

SBR Draft

National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Inwood Manor

Other name/site number: NA

Name of related multiple property listing: NA

2. Location

Street & number: 3711 San Felipe Street

City or town: Houston State: Texas

County: Harris

Not for publication: ☐Vicinity: ☐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 ☒ localApplicable National Register Criteria: ☐ A ☐ B ☒ C ☐ D_____
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

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5. Classification

Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

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

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

6. Function or Use

Historic Functions: DOMESTIC/Multiple Dwelling

Current Functions: DOMESTIC/Multiple Dwelling

7. Description

Architectural Classification: MODERN MOVEMENT / New Formalism

Principal Exterior Materials: Concrete, Glass, Stone: Marble

Narrative Description (see continuation sheets 7-6 through 7-10)

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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.
	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: Architecture (local)

Period of Significance: 1964

Significant Dates: 1964

Significant Person (only if criterion b is marked): NA

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

Architect/Builder: Neuhaus III, J. Victor and Taylor, Harwood (Neuhaus & Taylor Architects)

Narrative Statement of Significance (see continuation sheets 8-11 through 8-18)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-19 through 9-21)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on (date)
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

Primary location of additional data:

- ☒ State historic preservation office (*Texas Historical Commission, Austin*)
- ☐ Other state agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other -- Specify Repository: Inwood Manor Condominium Association

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: 2.863 acres

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: 29.746721° Longitude: -95.437090°

Verbal Boundary Description: (See continuation sheet 10-22)

Boundary Justification: (See continuation sheet 10-22)

11. Form Prepared By

Name/title: Hannah Curry, CEO/Principal
Organization: Palindrome Preservation
Street & number: 540 Heights Boulevard, Suite 330-I
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Date: May 2025

Additional Documentation

Maps (see continuation sheets MAP-23 through MAP-25)

Additional items (see continuation sheets FIGURE-26 through FIGURE-32)

Photographs (see continuation sheets PHOTO-33 through PHOTO-49)

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Photograph Log

Name of Property: Inwood Manor
City or Vicinity: Houston
County, State: Harris County, Texas
Date: August 22, 2024
Photographer: Hannah Curry

Photograph Description: North façade, view south
Photograph Number: 0001

Photograph Description: North façade and west elevation, view southeast
Photograph Number: 0002

Photograph Description: East elevation and north façade, view southwest
Photograph Number: 0003

Photograph Description: South elevation, view north
Photograph Number: 0004

Photograph Description: Detail, exposed concrete structure on southwest corner, view northeast
Photograph Number: 0005

Photograph Description: Primary entrance and port cochere on north façade, view southeast
Photograph Number: 0006

Photograph Description: Interior lobby with original doors, windows, and tile floors, view north
Photograph Number: 0007

Photograph Description: First floor elevator lobby with original tile, view south
Photograph Number: 0008

Photograph Description: First floor Garden Room, view southwest
Photograph Number: 0009

Photograph Description: Typical upper-level elevator lobby with original unit entry door, view northeast
Photograph Number: 00010

Photograph Description: Typical upper-level hallway with both unit entry doors and secondary service doors, view east
Photograph Number: 0011

Photograph Description: Unit 1F with original interior finishes from 1964, view northwest
Photograph Number: 0012

Photograph Description: Landscaping and surplus surface parking from Level 15, view south
Photograph Number: 0013

Photograph Description: Landscaping from pedestrian level, view west
Photograph Number: 0014

Photograph Description: Swimming pool with partial view of south elevation, view northwest
Photograph Number: 0015

Photograph Description: Pool house north elevation and west façade, view southeast
Photograph Number: 0016

Photograph Description: Parking garage, view south
Photograph Number: 0017

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.

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Narrative Description

Inwood Manor is a 16-story New Formalist multi-family residential building facing north on its triangular, 2.86-acre parcel in Houston's upscale River Oaks neighborhood, and it was completed and opened in 1964 as an apartment building before converting to condominium in 1977.¹ Designed by acclaimed local firm Neuhaus and Taylor Architects, the cruciform-plan building utilizes a flat roof, original exposed arched concrete frame, original aluminum frame windows, and a basement foundation. In addition to the residential tower, the property includes its original surface parking lots, original highly stylized landscaping, and a non-original swimming pool with original pool house. When Inwood Manor opened in 1964, advertised amenities included a closed-circuit security system, restaurant, beauty salon, private gardens, swimming pool, concierge, housekeeping, and maintenance services. Despite alterations to the swimming pool and resident units, Inwood Manor retains all aspects of its integrity.

Setting

Inwood Manor sits just beyond the western edge of Houston's River Oaks neighborhood, which was developed starting in 1924 as a garden suburb west of what is now downtown Houston. The development was planned along the south bank of Buffalo Bayou and sits across the bayou from what is now Memorial Park. River Oaks is an extremely wealthy area characterized by large lots with deep setbacks, architect-designed high-style single-family residences, and manicured landscaping and mature trees whose canopies largely cover the streets. Strict design controls by the River Oaks Property Owner's Association have ensured that the neighborhood's character remained intact over the last century. Inwood Manor faces north onto San Felipe Street, a primary thoroughfare that connects River Oaks with the surrounding area, and it provides residents with easy access to the high-end shopping centers just west of the railroad tracks one-quarter mile to the west. Inwood Manor is the only high-rise building in the area, making it highly visible compared to its neighbors. Its design and monumental scale work together to distinguish it among the surrounding residential neighborhood.

Site

Inwood Manor is a 16-story New Formalist multi-family residential building facing north on its isosceles triangle-shaped parcel, and the parcel has a wooden privacy fence along the east and west boundaries. The property includes the residential tower building with incorporated underground parking; highly stylized landscaping with incorporated surface parking lots; and a swimming pool with pool house, all of which are Contributing resources. The property's shape, which has street access only on the north before tapering as it moves south, was critical for the final outcome for the site plan. The only access to the property is from San Felipe Street on the north, where there are two ramps up to provide access to both the surface and underground parking, and there is a third ramp on the far west side that leads down to basement for trash pickup and deliveries. The majority of surface parking sits at the very front (north) of the property, providing access to the front (north) entrance of the residential tower. The primary landscaped area sits south of the residential tower, on top of the underground parking. The pool house is near the southernmost tip of the parcel, and the swimming pool sits between the pool house and the primary landscaped area.

Residential Tower (Contributing Building)

The 16-story building has a modified cruciform plan, flat roof, exposed concrete frame, and a basement foundation, all of which are original design features from when Inwood Manor opened in 1964. The building faces north towards San Felipe Street, and the primary entrance is on the north elevation with secondary entrances on the west and south

¹ "Inwood Manor Brings New Look to River Oaks Area," *Houston Post*, January 5, 1964; "Advertisement," *Houston Post*, December 1, 1977.

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elevations. The original, painted exposed concrete used custom formwork to create a symmetrical structure through a series of basket-handled arches (Photograph 5). The first and sixteenth floors are both double-height spaces, though where the first floor is used primarily for public-facing and amenity functions, the sixteenth floor contains penthouse units, all currently under a single owner. The use of double-height spaces on the first and top floors of the building emphasizes Classical proportions and the New Formalist style. Typical windows, or those used most often on this building, are symmetrical, four-part aluminum-frame fixed units. Each typical window consists of two irregularly spaced 1/1 with clear glass flanked by single panes of dark tinted glass per the original specifications for the design. All exterior materials are either original or in-kind replacements so that there are no visible alterations to the building exterior.

Exterior

The 16-story tower has different designs for the first floor and the tower, and the first and sixteenth (penthouse) levels are both double-height spaces. The mechanical penthouse on the roof uses the same structural arches against a dark background to hide the large equipment installed within, and it has four bays on the north and south elevations and six bays on the east and west elevations.

The first floor north and south elevations are arranged in symmetrical, ABBBBBCDDCBBBBBA patterns (Photographs 1 and 4). Bays A are recessed from both the north and their respective side elevations and display a four-part dark-tinted fixed aluminum window with corresponding transoms. Bays B contain a dark-tinted two-leaf sliding door system flanked by dark-tinted fixed windows and topped with a four-part transom in the same dark-tinted glass. Bays C have four-part dark-tinted storefront systems with corresponding transoms, and Bays D are the primary entrances, each containing paired doors within four-part storefront systems and corresponding transoms. Bays C and D protrude from the building's primary plane, and Bays D are located under an extended port cochere (Photograph 6). A marble fence provides privacy on both the north and south.

The first-floor west elevation is arranged in an ABCCBA pattern (Photograph 2). Bays A are recessed from both the west and their respective adjacent elevations and each contain a three-part dark-tinted fixed aluminum window system with corresponding transoms. Bays B each contain a four-part dark-tinted fixed aluminum window system with corresponding transoms. Bays C encompass the west entrance and include a three-part storefront system with corresponding transoms, and the central third in each bay contains a single glass door. A port cochere spans the first Bay B and both Bays C.

The first-floor east elevation is arranged in an ABBBBBA pattern (Photograph 3). Bays A are recessed from both the east and their respective adjacent elevations, and they each contain a three-part dark-tinted aluminum storefront system with a two-leaf sliding door and a fixed window along with corresponding transoms. Bays B are four-part dark-tinted fixed aluminum windows with corresponding transoms.

The north and south tower elevations are arranged in an ABBBBABBBBABBBBA pattern, with the central Bays A and Bays B projecting outwards. Bays A are balconies whose railings meet the primary planes of the building, and they contain a two-leaf clear sliding door flanked by fixed, dark-tinted aluminum windows. Bays B are typical windows. At level sixteen, the balconies span the entire length of the elevation.

The east and west tower elevations are arranged in an ABBBBBA pattern. Bays A contain three-part fixed window systems that looks onto balconies whose railings meet the primary planes of the building. Bays B contain typical windows.

