
[65] Volkman, Nancy, and Bruce Jensen. "Mayfield-Gutsch Estate, Austin, Travis County, Texas." National Register of Historic Places nomination, 1994.
[66] **"**Man Who Helped Save Chandor Passes: Chuck Bradford and Wife Bought and Restored Chandor Gardens to its Original Glory." *Weatherford Democrat*, August 11, 2013.

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Verbal Boundary Description:

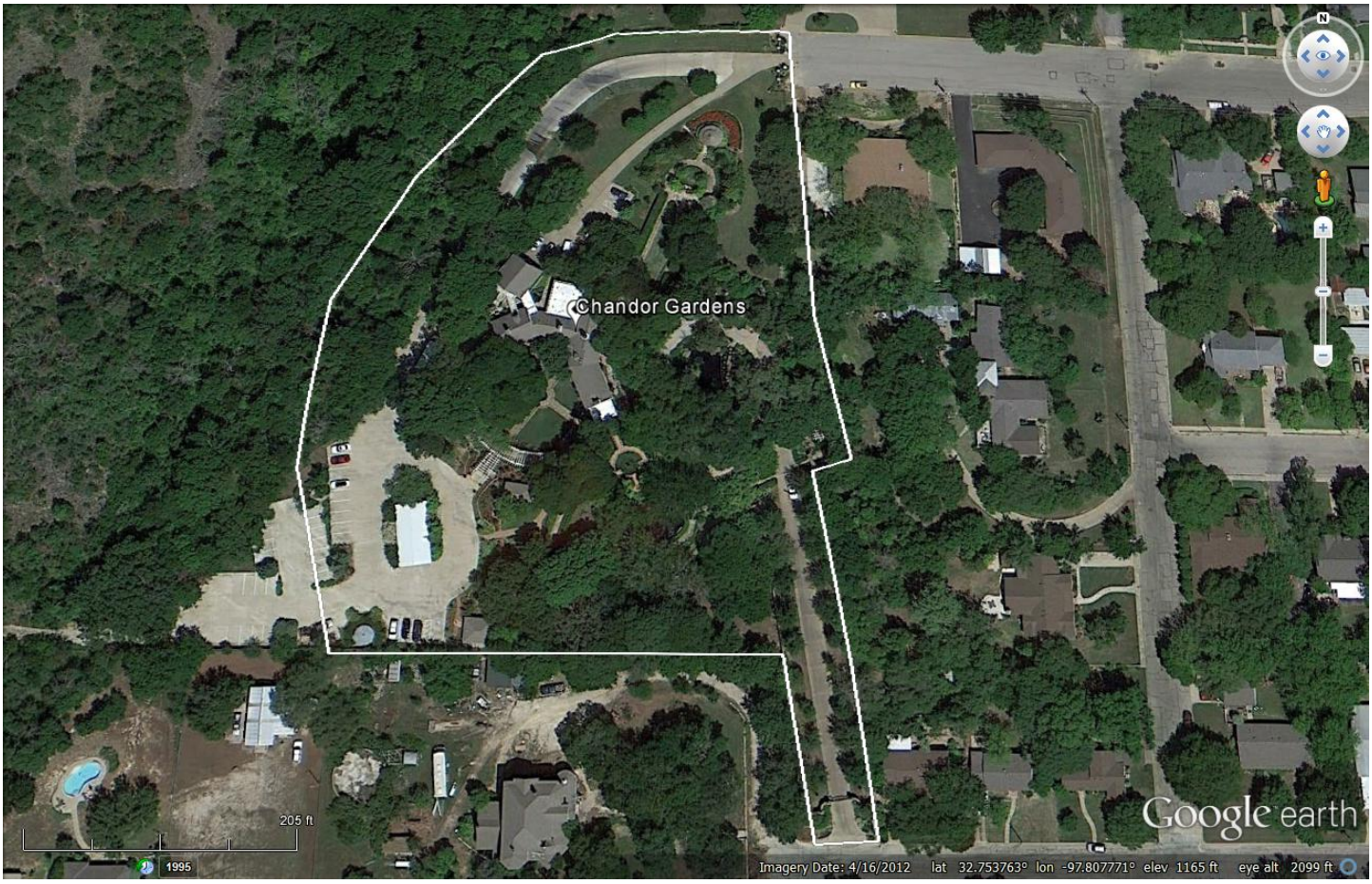
Field Notes of a 5.00 acre tract of land in the I. & G. N. Railroad Company Survey, Abstract 1793, Parker County, Texas and being a part of a 16.87 acre tract of land described in a deed from Charles and Melody Bradford to the City of Weatherford, dated May 15, 2002 and being more fully described by metes and bounds as follows:

Beginning at a point in the north boundary line of Lot 2, Sanford Addition II, as recorded in Plat Cabinet A, Slide 752 Plat Records, parker County Texas, said point being S 89 deg. 43 min. 01 sec. E 219.77 ft. from the northwest corner of Lot 1, Sanford Addition II;
THENCE North, 200.00 ft. to a point for a corner;
THENCE N 31 deg. 29 min. 46 sec. E 417.34 ft. to a point for a corner;
THENCE N 89 deg. 59 min. 32 sec. E 208.84 ft. to a point in the NBL of Lee Street, a point for a corner;
THENCE S 01 deg. 05 min. 05 sec. W, 252.81 ft. to a point for a corner;
THENCE S 87 deg. 52 min. 33 sec. E, 8.43 ft. to a point for a corner;
THENCE S 15 deg. 22 min. 45 sec. E, 188.65 ft. to a pint for a corner;
THENCE S 01 deg. 11 min. 03 sec. E 253.65 ft. to a point in the NBL of Simmons Street, a point for a corner;
THENCE S 89 deg. 16 min. 37 sec. W, 48.44 ft. along the NBL on Simmons Street to a point for a corner;
THENCE N 10 deg. 03 min. 48 sec. W, 131.71 ft. to a point for a corner;
THENCE N 89 deg. 25 min. 42 sec. W, 313.70 ft. to a point for a corner;
THENCE N 89 deg. 43 min. 01 sec. W, 100.00 ft. to the place of beginning and containing 5.0 acres of land, more or less.

