

2.4 Individual Historic Landmarks



Although included in these *Guidelines for Historic Commercial and Residential Properties* for general information and reference, all individual landmarks have specific design guidelines that apply to all buildings, structures and sites at each landmark. A copy of specific *Design Guidelines* for each landmark are available from staff at the Historic Preservation Commission in Development Services, City of Grapevine.

2.4.1 DESIGNATING A LOCAL LANDMARK

Grapevine local historic landmarks are those buildings that have been officially designated by the City of Grapevine as culturally and architecturally significant.

For a building to be considered for individual designation, a Historic Landmark Designation form is completed and submitted to the Historic Preservation Commission for its review. Accompanied by proposed design guidelines, this information will guide future exterior alterations to the property. Once approved, the designation form and the design guidelines are forwarded to the Grapevine Planning and Zoning Commission for its review,

consideration and recommendation to the Grapevine City Council.

2.4.2 READING YOUR BUILDING

Property Owners planning to make exterior changes to a historic building should start by identifying the features and materials that give their structure its unique character, as well as its historic and non-historic elements. By taking the time to recognize and understand significant features, you will be much more likely to plan a project that is compatible with the original style of the building.

If, after looking over these guidelines, you would still like more information, the staff at the City of Grapevine will be happy to arrange a pre-application meeting. Staff can provide additional advice on the character of your building and how it relates to your planned project.

Learning to read a building and identify its significant elements is not complicated. Begin by thinking about and answering the questions below.

Step One: Identify the overall visual aspects of a building. Do not focus on the details, but on the setting and architectural context. Begin by working through the checklist below.

History: is there something unique about the building, its' style or an exterior component that is significant and unique to the history of Grapevine and this property?

Shape: What is there about the form or shape of the building that gives the building its identity? Is it short and squat, or tall and narrow?

Roof and Roof Features:

How does the roof shape or pitch contribute to the building's character? Are there unique features like weathervanes, cresting or cupolas?

Openings:

What rhythm or pattern does the arrangements of window or door openings create? Are there unusually-shaped window openings or distinctive entryways?

Projections:

Are there parts of the building that are character-defining because they project from the walls of the building like porches, cornices, bay windows, or balconies? Are there turrets, or widely overhanging eaves, projecting pediments, or chimneys?

Trim and Secondary Features:

How does the window and door trim contribute to the character of the building? Be sure to consider the decoration, color, or patterning of the trim. What about secondary features like shutters, decorative gables and railing?

Materials:

From a distance, what contribution do the color, texture, and combination of exterior materials make to the overall character of the building?

Setting:

What aspects of the setting are important in establishing the visual character of the site?

Think about the building's setback, alignment with adjacent buildings, plantings, fencing, terracing, and outbuildings, and its relationships to the street and alley.

Step Two: Identify the character of the building at close range. Assess the color and texture of the building materials as they convey the craftsmanship and age that give the building its unique appearance. Begin by working through the checklist below.

Materials at Close Inspection: Are there one or more materials that have an inherent texture that contribute to the close-range character, such as stucco, exposed aggregate, concrete, or brick textured with vertical grooves?

Craft Details: Is there high-quality brickwork with narrow mortar joints, or hand-tooled or patterned stonework? Are there hand-split or hand dressed clapboards or machine-smoothed beveled siding? Craft details, whether handmade or machine-made, contribute to the character of a building because they are manifestations of the time in which the work was done and of the tools and processes that were used.

2.4.3 CHARACTER DEFINING FEATURES

Character defining features means those architectural materials and features of a building that define the historic nature or character of the building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features such as canopies and porches, exterior and interior trim, etc.

Examples of character-defining features are:

Site:

- Exhibits a grid pattern of streets with a secondary circulation system of alleys;
- May possess historic curbing and paving materials of asphalt and concrete;
- Is enhanced by mature plantings and street trees.

Brick:

- Is used in a range of building styles from all eras ranging from vernacular residential to mid 20th-century minimal traditional styles;
- Enhances architectural character through its color, texture, dimensionality, and bonding patterns.



BRICK BATTERED PORCH COLUMN

Wood:

- Articulates stylistic features in door and window trim, cornices, eaves, porch elements, and decorative trim;
- Is a relatively common exterior cladding material, especially for Craftsman houses; and
- Has remained relatively free from the application of synthetic siding.

Windows:

- Are generally wood, double-hung;
- Have one-over-one glazing patterns or a decorative upper sash; and
- Often possess additional ornament when used in upper-story windows.