Interior

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Basement

The basement includes the parking garage, resident storage, and back-of-house spaces for the 22 staff employed by the Inwood Manor Condominium Association. Staff include association administrative duties, 24-hour concierge, shipping/receiving staff, 24-hour security, maintenance, and housekeeping.

The parking garage is attached to the residential tower at the basement level with access via a curved ramp on the west. The garage is made from reinforced concrete, and its U-shaped design fits around the residential tower, providing parking areas on the north and south with a connecting drive on the east (Photograph 17). Metal panels have been installed in multiple places on unknown dates on the ceiling over the parking spaces to prevent leaks from damaging the residents' vehicles.

Resident storage occupies the eastern half of the tower basement, and it is an unfinished climate-controlled space with exposed structure and systems. Individual storage spaces are plywood boxes without ceilings to allow light into each storage box.

The western half of the tower basement includes the back-of-house spaces such as mechanical spaces, paint storage, employee locker rooms, the employee break room, and trash collection as well as resident amenities such as the laundry room, a library converted from a former security office, and an on-site gym. The finishes in the eastern half are a blend of finished and unfinished spaces. In the finished spaces, rooms use lay-in ceiling tiles, painted drywall, and vinyl flooring. In unfinished spaces, rooms utilize exposed structure and systems on the ceiling, painted concrete masonry unit walls, and concrete flooring.

First Floor

The first floor has multiple public and private spaces accessible from an east-west hallway that is shaped like a rectilinear Greek letter omega bisected with a north-south hallway. First floor public spaces and amenities include the lobby with the concierge desk, Garden room, access core, mail room, and receiving (west) entrance, while the first-floor private spaces include condominium association offices, guest rooms, and resident units. The access core comprises the resident elevators, the service elevator, and the central fire stair. The first-floor finishes include a solid ceiling, painted walls, tall baseboards, and a combination of original arabesque-shaped Saltillo tiles and carpet.

The north-south hallway, tiled with the original arabesque Saltillo tiles, connects the north and south entrances and provides direct access to the lobby, Garden room, mail room, and access core (Photograph 8). The lobby has its original finishes, including crown molding, a chair rail, and decorative trim on the structural columns, and the wood primary entry doors in the lobby each contain two glass panels in the same arabesque shape as the flooring, repeating the design in the transoms above each door (Photograph 7). A pair of the same doors provides access to the Garden Room. In addition to the doors, the Garden Room's most notable design feature is the original parquet floor (Photograph 9).

The east-west hallway provides access to shared spaces on the west, including amenities such as the receiving entrance, reservable guest rooms, and the condominium association offices, and it provides access to private resident units on the east. The receiving entrance utilizes the same original arabesque Saltillo tiles found in the north-south hallway; however, the rest of the east-west hallway is carpeted. Notably, the condominium association office space originally functioned as a residential unit, and the space retains the original finishes and appliances from 1964 (Photograph 12).

Upper Levels

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Each of the upper levels has private residential units accessible from an east-west hallway shaped like a rectilinear Greek letter omega, and the access core sits at the center (Photograph 10). Finishes in the upper-level hallways include painted drywall ceilings and walls, pilasters with Tuscan capitals, baseboards, and carpet (Photograph 11). The primary entrance to each residential unit is a single solid wood paneled door with an arabesque panel in the upper half, stained a dark color, and doors to secondary entrances or mechanical spaces are plain and painted in a light color to match the walls.

After the conversion from apartments to condominiums, there are no longer any “typical” interior finishes inside the units, however, Unit 1F is owned by the Inwood Manor Condominium Association and retains the original 1964 finishes (Photograph 12). The 1977 Declarations of Condominium filed with Harris County demonstrate that the then-136 units ranged from 750 square feet to 2,707 square feet with between 1-3 bedrooms, and the balconies ranged from 153 square feet to 719 square feet. A review of the property appraisal data in 2024 identified 85 owners for the units, indicating that many units have been combined since becoming condominiums. For instance, the sixteenth floor/penthouse is under a single owner, and where the twelfth floor had 10 units in 1977, there are now only three owners for that floor.

Landscaping (Contributing Site)

Based on the available information, the primary landscaping at Inwood Manor was designed by Fred Buxton and Associates and sits on top of the parking garage. The landscape design incorporated intensive water-proofing treatments to prevent structural damage to the structure below, and the design is inspired by French gardens, utilizing highly manicured, geometric designs that includes trees, planters, shrubbery, topiaries, pea gravel pathways, grass, and two fountains (Photographs 13 & 14). Secondary, gated areas on the south have been established for dogs and other pets using shrubbery and grass. The landscaping over the parking garage retains the original design, pea gravel walkways, planters, fountains, and many original plants based on their current size.

There are also two stained-black concrete surface parking lots for visitors. The first sits north of the residential tower, between the tower and the street, and it spans the full width of the tower. The second is south of the tower on the east side (Photograph 13). Both are integrated in the landscaping plans to render them largely invisible to pedestrians on the street in front of Inwood Manor or to residents enjoying the landscaping on the south. The black color is original to the site.

Incorporating the black color into the parking lots was an original and intentional design decision to create a visual contrast with the white exposed concrete structure on the residential tower and the greenery of the landscaping itself. The highly stylized, formal landscape design served as a continuation of the upscale amenities and design for the property, becoming part of the luxury residential New Formalist design.

Pool House & Swimming Pool (Contributing Building and Non-Contributing Structure)

The swimming pool is a rectangular, heated pool with a maximum depth of 3 feet, 6 inches, white plaster lining, concrete perimeter tiles, and surrounded by pea gravel paving (Photograph 15). The rectangular pool replaced the original oval pool in 2015, however, the pool remains in its original location and a similar size to the original.

The pool house is the original one-story, wood-frame I-plan building designed by Neuhaus and Taylor Architects with a flat roof, deep eaves on three sides, batten plywood siding, and a concrete slab foundation. The pool house opens to the west and provides storage for pool toys and other outdoor activities (Photograph 16). The west elevation has a single unprotected opening, approximately the size of a single-car garage bay. The north and south elevations each have a single louvered door to access restrooms, and there are no openings on the east elevation.

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Alterations

While individual owners have remodeled their units, including some instances of purchasing multiple units and combining them, the condominium association has performed only minimal alterations to the shared spaces. The condominium association provided a comprehensive list of alterations and maintenance activities completed at the property since 2016 and were unable to provide specific information for work completed prior to 2016. However, the existence of original landscaping, windows, doors, and interior finishes indicates that while maintenance activities occur regularly, including systems upgrades, repainting, and new carpet installation, alterations at the property have been minimal and infrequent.

Table 1. Alterations at Inwood Manor

Year	Location	Description of Alteration
Unknown	Basement	Parking garage security office converted to library
Unknown	Employee Breakroom	Install updated finishes in the employee break room
Unknown (before 1977)	First Floor Public Space	Convert on-site restaurant into Unit 1E
Unknown (after 1977)	First Floor Public Space	Convert Unit 1H into the Garden Room
2020	Basement Gym	Convert back-of-house space into an on-site gym
2023	Guest Rooms	Install updated finishes in the guest rooms
2024	First Floor Gym	Convert part of Unit 1A into additional on-site gym space
2024	Receiving (West) Entrance	New Dutch door to connect to a converted part of Unit 1A into additional package storage

Integrity

Inwood Manor retains its integrity of location and setting as it remains in its original triangular site and the surrounding early twentieth century neighborhood is still primarily of single-family homes. It retains its integrity of association as it continues to function as a multi-family residential building, although its apartment units were converted to condominiums in 1977. Inwood Manor also has excellent integrity of design, materials, and workmanship as it retains the original exterior massing, exposed structural arches, original windows, and many original finishes including the arabesque Saltillo tiles, the primary residential doors, and parquet flooring in the Garden Room. Additionally, although there have been changes to the floor plans as units have been converted into new use or combined into larger units, the plans overall retain the original plan of units accessible from a central hallway and the access core. These factors contribute to the property retaining its integrity of feeling, and the result is that Inwood Manor retains all aspects of integrity.

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Statement of Significance

Houston-area firm Neuhaus & Taylor Architects designed Inwood Manor, and the multi-family high-rise building opened in 1964 to critical acclaim from statewide and national architecture journals. Sited on the edge of Houston's wealthy River Oaks neighborhood, Inwood Manor typifies buildings created by design partner, Harwood Taylor, during the early 1960s by incorporating parking into the structure, utilizing New Formalist style, and creating flexible interior plans. Taylor's design for the building artfully and thoughtfully incorporates the concrete frame into the façade, plan, and massing for the high-rise building, and the cast-in-place concrete arches contrast with dark-tinted aluminum windows to create depth. Credited as the "most imaginative" multifamily high-rise building near River Oaks and as an excellent example of New Formalist high-rise, luxury residential construction in Houston, Inwood Manor is eligible under Criterion C in the area of architecture at the local level with a period of significance of 1964, the year construction finished.