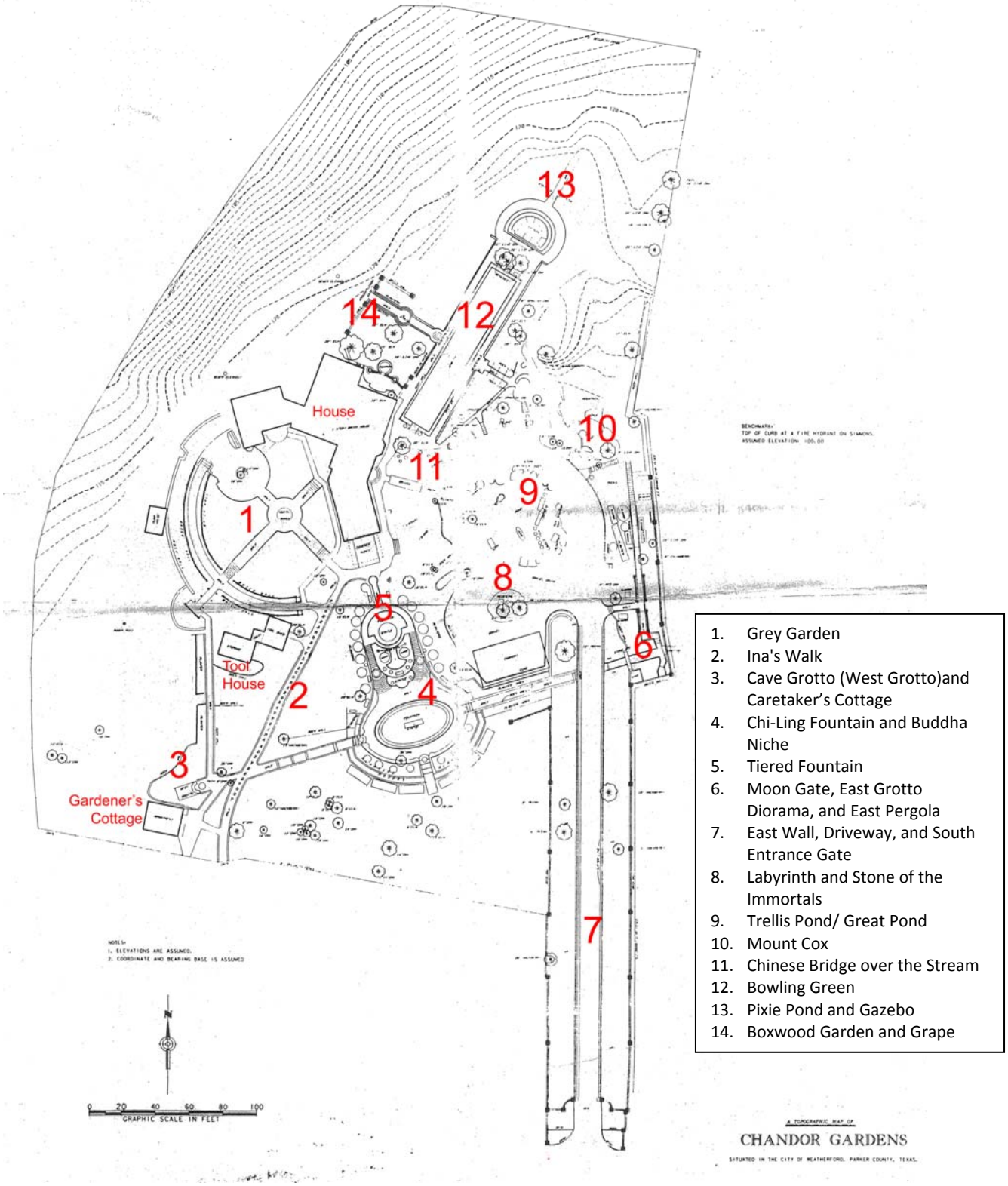
Boundary Justification:

Nomination includes all property historically associated with the building and gardens, and encompass areas and features developed primarily between 1935 and 1953, the period of significance for the home and gardens.

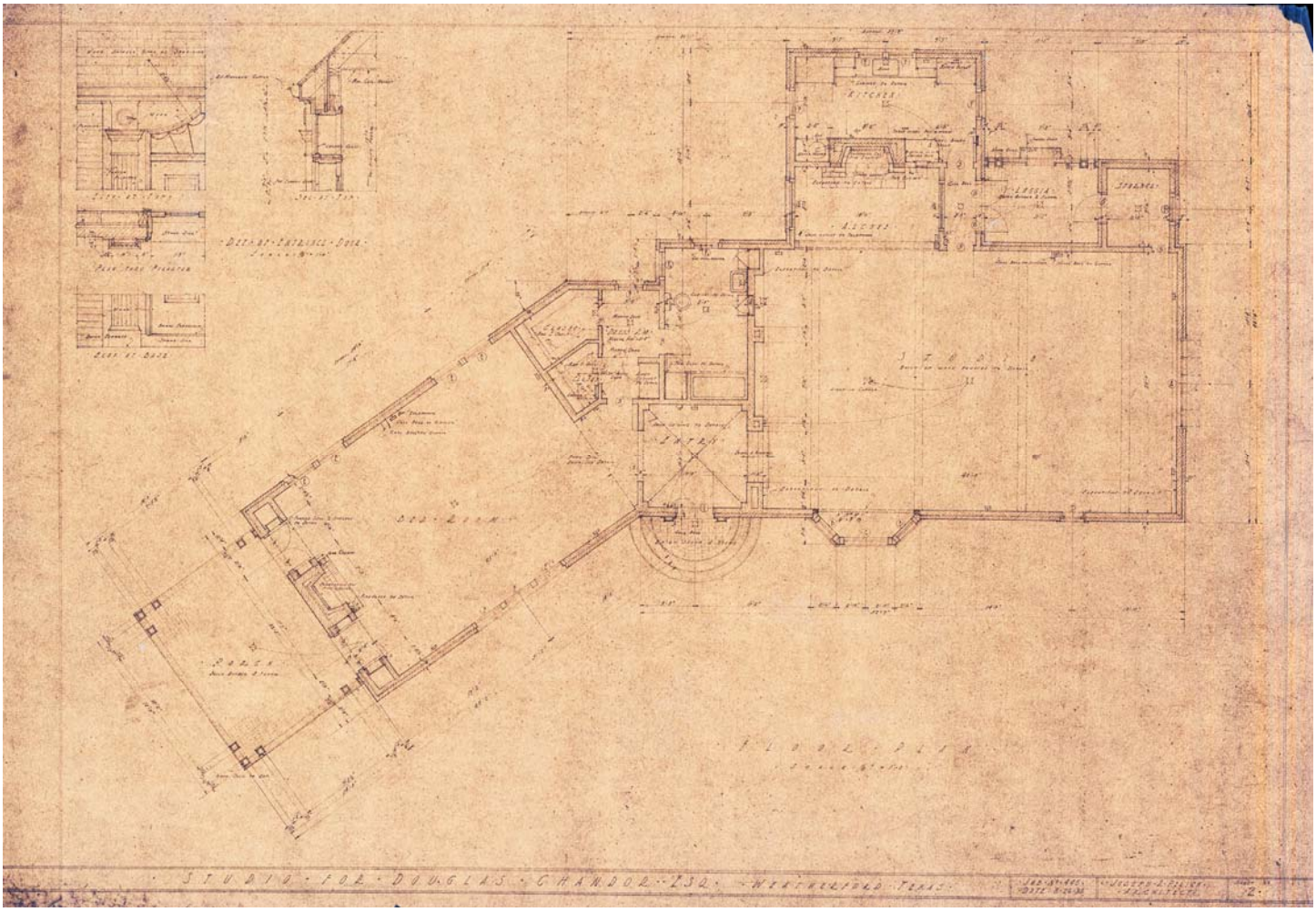
Source: Google Earth, accessed December 16, 2013.



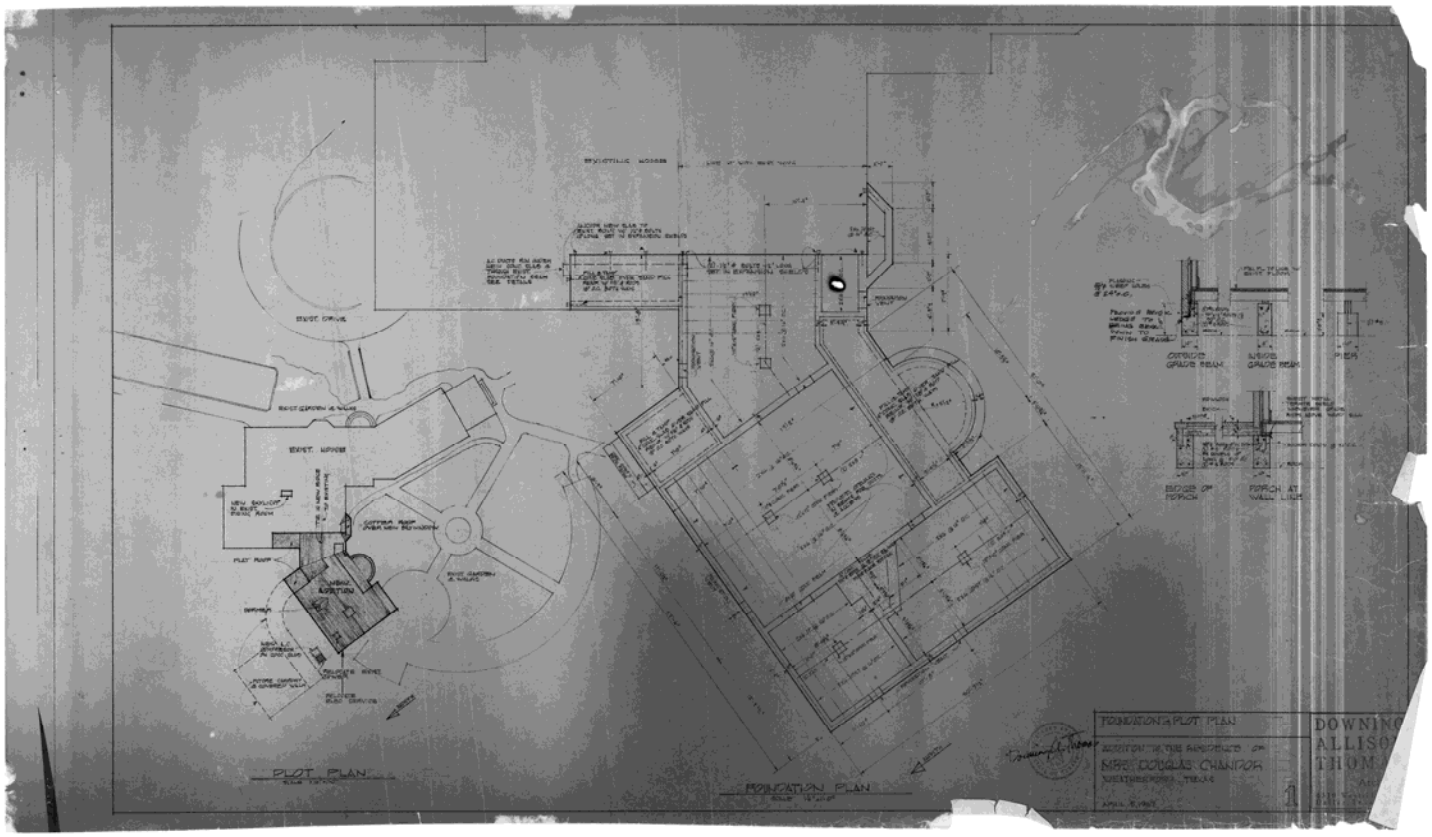
Site Plan with Key Features Indicated



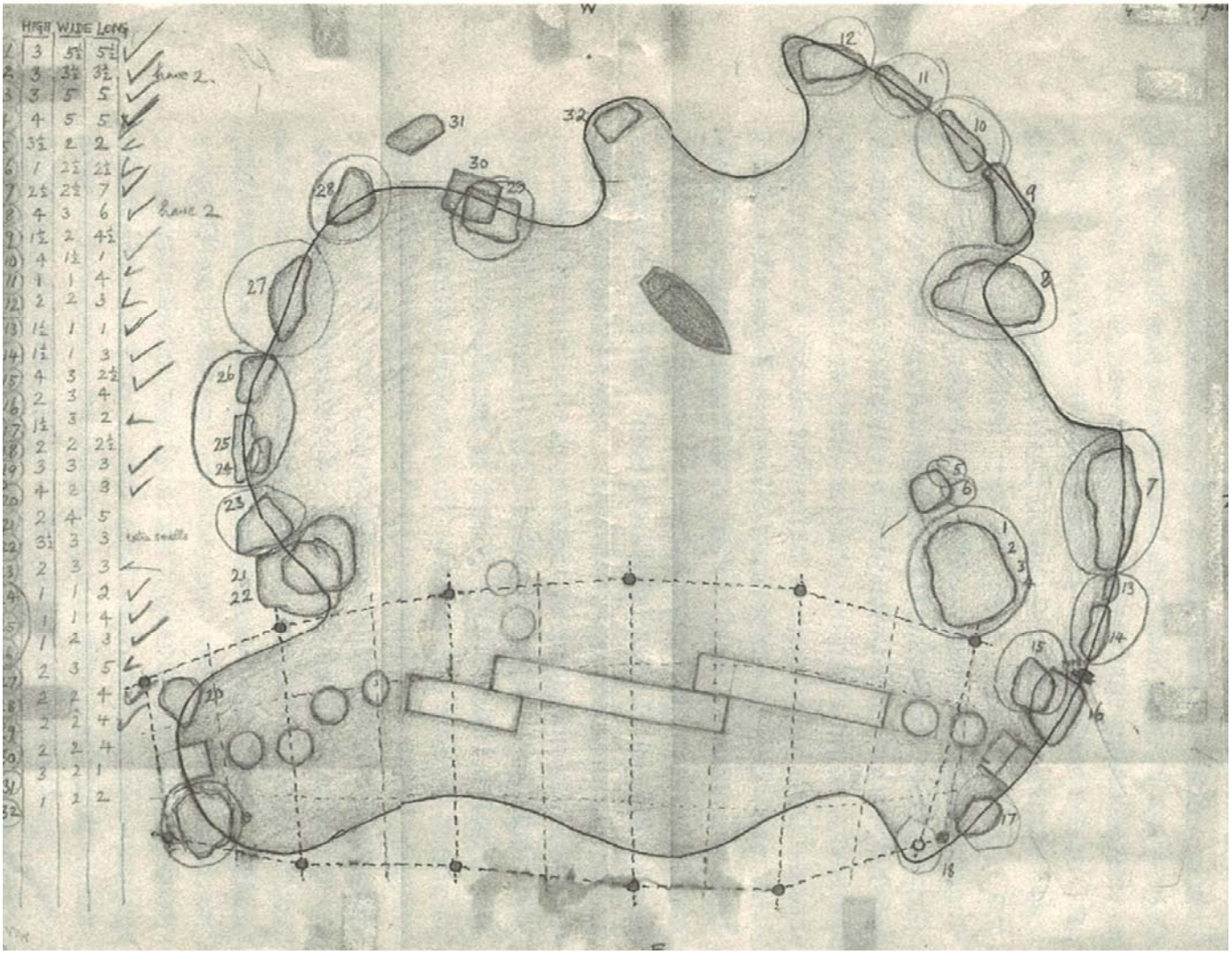
1935 House plan by Joseph Pelich



1967 Addition by Downing Thomas



Chandor's plan for the Trellis Pond, no date. From Lawrence, p. 87