Houston in the Mid-20th Century

Houston established itself during the first half of the century as a hub for shipping, manufacturing, and oil and gas, and those businesses were critical to the United States' success during World War II. The economic activity generated during World War II continued into the 1950s and 1960s with multiple companies moving their headquarters or opening a new branch office in Houston as wartime industries repurposed themselves for increased consumer demands. The city's economic success was most visible in the rapid expansion of its population and its area. In 1940, Houston's population was 354,514 covering 72.8 square miles. The population grew to 596,163 over 160 square miles by 1950, and in 1960, Houston had 938,219 people living in 328.1 square miles. In just twenty years, Houston tripled in population and more than quadrupled in area.² Despite its rapid growth, Houston's racial diversity remained largely the same over that period with demographics consistently demonstrating the population was roughly 79% white and 21% non-white.³ For added context, the census did not add a separate racial category for Hispanic residents until the 1970 census, which nonetheless noted that Houston's population remained 79% white, 19% black, and 1% "other."⁴

One of the indicators of the city's economic vitality prior to World War II was the River Oaks neighborhood. Developers Will Hogg, Mike Hogg, and Hugh Potter designed River Oaks as an exclusive and highly deed restricted garden suburban neighborhood starting in 1924, and the River Oaks Corporation expanded to include new sections and

² Grace Cynkar, Kristen Brown, Anna Mod, and James Steely. "National Register of Historic Places Multiple Property Documentation Form: Modernist Commercial, Governmental, and Institutional Buildings in Houston, Texas, 1945-1976." SWCA Environmental Consultants, 2015, 7-12.

³ "1940 Census of Population: Volume 2. Characteristics of Population, Part 7." Bureau of the Census, U.S. Department of Commerce. Washington, D.C.: Government Printing Office, 1943. Accessed October 22, 2024, <https://www2.census.gov/library/publications/decennial/1940/population-volume-2/33973538v2p6ch9.pdf>; "1950 Census of Population: Volume 2. Characteristics of Population, Part 43, Texas." Bureau of the Census, U.S. Department of Commerce. Washington, D.C.: United States Government Printing Office, 1953. Accessed October 22, 2024, <https://www2.census.gov/library/publications/decennial/1950/population-volume-2/11027772v2p43.pdf>; "Census of Population: 1960. Volume 1. Characteristics of Population, Part 45, Texas." Bureau of the Census, U.S. Department of Commerce. Washington, D.C.: U.S. Government Printing Office, 1963. Accessed October 22, 2024, <https://www2.census.gov/library/publications/decennial/1960/population-volume-1/33255142v1p45.pdf>

⁴ Beverly M. Pratt, Lindsay Hixson, and Nicholas A. Jones, "Measuring Race and Ethnicity Across the Decades: 1790-2010." United States Census Bureau. Accessed October 22, 2024, https://www.census.gov/data-tools/demo/race/MREAD_1790_2010.html; "1970 Census of Population, Advance Reports: General Population Characteristics, Part 45, Texas." Bureau of the Census, U.S. Department of Commerce. Washington, D.C.: United States Government Printing Office, 1971. Accessed October 22, 2024, <https://www2.census.gov/library/publications/decennial/1970/pc-v2/15872858v2ch5.pdf>

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subdivisions until 1947.⁵ The River Oaks Corporation developed the neighborhood along the southern bank of Buffalo Bayou, west of downtown Houston, and the development included multiple parks, significant green space, shopping centers, and space dedicated for schools and a church. Although the developers intended for River Oaks to have residents with a range of income levels from middle-income to wealthy, by the 1960s, River Oaks was firmly a neighborhood only for the wealthy.⁶ Like many subdivisions established prior to World War II, River Oaks' deed restrictions originally prohibited non-white owners and occupants within the neighborhood (excepting live-in domestic staff). Even after the 1948 *Shelley v. Kraemer* Supreme Court decision determined racial covenants could not be enforced and the 1968 Fair Housing Act prohibited racial discrimination during the lease and sale of property, most subdivisions simply failed to enforce those provisions rather than go through the expense of amending the deed restrictions.⁷ However, River Oaks Property Owners, Inc. ensured that the deed restrictions eliminated all restrictions pertaining to race in December 1984, making them unique amongst U.S. property owners.⁸

During the city's expansion and urban sprawl following World War II, other high-end developments followed River Oaks to the area west of downtown, including Tanglewood and the six incorporated municipalities collectively known as the Memorial Villages.⁹ When state and local officials formally announced their plans for Houston's highway system in 1955, they revealed their intentions to construct a loop around Houston.¹⁰ The western portion of what is now Interstate 610, locally known as the West Loop, opened in 1963 just under a mile from the western edge of River Oaks.¹¹ The inclusion of River Oaks inside Interstate 610 demonstrated that the neighborhood fully transitioned from garden suburb to upscale neighborhood unquestionably "in the city" due to its proximity to commercial centers, particularly as Houston's sprawl saw the city grow from approximately 73 square miles in 1940 to 150 square miles in 1950 and 540 square miles by 1980.¹²

The West Loop provided developers with the ideal opportunity to construct high-end retail and commercial spaces. Wealthy and almost exclusively white River Oaks, Memorial, and Tanglewood residents would be able to access the area easily due to proximity, and the highway would provide easy accessibility to Houstonians further afield. The Sakowitz department store chain opened a location in the area in 1959, Joske's opened a new store at the southeast corner of Post Oak and Westheimer in 1963, and commercial developer Gerald Hines announced the Galleria Mall in 1966 with its formal opening in 1970.¹³ Houston's rapid growth in the decades following World War II provided ample opportunity for residents to build significant wealth, and those residents ensured that the city had the residential, commercial, and retail developments necessary to maintain and sustain their wealth.

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⁵ "Plat of Block No. 26 River Oaks," Map and Condo Records, Harris County Clerk's Office, Volume/Page 024044.

⁶ "River Oaks History," River Oaks Property Owners, Inc. Accessed October 28, 2024, <https://ropo.org/history>

⁷ Cheryl Thompson, Cristina Kim, Natalie Moore, Roxana Popescu, and Corinne Ruff, "Racial covenants, a relic of the past, are still on the books across the country." National Public Radio, November 17, 2021. Accessed May 23, 2025, <https://www.npr.org/2021/11/17/1049052531/racial-covenants-housing-discrimination>

⁸ "Deed Restrictions and Policies & Procedures," River Oaks Property Owners, Inc. Accessed May 23, 2025, <https://ropo.org/deed-restrictions-docs>

⁹ "Sinclair Houston Street Map." Houston: Rand McNally & Co., 1965. Accessed October 28, 2024, <https://cdm17006.contentdm.oclc.org/digital/collection/maps/id/52/rec/42>

¹⁰ Kyle Shelton, *Power Moves*. Austin, Texas: University of Austin Press, 2017, 48.

¹¹ "Sinclair Houston Street Map." Houston: Rand McNally & Co., 1965. Accessed October 28, 2024, <https://cdm17006.contentdm.oclc.org/digital/collection/maps/id/52/rec/42>

¹² McComb, David G. "Houston, TX," Handbook of Texas Online, accessed October 22, 2024, <https://www.tshaonline.org/handbook/entries/houston-tx>. Published by the Texas State Historical Association.

¹³ Richard West, "My Home, the Galleria." *Texas Monthly*, July 1980. Accessed October 28, 2024, <https://www.texasmonthly.com/arts-entertainment/my-home-the-galleria/>

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A 1957 map of River Oaks plats demonstrates that the parcel on which Inwood Manor now sits belonged to the River Oaks Corporation and was undeveloped prior to the construction of the building, and the corporation likely sold the land directly to Dr. Ernest L. Wilkinson, president of Brigham Young University in Utah, for the planned new development.¹⁴ The first announcement for Inwood Manor appeared in 1962 when First Mortgage Company of Houston announced that Wilkinson would own the proposed new building. The announcement stated that the new building, designed by Neuhaus and Taylor Architects, would be a 15-story luxury apartment complex with units ranging from roughly 900 square feet up to 2900 square feet, and the project team anticipated the building would cost approximately \$5.5 million to construct. Other firms involved in the project included Voight and Clouse as structural engineers, McGinnis-Lyons and Associates as consulting engineers, and First Mortgage Company as the managing agent. The rendering included with the announcement demonstrated that the design always included concrete structural arches, guest rooms, private balconies, basement-level parking, formal landscaping, and swimming pool.¹⁵ When Inwood Manor opened to tenants in spring of 1964, advertisements stated that the completed 16-story building had 140 units. Advertisements published upon Inwood Manor's grand opening identified the numerous other companies involved in the project, including Manhattan Construction Company as the principal contractor, Wells Design as the interior designers, and Fred Buxton and Associates as landscape designers.¹⁶

Local real estate trends changed at the end of 1975, and suddenly, high-rise condominiums in Houston became extremely popular. Prior to December 1975, only two high-rise condominium buildings with a combined 99 units existed in Houston. By July 1978, the number of high-rise condominium units in Houston jumped to 1,301. Although garden-style condominiums, comprising of 1- and 2-story townhomes around shared courtyards, had been popular in Houston for years, high-rise condos did not gain in popularity until the late 1970s. Local real estate experts explained the sudden popularity of high-rise condominiums as a combination of new Houstonians moving from other parts of the country where high-rise living was already common and their locations close to work centers that would reduce commute times. Although digital research did not identify any information about precisely when or why Dr. Wilkinson sold the building, newspapers report that firm Acquest Group USA Inc. purchased Inwood Manor in 1977, along with two other high-rise apartment buildings, Parc IV and Parc V and the Willowick.¹⁷ In December 1977, Inwood Manor, Inc. filed their Declaration of Condominium with the Harris County Clerk's office, in keeping with the trend of converting existing high-rise apartment buildings to condominium to keep up with the local demand.¹⁸ By June 1978, advertisements boasted that 98% of the units had sold.¹⁹

In 2025, Inwood Manor remains a condominium building, and the Inwood Manor Condominium Association oversees the maintenance and repair of the common property and maintains renovation standards for the individual units to ensure that owners maintain the high level of design and material quality Neuhaus and Taylor intended for the building. The renovation standards, last updated in 2020 and on file with the association, set minimum standards for the appearances of balconies or patios and the noise qualities and weight of materials, and the association also reviews all changes in materials to ensure that the structural load is appropriate.

New Formalism in Houston

¹⁴ "Plat of River Oaks and Vicinity Map," River Oaks Property Owners, Inc., 1957. Accessed October 29, 2024, <https://cdm17006.contentdm.oclc.org/digital/collection/maps/id/7/rec/39>

¹⁵ "15-story Apartment Building Planned in River Oaks Area," *The Houston Post*, November 11, 1962.

¹⁶ "Inwood Manor Apartments," *Texas Magazine* supplement to *The Houston Chronicle*, December 15, 1963; Kathryn O'Rourke, *Home Heat Money God: Texas and Modern Architecture*. Austin: University of Texas Press, 2024, 64.

¹⁷ Charlie Evans, "High-rise condominium market sees dramatic changes here," *Houston Chronicle*, June 11, 1978.

¹⁸ Harris County Clerk's Office, Condominium Records, Vol. 56, Page 102.

¹⁹ "High-Rise Living Has Arrived in Houston." *Houston Post*, June 18, 1978.

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New Formalist architecture emerged in the United States following World War II as in response to the austerity of modernist styles. New Formalism pairs modernism with the scale, proportions, massing, and features associated with Classical architecture.²⁰ These features often include arches, colonnades, podiums, precast concrete screens, and symmetrical facades.²¹ The designs also incorporated high end materials, such as marble, as part of the rejection of the visual austerity of earlier forms of modernist design.²² Technological advances in precast concrete and concrete formwork also allowed architects to use the structural material in more expressive and artistic ways, not just functional. Proponents of the style, such as Phillip Johnson, Eero Saarinen, Minoru Yamasaki, and Edward Durrell Stone, used the style as a means of reincorporating ornament and texture into modernist designs. In contrast to the more austere International style, New Formalism uses the incorporation of Classical elements to introduce more traditional notions of “beauty” into the buildings.²³

Houston’s premiere architects during the 1950s and 1960s, including Neuhaus and Taylor Architects, demonstrated a mastery of modernism, and their expertise helped to raise Houston’s profile on the national stage. Though early recognition of Houston’s modernist buildings went to the city’s single-family residences, Houston’s rapid growth in the decades immediately after World War II coincided with the rise in popularity of the New Formalist style.²⁴ Due to the scale, proportions, and massing most commonly associated with New Formalism, the style is best suited for larger buildings, typically used for commercial or institutional needs. Based on the combination of Houston’s growth and the related relocation or expansion of national and international corporations to the city, New Formalist buildings became ubiquitous across Houston as developers and governmental agencies constructed new commercial, retail, institutional, and civic buildings.²⁵ Some of the most notable examples in Houston include Beth Yeshurun Synagogue (Recorded Texas Historic Landmark, 2019), the Downtown Houston Post Office, Processing, and Distribution Center (NRHP 2017), and the Houston Bar Center Building (NRHP 2017).

Inwood Manor as an Example of New Formalist High-Rise Luxury Residential Style

Neuhaus and Taylor told the press, “with the location in River Oaks, it was imperative that we create a classical feeling in the building coupled with contemporary functions,” recognizing the importance of meeting the expectations of the neighborhood’s wealthy residents.²⁶ The firm’s understanding of the task resulted in a building that incorporated all of the hallmarks of the New Formalist style. Inwood Manor sits on a large podium, used to create the parking garage, and the design of the exposed structure creates symmetrical colonnades of arches. By contrasting the white concrete with dark tinted glass, the design gives the appearance that the structure is a screen, while the actual patio screens on the ground floor are thin marble panels to provide immediate demonstration of the high-quality materials used in the building’s construction. The modernist materials coupled with classical proportions and the formal landscaping by Fred Buxton and Associates created a design that respected the high style eclectic designs of its single-family residential neighbors while staying abreast of design trends.

²⁰ “New Formalism.” Washington Department of Archaeology & Historic Preservation. Accessed October 29, 2024, <https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/new-formalism>

²¹ Cynkar, et. al. “Modernist Commercial, Governmental, and Institutional Buildings in Houston, Texas, 1945-1976,” 46.

²² Anna Mod and Adam Rajper, “American National Insurance Company (ANICO) Building, National Register of Historic Places Registration Form.” National Park Service, 2021, 21.

²³ “New Formalism.” Washington Department of Archaeology & Historic Preservation. Accessed October 29, 2024, <https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/new-formalism>

²⁴ Ben Koush, “Light Touch: The Work of Harwood Taylor.” *Cite*, Summer 2005. Accessed October 30, 2024, https://offcite.rice.edu/2010/03/LightTouch_Koush_Cite64.pdf

²⁵ Anna Mod, Delaney Harris-Finch, Hannah Curry-Shearouse, and James Steely. “Houston Bar Center Building, National Register of Historic Places Registration Form.” National Park Service, 2017, 16. Accessed October 29, 2024, <https://npgallery.nps.gov/NRHP/AssetDetail/8bb0109d-b54e-4278-8268-b419a36b450d>

²⁶ “Inwood Manor Brings New Look to River Oaks Area,” *Houston Post*, January 5, 1964.

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Where previous projects designed by the firm utilized tilt-up pre-cast concrete to construct the structure more economically, Neuhaus and Taylor commissioned steel formwork specifically for the Inwood Manor, and the architects expressed their pride in the exposed poured-in-place concrete arches, which integrated the building's structural needs with the New Formalist design, and Inwood Manor purportedly was the first building in the southwest to utilize this formwork type.²⁷ The flexibility of the concrete, used both on the building and surface parking lots, allowed the firm to specify texture and color that would contribute to the overall design. Concrete's ability to take color, either integrated into the cement like the black surface parking lots or applied like the white paint on the structural arches, made it an ideal material to create visual contrast using structural elements. On the interior, the Neuhaus and Taylor specified custom doors and door handles, and interior designer Herbert Wells integrated the arabesque shape into other interior finishes such as the Saltillo tiles and mirrors. Wells also included hardwood parquet flooring, high-end stainless-steel appliances, and sumptuous and high-quality carpeting to continue the luxurious tone for the property.

In addition to the thoughtful and detailed design, Neuhaus and Taylor incorporated numerous amenities into the original plans as part of ensuring that the building met expectations for its prospective occupants. The plans included storage, playing card rooms, a salon, a restaurant, concierge services, security services, housekeeping services, separate service elevator and service entrances to each unit, underground parking, and swimming pool. Inwood Manor offered a range of units from 1-3 bedrooms in a variety of sizes, all named for streets in River Oaks like Inwood Manor itself. Although the playing card rooms, salon, and restaurant have been altered, the property in 2025 retains all other amenities, including covering the cost for electricity, gas, cable television, and internet for all residents.²⁸

Neuhaus and Taylor's diligent and thoughtful efforts garnered articles about Inwood Manor in statewide and national publications, including *Architectural Record*, *Architectural Forum*, *Texas Architect*, *Progressive Architecture*, and the *AIA Journal*. The architectural journals praised Inwood Manor's design. Articles about the building called attention to the way Neuhaus and Taylor integrated the arches into the structure and the façade, the extension of the arches at the corners to create balconies, and the proportioning of the concrete frame.²⁹ Journals also noted that the use of the dark-tinted windows helped to create depth and texture by emphasizing the difference between the windows and the white, painted concrete, and the writers drew attention to how the structure worked with the plans to allow flexibility in the size and configuration of units.³⁰ *Texas Architect* also specifically highlighted the way the firm incorporated parking into the property, providing covered parking encircling the building as part of the basement foundation.³¹ Harwood Taylor's ability to integrate "progressive design with the unforgiving economics of [...] speculative buildings" were a cornerstone of Inwood Manor's legacy, particularly after the building converted to condominiums and owners began buying adjacent units and combining them into single units.³²

Inwood Manor has also endured as an example of luxurious New Formalism. Retrospectives about Inwood Manor echo remarks on how expertly Taylor integrated parking into the design and the structure and preserved the views of all residents, regardless of what level they live on, noting that integrating parking into high-rise construction was a relatively novel problem to solve.³³ Architectural historian Kathryn O'Rourke points out that Inwood Manor and the other high-rise multi-family buildings constructed during this period are significant "not only as examples of scaled-up modernism for the domestic realm, but as experiments in defining a building type that was still relatively new."³⁴

²⁷ "Inwood Manor Brings New Look to River Oaks Area," *The Houston Post*, January 5, 1964.

²⁸ Confirmed by Gary Bernard, General Manager for Inwood Manor, via email dated May 20, 2025.

²⁹ "The Arch Form as Façade Motif," *Architectural Record* 136, no. 2 (1964): 118-119, <https://usmodernist.org/AR/AR-1964-08.pdf>

³⁰ "Inwood Manor Apartments," *Texas Architect* 17, no.5 (1967): 8-12, <https://usmodernist.org/TA/TA-1967-05.pdf>.

³¹ *Ibid.*, 10.

³² Koush, "Light Touch."

³³ Kathryn O'Rourke, *Home Heat Money God: Texas and Modern Architecture*. Austin: University of Texas Press, 2024, 65.

³⁴ O'Rourke, *Home Heat Money God*, 65.

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Inwood Manor also stands out compared to its New Formalist high-rise contemporaries, including the Houston Bar Center Building (remodeled in 1966, NRHP 2017), the 500 Jefferson Building (built in 1963, NRHP 2019), and the Humble-Exxon Building (built in 1963, NRHP 2025). Among this group, Inwood Manor is the only building that is residential, that is located outside of downtown Houston, and that does not appear to have a rectangular plan. These fundamental differences allow Inwood Manor to incorporate different features, including balconies and elaborate landscaping, into the design due to different priorities when creating the design program. Inwood Manor is also the only one among the cohort to incorporate a truly exposed structure in the design, as the Houston Bar Center Building hides its structure under marble panels, the Humble-Exxon Building utilizes a curtain wall system to hide its structure under glass, and the 500 Jefferson Building hides its structure under pre-cast concrete cladding in its natural color. All four buildings utilize symmetrical exteriors and materials to create texture, but Inwood Manor uses these design tools most dramatically. Houston Bar Center uses different colors and types of stone installed in flat and splayed positions to create texture, 500 Jefferson relies on its pre-cast concrete and splayed glazing for exterior texture, and the Humble-Exxon Building gains its texture through the horizontal sunshade, however, Inwood Manor uses the high contrast in the white-painted concrete structure and the dark tinted windows to create the allusion of depth and texture. As a consequence of its residential function and location, Inwood Manor also enhances its texture through its balconies and cruciform plan, which create different planes along the exterior elevations. All of these buildings are good examples of New Formalist high-rise design with respect to their form, massing, and materials, however, Inwood Manor stands unique as a residential example, which created different design priorities and opportunities for Neuhaus and Taylor.