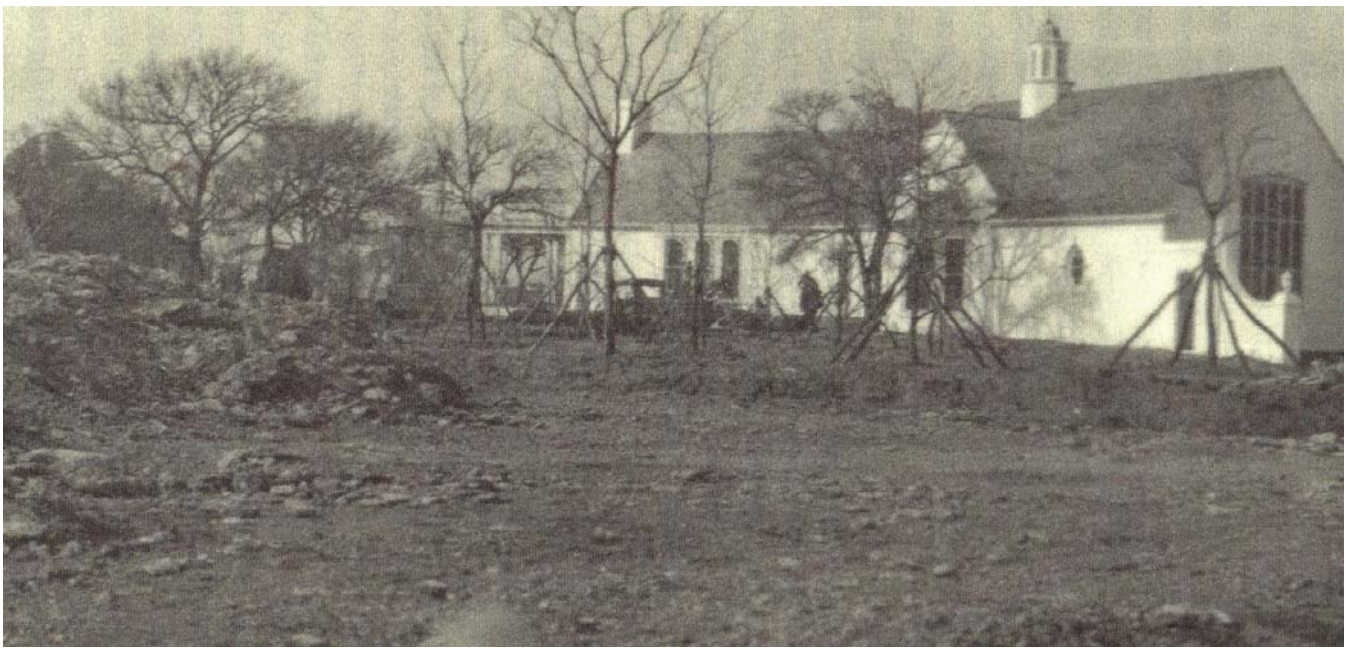


Chandor in the home studio, no date.

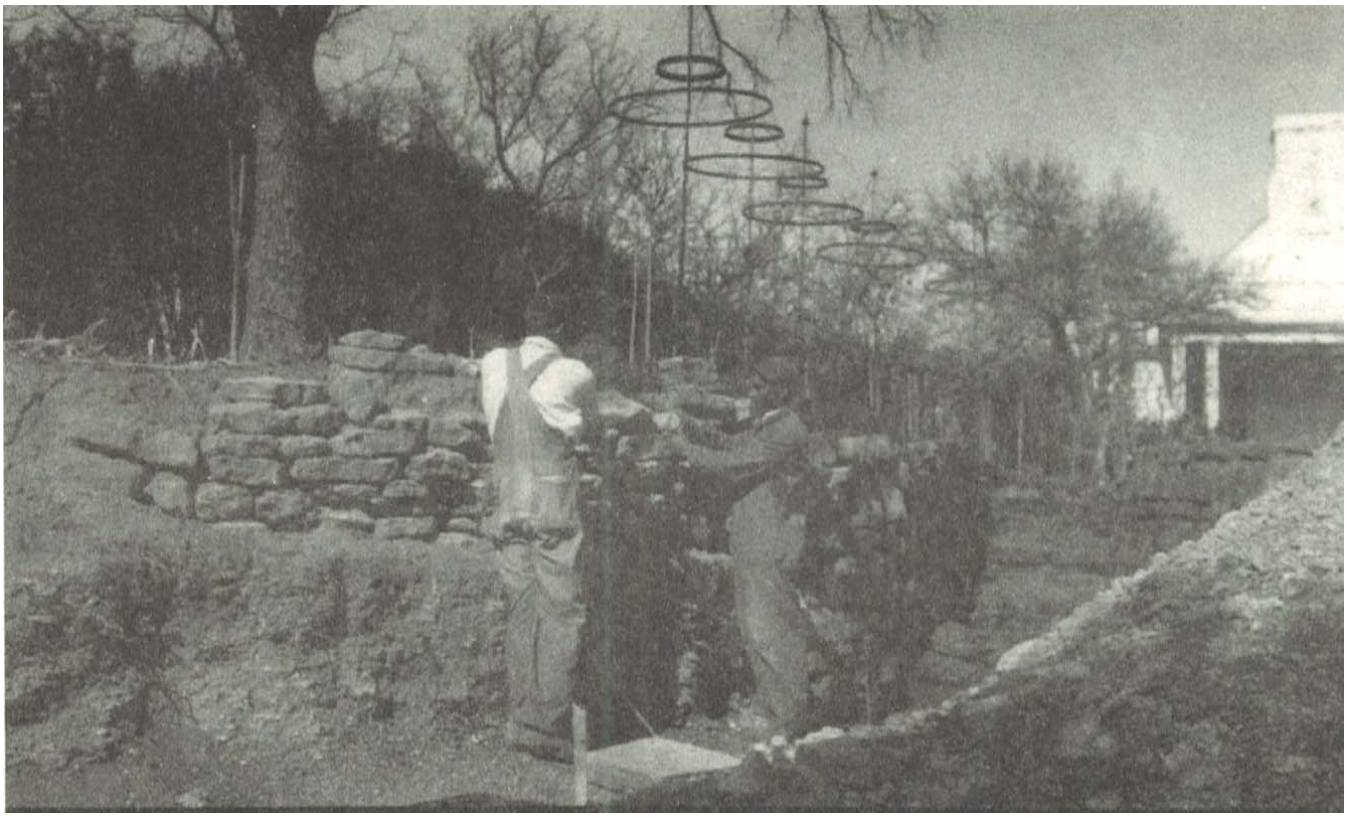
Chandor in the home studio, no date.

Chandor in the garden, c. 1952.

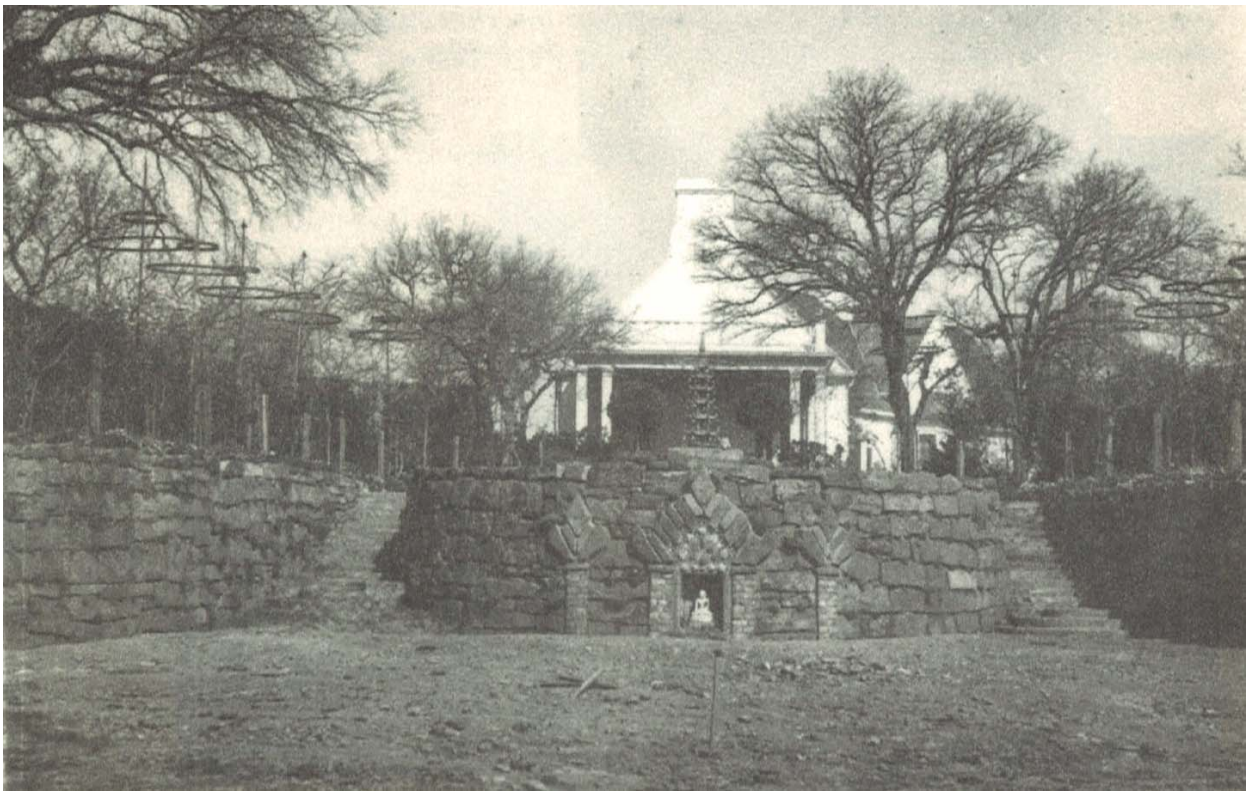
Chandor home, about 1936, looking southwest (from Lawrence, p. 94).



Louis Welch and assistant building the Buddha Nice wall, no date (from Lawrence, p.101).



Buddah Niche before construction of the Chi-ling Fountain, no date, (from Lawrence, p.100).



Japanese Pagoda Pool, early 1940's, looking south (from Lawrence, p. 105).

Native Americans atop Mount Cox, early 1940's, looking north (from Lawrence).

Grey Garden after the construction of Ina's Addition, about 1968, looking northwest (from Lawrence, p.156).

Cox's Mountain, 1952 (from Lawrence).

Bowling Green 1952 (from Lawrence).

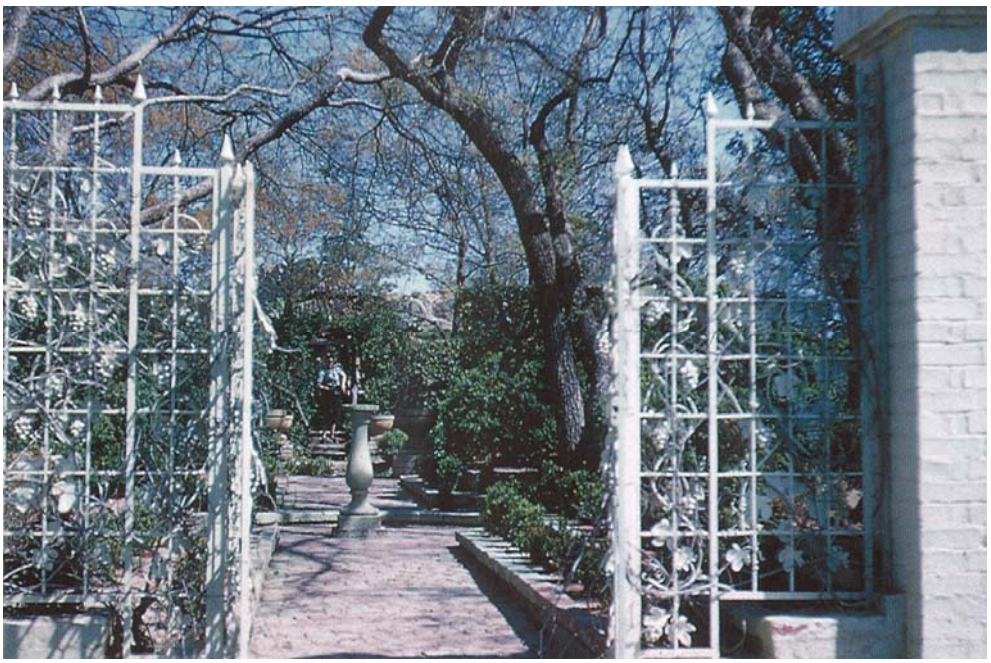
Grey Garden, c.1952 (from Lawrence).

Pagoda Fountain (now Tiered Fountain), c.1952 (from Lawrence).

Large Pond, c.1952 (from Lawrence).

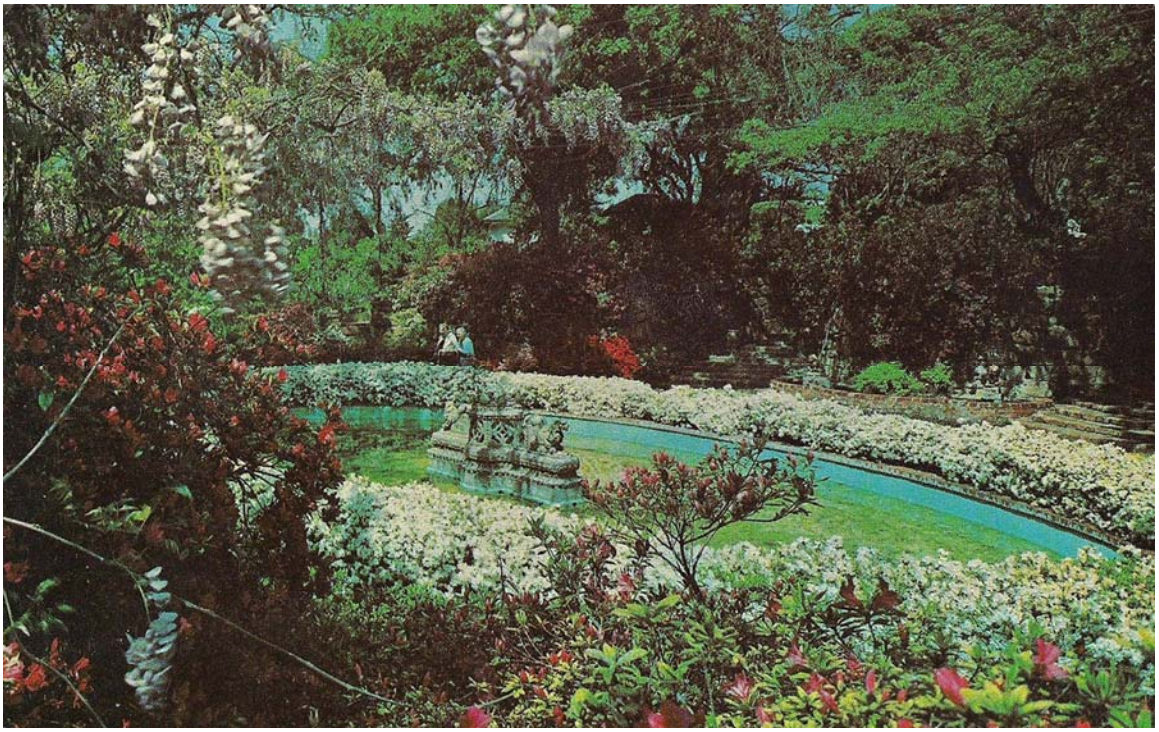
Large Pond, c.1952 (from Lawrence).

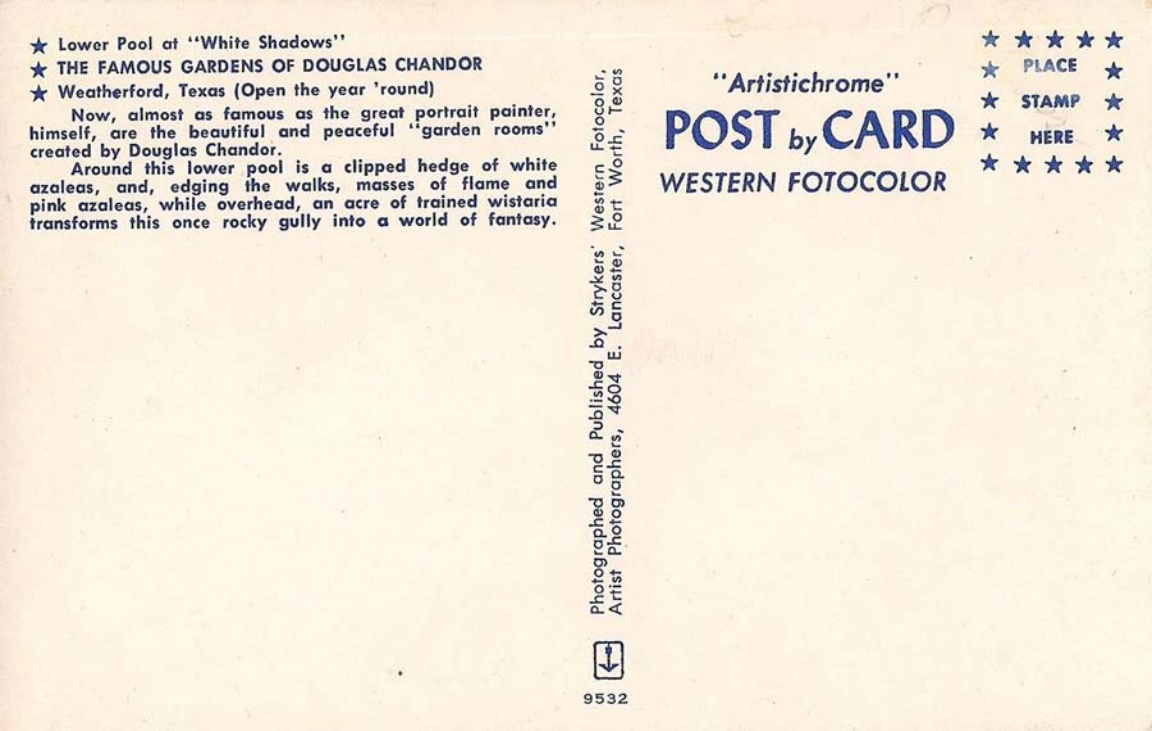
Grape Gates, c.1952 (from Lawrence).