Neuhaus and Taylor Architects

J. Victor Neuhaus III (1926-2018) was born in Houston on September 9, 1926, to Julius Victor Neuhaus, Jr. and Vera (Richardson) Neuhaus. After completing a stint in the U.S. Navy, Neuhaus graduated from the University of Texas in 1951.³⁵ He married Patricia Edith Park on June 5, 1951, and they would have three children, Nancy, Patricia, and Alicia.³⁶ Neuhaus and Park divorced in September 1976, and Neuhaus remarried Judith Brown in October 1976.³⁷ Neuhaus founded his own, independent architectural practice in 1953 before partnering with high school classmate Harwood Taylor to form Neuhaus and Taylor Architects in 1955. Neuhaus became a Fellow of the American Institute of Architects (AIA) in 1972, and he retired in 1975. Following his retirement, Neuhaus and Brown moved to Hunt, Texas, and the couple moved to Boquete, Panama in 2012. Neuhaus died on July 15, 2018, and he is buried in Glenwood Cemetery in Houston.³⁸

Harwood Taylor (1927-1988) was born to parents Wiliam Henry Taylor and Antoinette Harwood in Dallas on May 25, 1927.³⁹ He married Cynthia Lee on June 4, 1949, and they had three children, Nanette, Lee, and Dabney, before they divorced in June 1977.⁴⁰ Taylor remarried to Kiko Asaoka on June 11, 1981.⁴¹ He graduated from the University of Texas in 1951, and he worked at William N. Floyd and Associates until 1953.⁴² In 1966, the AIA elected Taylor as a

³⁵ "Julius Victor Neuhaus, III." *Houston Chronicle*. July 29, 2018.

³⁶ Texas Department of State Health Services. *Texas Divorce Index, 1968-2015*. Texas, USA: Texas Department of State Health Services; "Julius Victor Neuhaus, III." *Houston Chronicle*. July 29, 2018.

³⁷ *Texas Divorce Index, 1968-2015*; Texas Department of State Health Services; Austin, Texas; *Texas Marriage Index, 1966-2019*.

³⁸ "Julius Victor Neuhaus, III." *Houston Chronicle*. July 29, 2018.

³⁹ Ancestry.com. *Texas, U.S., Birth Certificates, 1903-1932* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2013.

⁴⁰ *Texas Divorce Index, 1968-2015*.

⁴¹ *Texas Marriage Index, 1966-2019*.

⁴² Koush, "Light Touch."

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Fellow, making him the then-youngest person to earn that honor.⁴³ Taylor was buried in Forest Park Cemetery in Houston after he died on December 16, 1988.⁴⁴

When Neuhaus and Taylor Architects formed in 1955, the partners divided the work so that Taylor led the practice's design efforts, while Neuhaus focused on the marketing and management work. Taylor's work from before the partnership was prolific, including more than 75 houses designed for speculative residential builders, and his design for the Living for Young Homemakers Parade House (1955) garnered national recognition when it was inducted into the National Association of Homebuilders Hall of Fame.⁴⁵ The firm began by designing residential and small-scale commercial buildings in Houston, and their best-known surviving works include the Kaim House (1955), the Frame/Harper House (1960), the Pacific Mutual Life Insurance Building (1960), and Harrell House (1963). The Kaim House and the Frame/Harper House are both Miesian designs bearing little resemblance to Inwood Manor's New Formalism. While the 1-story Harrell House uses colonnaded exposed structure and the 2-story Pacific Mutual Life Insurance Building raises the building to incorporate covered parking into the small lot, Inwood Manor's scale, massing, symmetry, and unique shape of the exposed structure sets it apart from the firms' other surviving works. By the mid-1960s, the firm expanded their practice to include larger scale multi-family residential and commercial buildings. In addition to Inwood Manor, this portion of the firm's portfolio included the Willowick (1963), the Houston Independent School District Headquarters (1969), the Galleria (1970), and Dresser Tower (1973). Taylor's designs in the early 1960s were known for incorporating parking configurations into the building structure, utilizing structural materials to maximize interior space, and the use of the New Formalist style.

Neuhaus and Taylor evolved over the years to add disciplines, business lines, and other locations, and in 1972, the firm formally changed its name to Diversified Design Disciplines in recognition of their other areas of work.⁴⁶ After adding several international projects to the firm's portfolio, the firm rebranded as 3D/International in 1975, where Neuhaus served as Chairman and CEO before his retirement that same year.⁴⁷ Taylor left the firm in 1978 in an attempt to refocus his efforts on design work, however, his projects from this period never reached the level of recognition as his work in the 1950s and 1960s.⁴⁸ Parsons, a construction company based in the Los Angeles area, purchased 3D/International in 2006.⁴⁹

The firm's designs started receiving statewide and national attention almost immediately. The Kaim House appeared in the November 1956 issue of *Arts & Architecture*, noting its use of materials and space planning.⁵⁰ The Texas chapter of the AIA awarded Neuhaus and Taylor multiple awards for their buildings over the years, including both Merit Awards and Honor Awards.⁵¹ *AIA Journal* featured the firm's 1969 Houston Independent School District Headquarters building in an article about concrete as an architectural feature.⁵² *Architectural Forum* also recognized Neuhaus and Taylor's efforts on the Galleria shopping mall, and the *AIA Journal* further underscored their contributions to the

⁴³ "Harwood Taylor." Houston Post. December 18, 1988.

⁴⁴ Ancestry.com. *U.S., Find a Grave® Index, 1600s-Current* [database on-line]. Lehi, UT, USA: Ancestry.com Operations, Inc., 2012.

⁴⁵ Koush, "Light Touch."

⁴⁶ Ibid.

⁴⁷ "Julius Victor Neuhaus, III." Houston Chronicle. July 29, 2018.

⁴⁸ Koush, "Light Touch."

⁴⁹ Cynthia H. Cho, "Parsons Acquires 3D/International." *Los Angeles Times*, June 10, 2006. Accessed October 30, 2024, <https://www.latimes.com/archives/la-xpm-2006-jun-10-fi-parsons10-story.html>

⁵⁰ "House for Texas," *Arts & Architecture*, November 1956, 24. Accessed October 30, 2024, <https://usmodernist.org/AA/AA-1956-11.pdf>

⁵¹ *Texas Architect*, multiple. Accessed October 30, 2024, <https://usmodernist.org/index-aiatx.htm>

⁵² James. M. Shilstone, "Ways with Architectural Concrete." *AIA Journal*, November 1972, 17-26. Accessed October 30, 2024, <https://usmodernist.org/AJ/AJ-1972-11.pdf>

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Galleria when the Urban Land Institute's announced the project would win the organization's first award for excellence.⁵³

Conclusion

"During the first half of the 1960s, high-rise apartment buildings clustered around the edges of River Oaks. The most imaginative was Harwood Taylor's 16-story Inwood Manor."⁵⁴ In addition to being the most detailed and stylized of these other buildings, a group which consists of the Willowick (1963, Neuhaus and Taylor), Lamar Tower (1965, Ted Howard), and the River Oaks (1964, Cameron Fairchild), Inwood Manor represents the best of Harwood Taylor's design work during the early 1960s. The building incorporates elements typical of Taylor's projects, including the New Formalist style, parking as part of the structure, and minimizing interior structure to maximize flexibility. Taylor's thoughtful incorporation of structure into the façade, plan, and massing makes Inwood Manor a standout among his projects. Inwood Manor is also an excellent example of high-rise, New Formalist architecture in Houston. Among other New Formalist buildings which appear in early 1960s Houston, including the Houston Bar Center Building, the 500 Jefferson Building, and the Humble-Exxon Building, Inwood Manor stands unique as a residential example, which created different design priorities and opportunities such as balconies and elaborate landscaping. The visual contrast of white-painted concrete structure with dark tinted windows, the use of balconies, and a cruciform plan help create different planes along the exterior elevations, enhancing its texture and depth. Inwood Manor is eligible at the local level under Criterion C in the area of architecture with a period of significance of 1964, the year construction finished.

⁵³ "Supermall," *Architectural Forum*, April 1972, 30. Accessed October 30, 2024, <https://usmodernist.org/AF/AF-1972-04.pdf>; "Houston Galleria Complex Cited As 'Pioneer in Land Utilization,'" *AIA Journal*, December 1979, 67. Accessed October 30, 2024, <https://usmodernist.org/AJ/AJ-1979-12.pdf>

⁵⁴ Stephen Fox, *Houston Architectural Guide*, 3rd Edition. AIA Houston, 2012, 421.

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Inwood Manor, Houston, Harris County, Texas

Section 10: Geographical Data

Verbal Boundary Description: Description taken from the Declaration of Condominium for Inwood Manor, filed with the Harris County Clerk's Office, Condominium records, Volume 56, page 102.

All that certain triangular-shaped tract or parcel of land out of the A. T. Morse Subdivision of the A. C. Reynolds League in Houston, Harris County, Texas, bounded on the North by San Felipe Road, on the East by Block 73, Section No. 8, River Oaks Addition, and on the West by Block 7, of Royden Oaks Addition containing 2.863 acres, more or less, and being more particularly described as follows, to-wit:

Beginning at a point in the South line of San Felipe Road (60 feet wide) which is S 85° 5' W, 140.5 feet from the intersection of the South line of San Felipe Road with the West line of Timber Lane, said point being the Northwest corner of Lot 1, Block 73, Section No. 8 of River Oaks Addition to the City of Houston as shown on the map recorded in Volume 15, Page 47 of the Map Records of Harris County, Texas;

THENCE S 0° 5' W, along the West line of Block 73, Section No. 8, River Oaks Addition, a distance of 666.94 feet to the Northeasterly corner of Lot 12, Block 7, Hoyden Oaks Addition to the City of Houston, as shown on the map recorded in Volume 23, Page 24 of the Map Records of Harns County, Texas;

THENCE N 30° 27' W, along the Northeasterly line of Block 7, Hoyden Oaks Addition, a distance of 735.95 feet to the South line of San Felipe Road (60 feet wide);

THENCE: N 85° 05' E, along the South line of San Felipe Road, a distance of 375.35 feet to the Place of Beginning.

Boundary Justification: This is the legal boundary currently and historically associated with Inwood Manor.

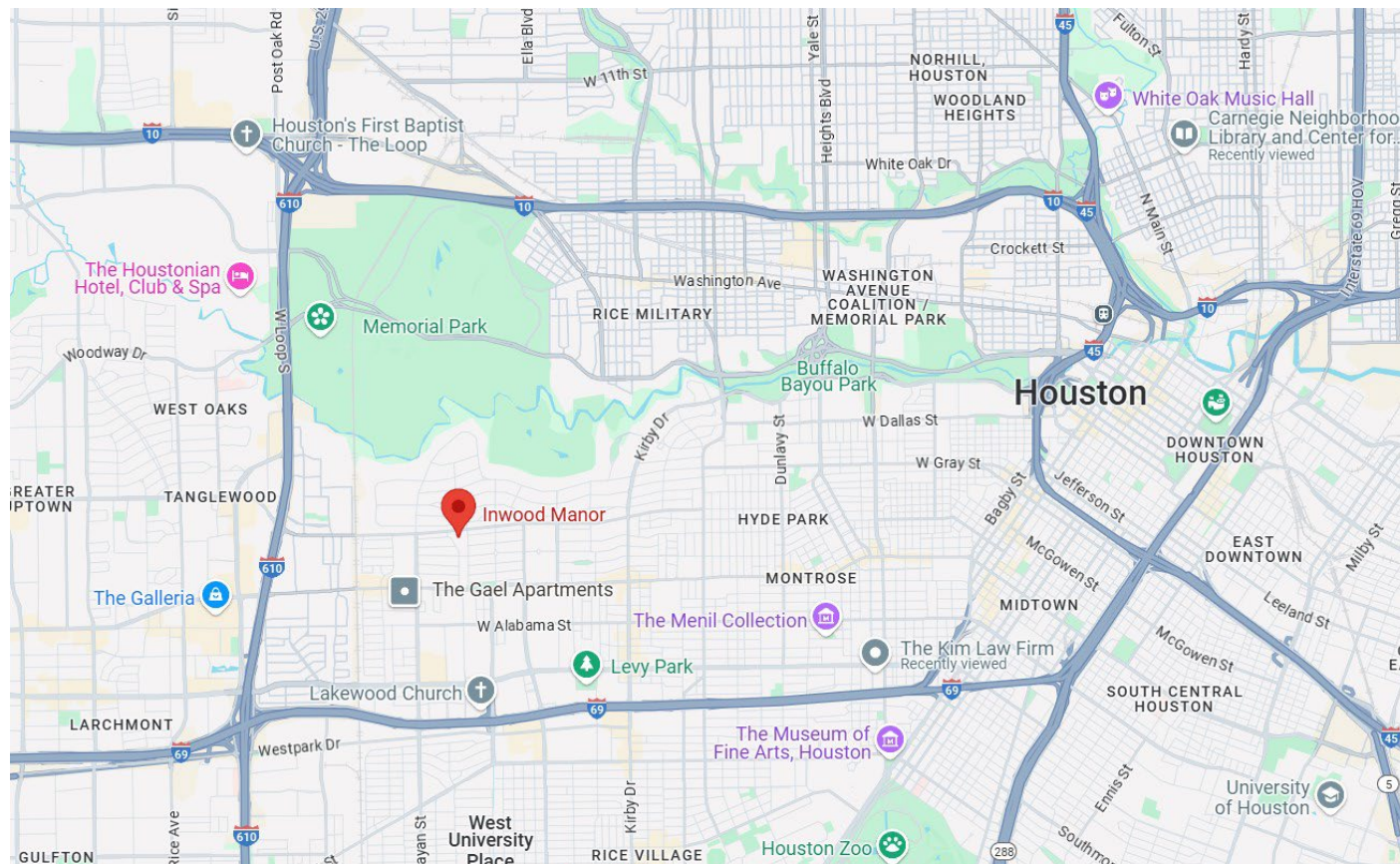
Inwood Manor, Houston, Harris County, Texas

Maps



Map 1 – Harris County in Texas

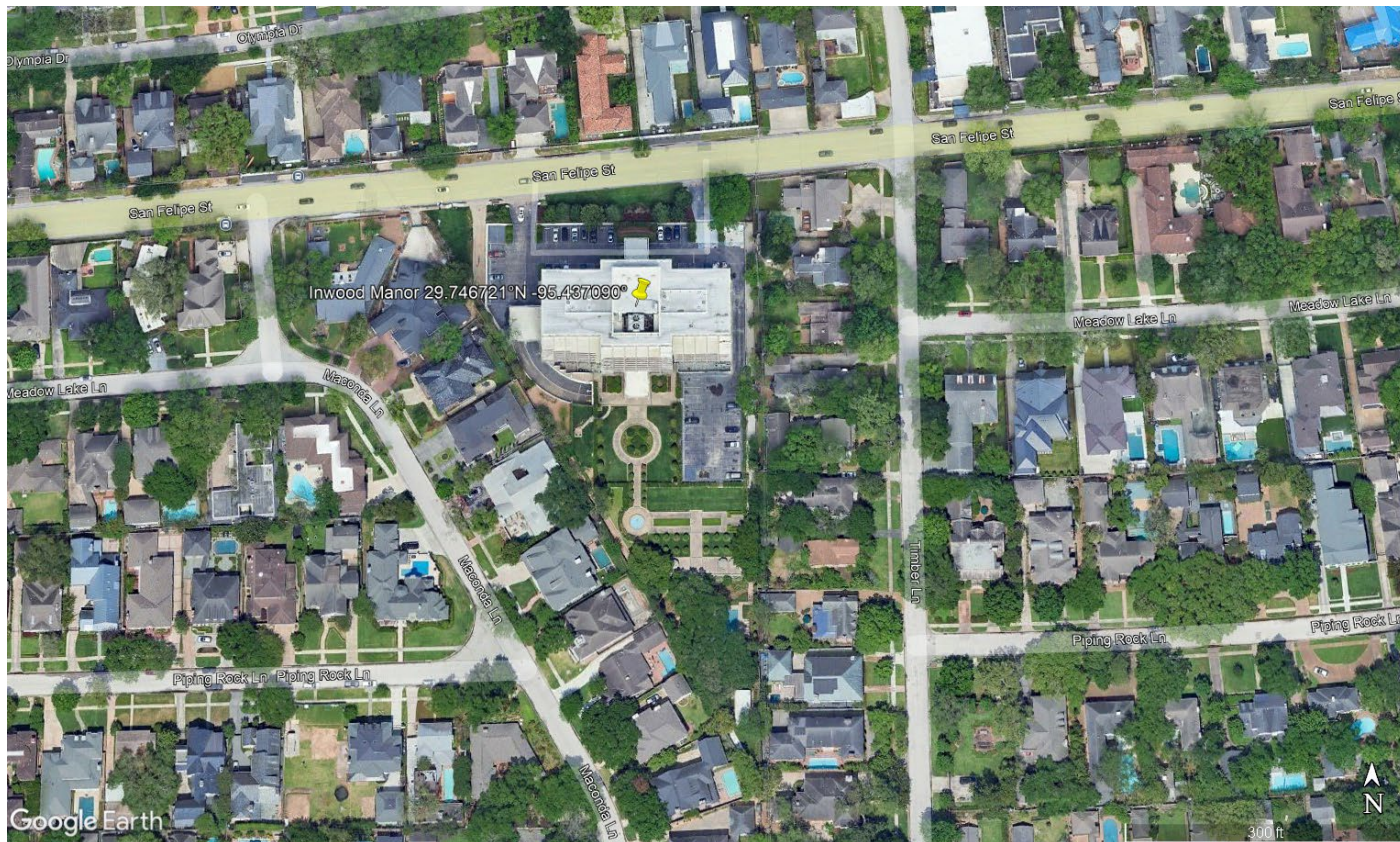
Inwood Manor, Houston, Harris County, Texas