Simmons Street entrance, early 1950s, looking north (from Lawrence).

Chandor Gardens postcard (Chi-ling Fountain), c.1960.





★ Lower Pool at "White Shadows"
★ THE FAMOUS GARDENS OF DOUGLAS CHANDOR
★ Weatherford, Texas (Open the year 'round)

Now, almost as famous as the great portrait painter, himself, are the beautiful and peaceful "garden rooms" created by Douglas Chandor.

Around this lower pool is a clipped hedge of white azaleas, and, edging the walks, masses of flame and pink azaleas, while overhead, an acre of trained wistaria transforms this once rocky gully into a world of fantasy.

Photographed and Published by Strykers' Western Fotocolor, Artist Photographers, 4604 E. Lancaster, Fort Worth, Texas

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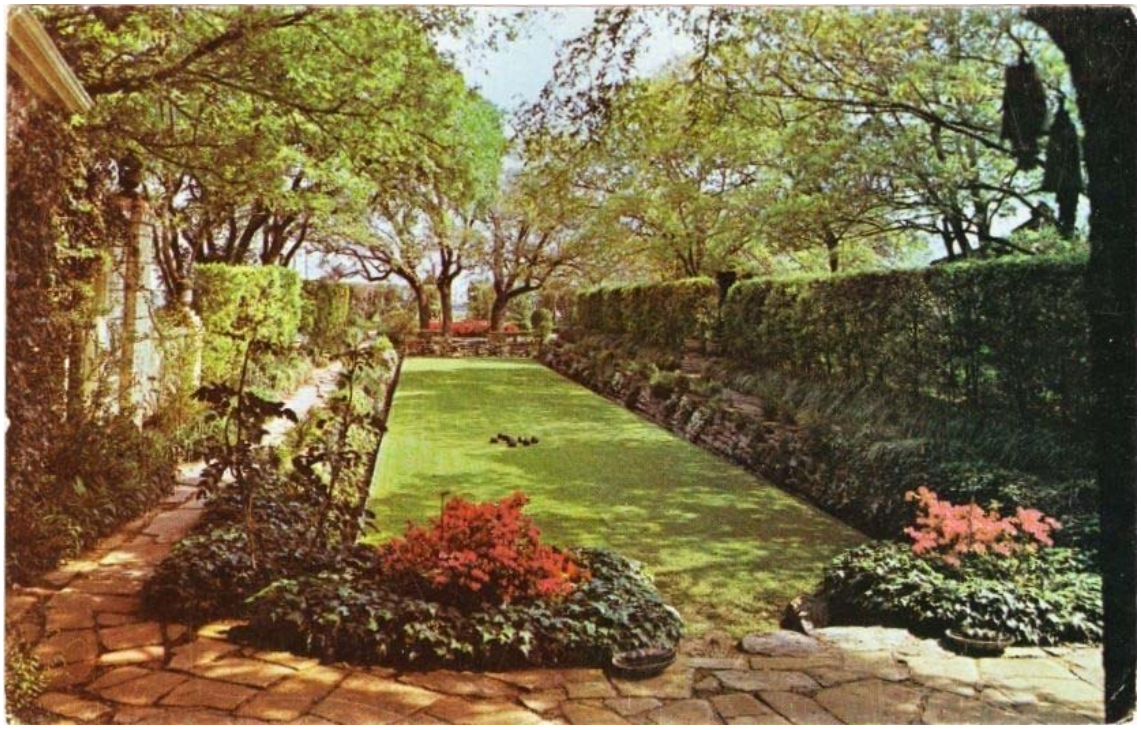
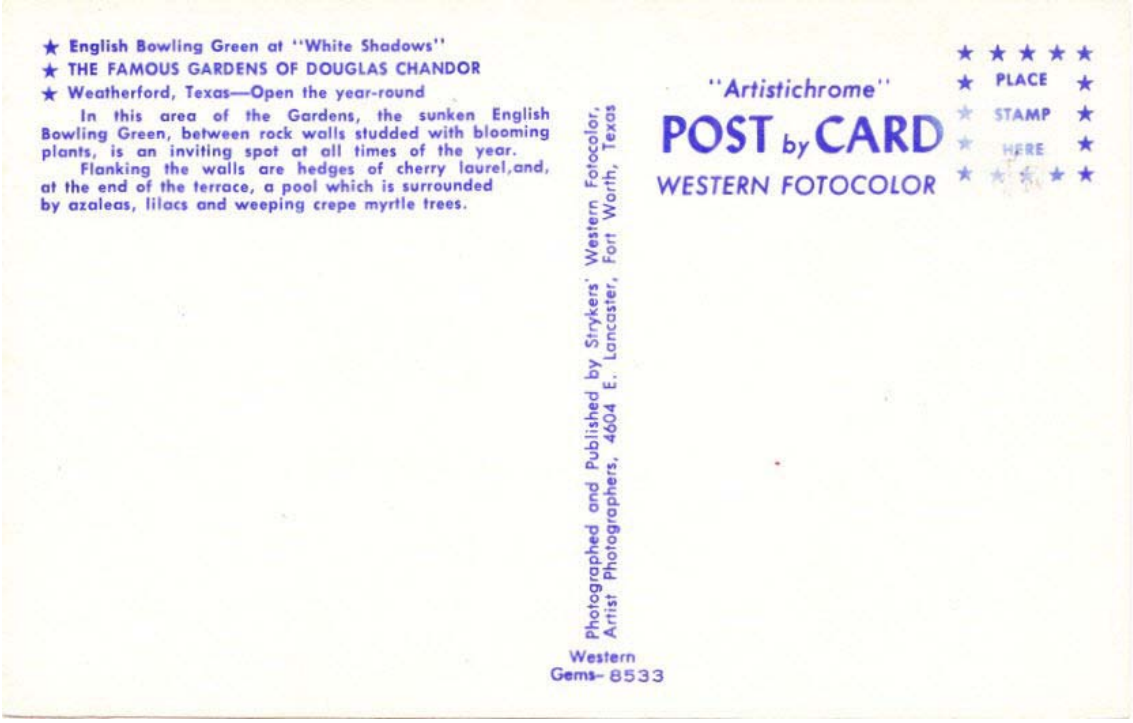
Chandor Gardens postcard (Bowling Green), c.1960.





Chandor Gardens postcard (Simmons Street gate), c.1960.

Edward, Prince of Wales, 1921.
Source: *Chandor's Portraits*, 1942.

Isola de Pescatori, Lake Maggiore, 1925. Collection of Dr. Don E. Ray, Calgary (from Lawrence).