Map 2 – Inwood Manor's location within Houston

SBR Draft

Inwood Manor, Houston, Harris County, Texas



Map 3 – Houston, Inwood Manor 29.746721°, -95.437090°

SBR Draft

Inwood Manor, Houston, Harris County, Texas

Figures

Exhibit A

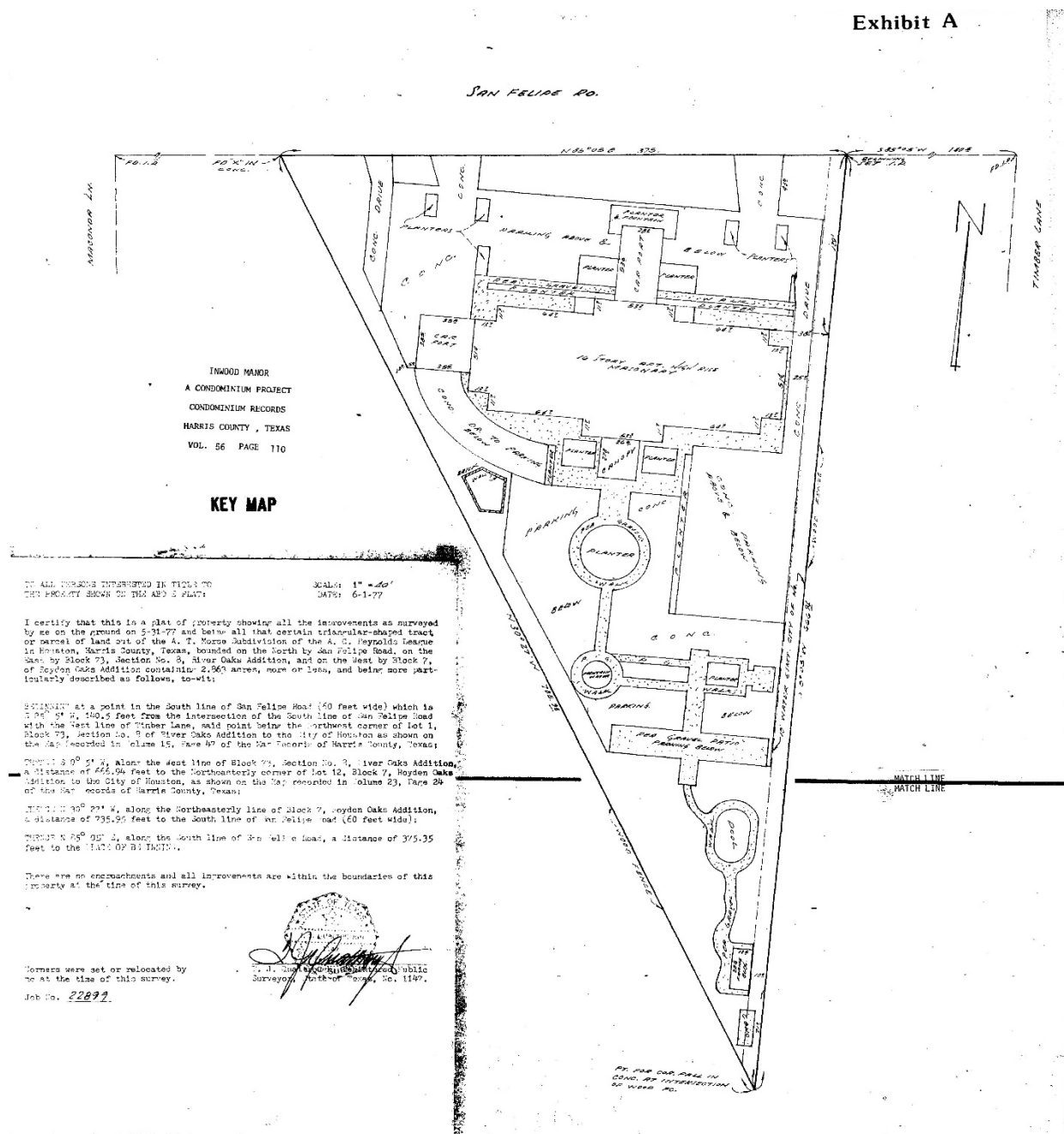


Figure 1 – 1977 site plan from Declaration of Condominium for Inwood Manor

SBR Draft

Inwood Manor, Houston, Harris County, Texas

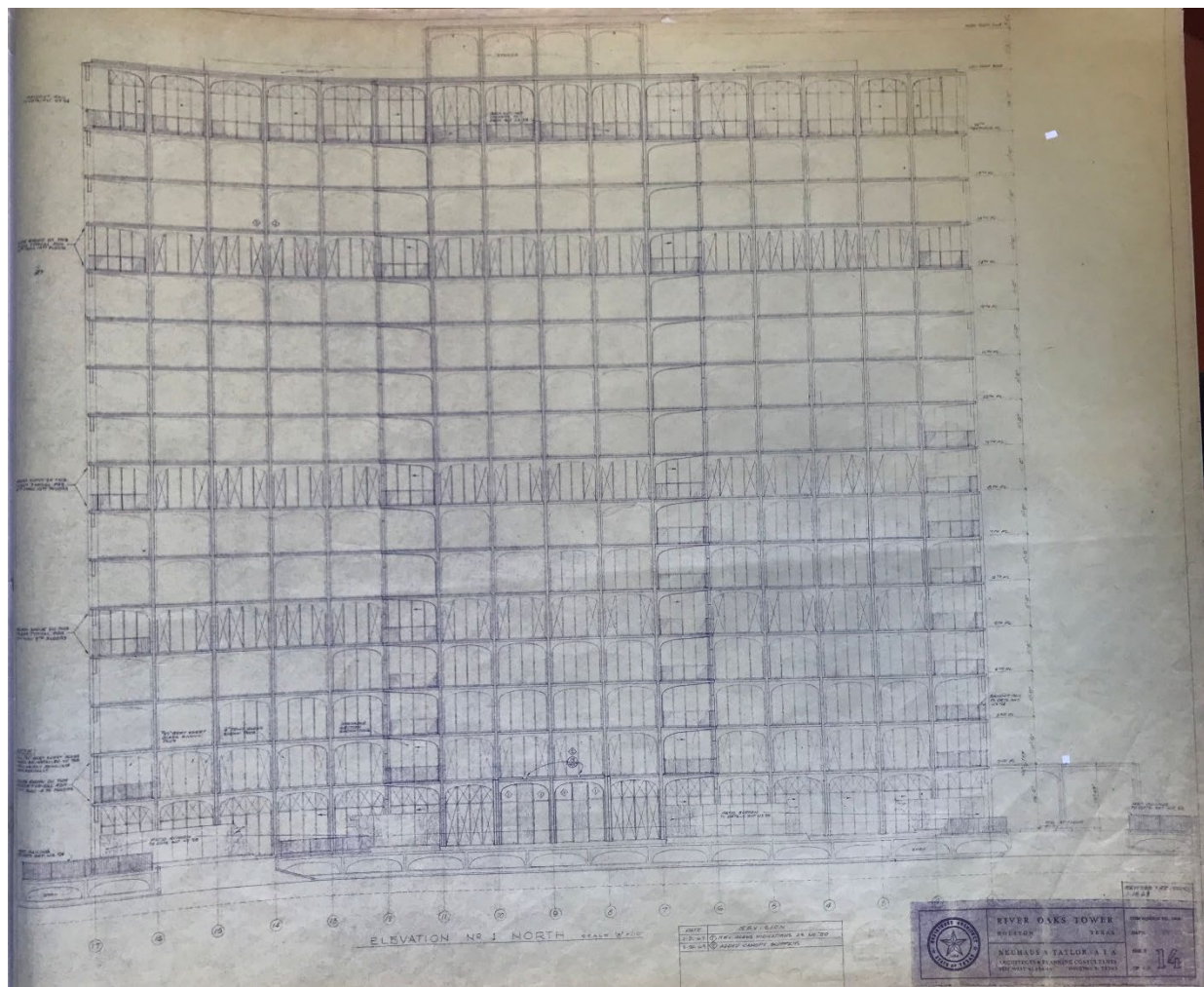


Figure 2 – 1963 drawing of the north elevation, courtesy Inwood Manor Condominium Association and Stern & Bucek Architects