Mrs. Duke Biddle, 1931.
Source: *Chandor's Portraits*, 1942.

Ina Chandor (nee Kuteman), 1933.
Source: *Chandor's Portraits*, 1942.

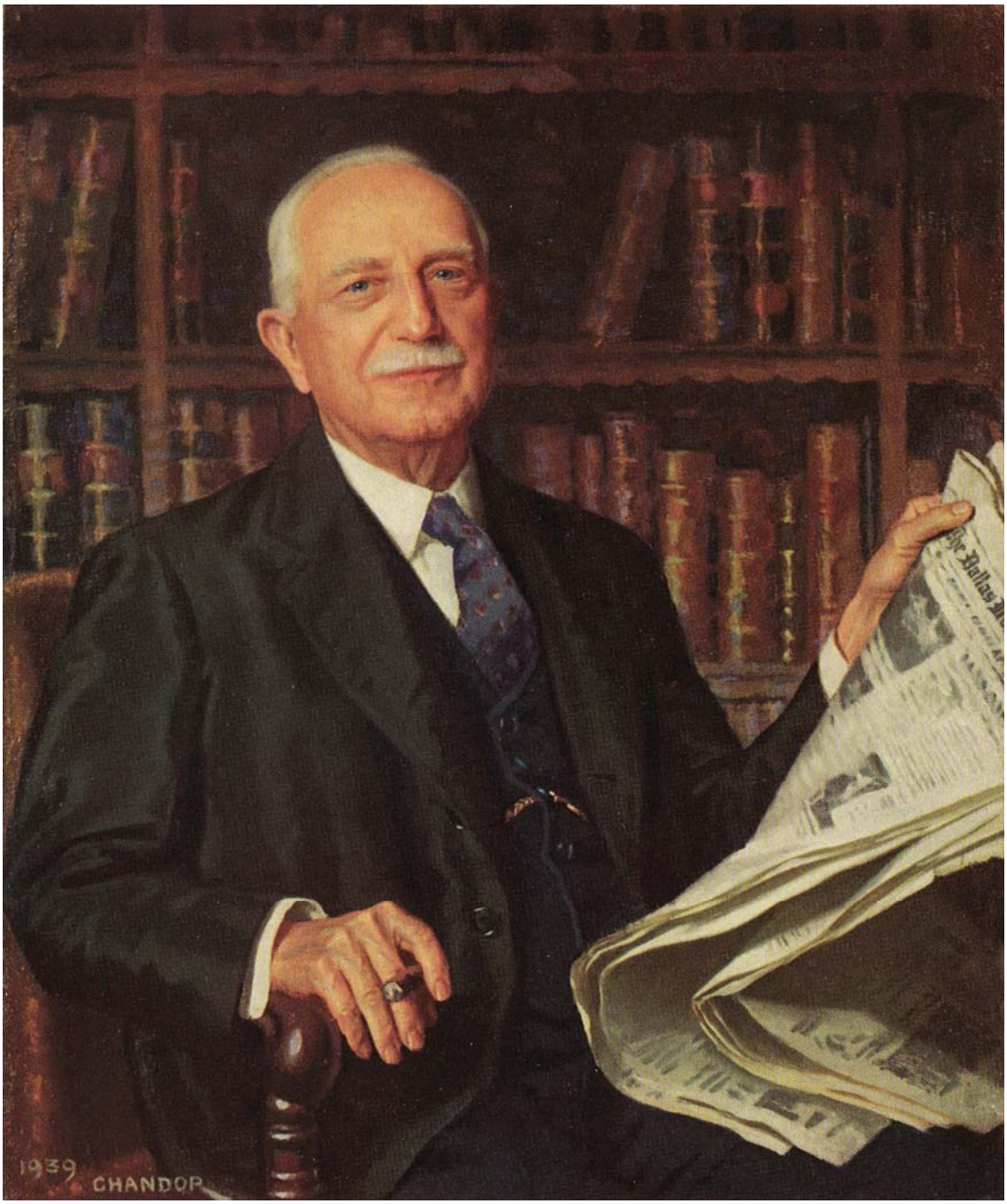
Augustus Harrison, 1933.
Source*: Fort Worth Weekly*, http://www.fwweekly.com/2006/06/28/early-texas-talents-are-finally-being-recognized/

Sam Rayburn, 1935.
Source: *Chandor's Portraits*, 1942.

Lois "Sis" Dillard, 1937
Source: *Chandor's Portraits*, 1942.

Aileen Westbrook, 1934.
Source: *Chandor's Portraits*, 1942.

George Dealey, 1939.
Source: *Chandor's Portraits*, 1942.



Winston Churchill, 1946.
National Portrait Gallery, Washington, DC.

Queen Elizabeth II, 1952.
British Embassy, Washington, DC.

Photo 1
Chandor House from the Bowling Green, north wing (studio) at right, camera facing southwest

Photo 2
Chandor House (south wing) across stream, camera facing east

Photo 3
Chandor House, south elevation (bedroom), camera facing north

Photo 4
Chandor House, west elevation (bedroom wing), camera facing east

Photo 5
Chandor House (Ina's Addition) from Grey Garden, camera facing north

Photo 6
Chandor House (Boxwood Garden / Grape Gates on left) and garage, from driveway, camera facing southwest

Photo 7
Chandor House Ina's Addition (garage on right) camera facing south

Photo 8
Chandor House, north wing studio, camera facing north

Photo 9
Chandor House, south wing bedroom, camera facing south

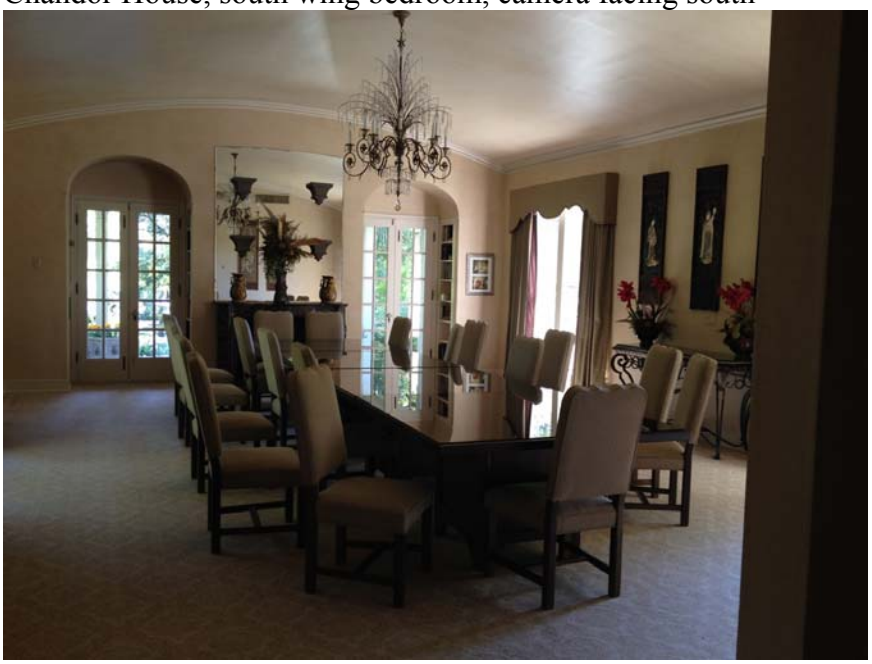


Photo 10
Chandor House, sitting room, camera facing north

Photo 11
Grey Garden (#1), camera facing southwest towards pergola

Photo 12
Grey Garden (#1), camera facing west inside pergola, tool & plant building on left

Photo 13
Ina's Walk (#2), with path towards Chi-ling Fountain, camera facing northeast towards Chandor House

Photo 14
Gardener's Cottage (left) and Cave Grotto (right), camera facing southwest

Photo 15
Path towards Chi-ling Fountain (#4) from West Grotto, camera facing east

Photo 16
Chi-Ling Fountain (#4), camera facing north towards house

Photo 17
South Wall from Chi-ling Fountain, camera facing southeast

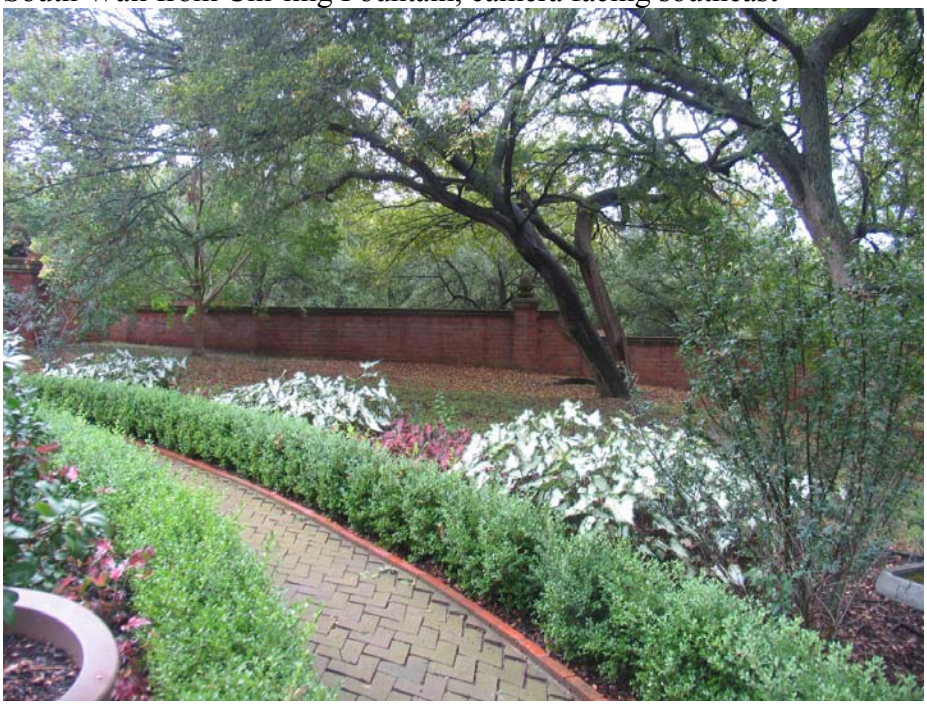


Photo 18
Buddha Niche on north side of Chi-ling Fountain area, camera facing north

Photo 19
Tiered Fountain (#5), from path to house, camera facing south

Photo 20
Moon Gate with East Grotto (#6), camera facing east

Photo 21
East Grotto diorama detail, camera facing east

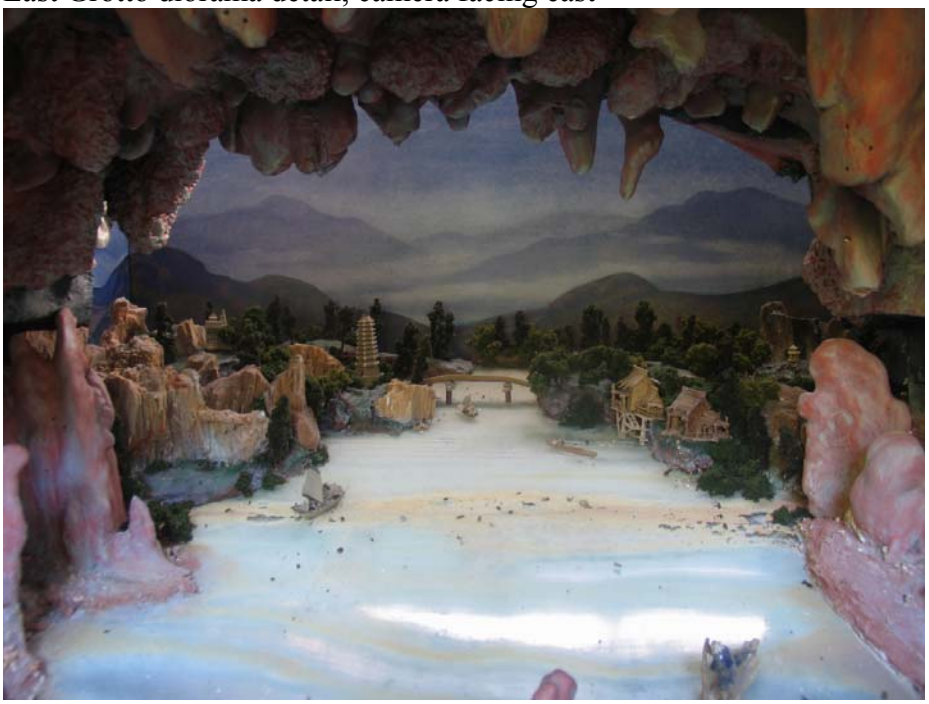


Photo 22
Driveway and East wall (#7) from Moon Gate, camera facing south

Photo 23
South Gates, camera facing north

Photo 24
Labyrinth and Stone of the Immortals (#8), camera facing south

Photo 25
Stone of the Immortals (#8), camera facing west

Photo 26
Trellis Pond with stepping stones (#9), camera facing southwest

Photo 27
Mt. Cox (#10), camera facing northeast

Photo 28
Chinese bridge across stream (#11), looking east toward the front door

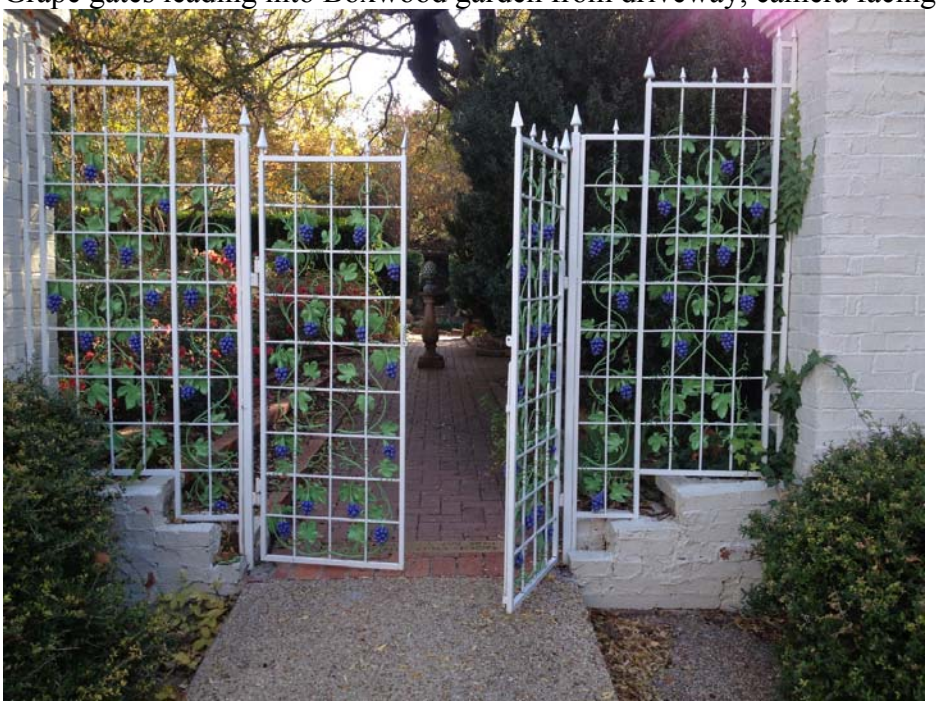
Photo 29
Bowling Green (#12), camera facing southwest towards house

Photo 30
Bowling Green (#12), camera facing northeast towards Pixie Pond and Gazebo (#13)

Photo 31
Pixie Pond and Gazebo (#13) camera facing northeast

Photo 32
Boxwood Garden, camera facing north

Photo 33
Grape gates leading into Boxwood garden from driveway, camera facing southeast



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