SBR Draft

Inwood Manor, Houston, Harris County, Texas

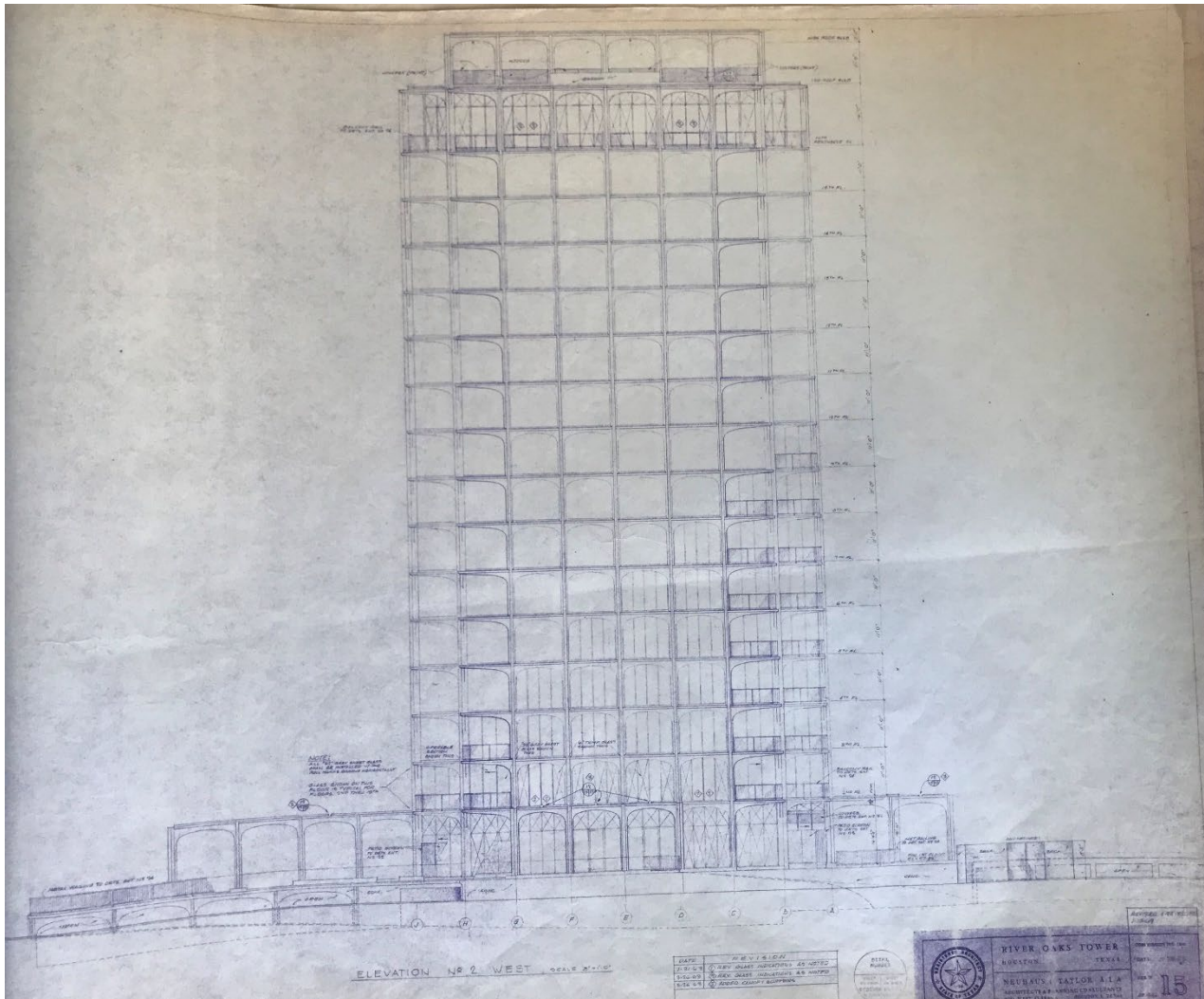


Figure 3 – 1963 drawing of the west elevation, courtesy Inwood Manor Condominium Association and Stern & Bucek Architects

Inwood Manor, Houston, Harris County, Texas



Figure 4 – 1962 drawing of the first-floor plan, courtesy Inwood Manor Condominium Association & Stern & Bucek Architects

Inwood Manor, Houston, Harris County, Texas



Figure 5 – 1964 sales brochure showing the south elevation and landscaping, courtesy Inwood Manor Condominium Association

Inwood Manor, Houston, Harris County, Texas

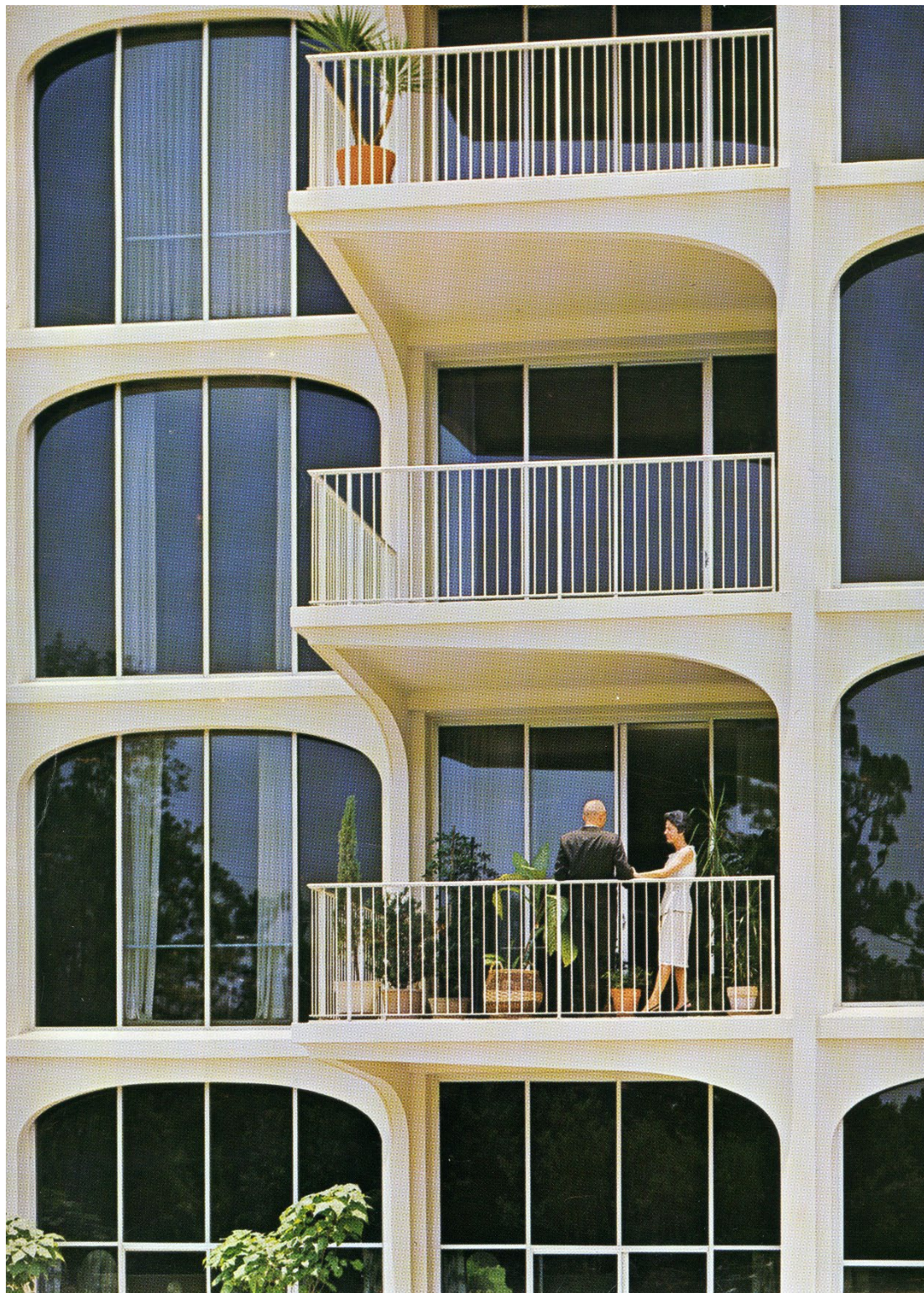


Figure 6 – Structural detail from 1964 sales brochure, courtesy Inwood Manor Condominium Association

SBR Draft

Inwood Manor, Houston, Harris County, Texas

Apartment Lobby

Apartments - Inwood Manor

<u>1 Bedrooms -</u>			2714 56+7 84+10
224. F&E	The Chilton -	946 sq. ft.	225/250/275/300
	The Stanmore -	1112 sq. ft.	350. - 23+4
1211/15 D&E	The Huntingdon -	1364 sq. ft.	500 - 13 14 + 15
	The Brentwood -	1105 sq. ft.	375 on 84+10/400-11
567. C&G	The Avalon	985 sq. ft.	325 on 56+7
<u>2 Bedrooms -</u>			
	The Del Monte -	1955 sq. ft.	700
	The Pelham -	1566 sq. ft.	425.
	The Knollwood -	1745 sq. ft.	575 84+10/600-11
	The Bellmeade -	1760 sq. ft.	500. 56+7
	The Wickersham	1744 sq. ft.	450 23+4
<u>3 Bedrooms -</u>			
	The Chevy Chase + 2 BR NW	1840 sq. ft.	552. on 56+7
	The Inverness NE	2703 sq. ft.	1000. - 13 14 + 15

Figure 7 – Page showing the original 1964 unit names and sizes. Courtesy Inwood Manor Condominium Association.

Inwood Manor, Houston, Harris County, Texas

Photographs

Name of Property: Inwood Manor
City or Vicinity: Houston
County, State: Harris County, Texas
Date: August 2024
Photographer: Hannah Curry



Photograph 0001 - North façade, view south.

Inwood Manor, Houston, Harris County, Texas



Photograph 0002: North façade and west elevation, view southeast.

Inwood Manor, Houston, Harris County, Texas



Photograph 0003: East elevation and north façade, view southwest.

Inwood Manor, Houston, Harris County, Texas



Photograph 0004: South elevation, view north.

Inwood Manor, Houston, Harris County, Texas



Photograph 0005: Detail, exposed concrete structure on southwest corner, view northeast.

SBR Draft

Inwood Manor, Houston, Harris County, Texas



Photograph 0006: Primary entrance and port cochere on north façade, view southeast.

Inwood Manor, Houston, Harris County, Texas



Photograph 0007: Interior lobby with original doors, windows, and tile floors, view north.

Inwood Manor, Houston, Harris County, Texas



Photograph 0008: First floor elevator lobby with original tile, view south.

Inwood Manor, Houston, Harris County, Texas



Photograph 0009: First floor Garden Room, view southwest.

Inwood Manor, Houston, Harris County, Texas



Photograph 0010: Typical upper-level elevator lobby with original unit entry door, view northeast.

Inwood Manor, Houston, Harris County, Texas



Photograph 0011: Typical upper-level hallway with both unit entry doors and secondary service doors, view east.

Inwood Manor, Houston, Harris County, Texas



Photograph 0012: Unit 1F with original interior finishes from 1964, view northwest.

Inwood Manor, Houston, Harris County, Texas



Photograph 0013: Landscaping and surplus surface parking from Level 15, view south.

Inwood Manor, Houston, Harris County, Texas



Photograph 0014: Landscaping from pedestrian level, view west.

Inwood Manor, Houston, Harris County, Texas



Photograph 0015: Swimming pool with partial view of south elevation, view northwest.

Inwood Manor, Houston, Harris County, Texas



Photograph 0016: Pool house north elevation and west façade, view southeast.

Inwood Manor, Houston, Harris County, Texas



Photograph 0017: Parking garage, view south.