DOUBLE WINDOWS W/ OVERHANG

Doors:

- Are usually sheltered by front porches;
- Stand alone or are accompanied by sidelights and transoms.



FRENCH DOOR AT FRONT PORCH

Roofs:

- Often establish relationships among houses on a given block in their overall form;
- Exhibits a wide range of configurations – some complex and some simple; and
- Employs various sheathing materials, color, and types of ornament to add visual distraction.



TURRET W/ FISHCALE SIDING

Applied Ornament:

- Distinguishes a variety of façade elements – windows, doors, walls and roof eaves;
- Uses features such as brackets to add dynamism.

Rear Facades:

- Face onto the rear yard;
- Have limited ornamentation; and
- Often include secondary entrances and windows.

Alleys:

- Represent an important historic feature of the district’s transportation network; and
- Provide a primary means of commercial access for those with rear parking.

Refer to ‘*Design Guidelines*’ (part 4) and ‘*Technical Guidelines*’ (Part 5) for additional information.

2.4.4 PRESERVATION PRINCIPLES

The authenticity of Grapevine's individual buildings – both commercial and residential - sets the community apart from our neighbors. Grapevine's unique quality of life will be protected with thoughtful rehabilitation and restoration of our historic resources.

As described in the *Introduction and General Information* chapter of these Guidelines, allowing each local landmark to authentically tell the story of its own period in time, while reinforcing the historical period of significance with infill construction, is the goal of the historic district designations. The preservation and conservation of original architectural features is preferred, rather than “modernization” or “updating” of older properties, or imposing a false “historical look” on newer properties.

A number of guiding preservation principles modeled after the Secretary of the Interior’s *Standards for Rehabilitation* are outlined below. Reading through these principles will help you begin to think about how you can carry out your upcoming project in a way that both enhances your historic building or site and preserves its character-defining features.

Relationships: When evaluating the appropriateness of a given project, the structure, the site and the relationship to the rest of the streetscape should be given careful consideration.

Use: Historic structures that are local landmarks should be used for their originally intended purpose or for an alternate purpose that requires minimal alteration to the building or site.

Historic Character: the historic character of the historic buildings can be best preserved by the repair of original materials rather than replacement. Repair and restoration is often more cost effective than replacement, conserves energy and reduces the amount of trash added to landfills. Removal or alternation of historic fabric compromises the original character of a building or site and should be avoided.

Alterations: Repair is always preferred over replacement. When replacement is necessary, materials should replicate or match the visual appearance of the original.

A high level of craftsmanship distinguishes structures within local preservation districts. Distinctive features, finishes, and construction techniques should be preserved whenever possible.

Properties, however, do change over time. Those alternations that have become historic in their own right should be maintained as a record of a resource’s physical evolution.

New Construction and Addition: Additions should be designed to minimize impact to historic fabric and should be compatible with the main structure in massing, size and scale.

New, infill construction should reflect the character of the district during its historic period of significance, and should be designed so that it is compatible with its neighbors in size, massing, scale, setback, façade organization, and roof form. New construction may also draw upon established stylistic elements within the district to create a sympathetic design but one that is clearly of its own era.

False Historicism: Additions that use new or salvaged material to create a conjectural or falsely historic appearance are inappropriate. Only when a previously demolished Grapevine building can be accurately replicated may a reproduction be considered.

Treatments: Chemicals and physical treatments should always be as gentle as possible, since harsh methods (like sandblasting) can irreversibly damage historic fabric.

Archeology: Historic sites often contain archeological resources, which should be protected and preserved whenever possible. If artifacts are found, contact the Historic Landmarks Commission for assessment.

2.4.5 INDIVIDUAL LANDMARKS

William Bennett and Annette Lowry House (HL-1) 507 Church



The Bennett House is an excellent local example of an L-plan Folk Victorian house constructed in the latter part of the 19th century. The 1-story house has a cross gabled roof covered with asphalt shingles and small boxed eaves.

The Bennett House was originally sited at the northeast corner of College and Church streets. It was probably moved to its present location around 1918 when the house currently at that location was constructed.

John A. Berry House (HL-2) 306 Austin



The John A. Berry House is an excellent late example of a Queen Anne style house. At the time the house was constructed, circa 1912, Victorian style houses such as this were becoming less popular as new trends favored the scaled back simplicity of the Arts and Crafts movement. Although the Berry House has many of the hallmarks of the Queen Anne style, it lacks the variety of textured wall surfaces frequently found on earlier houses. It however is still very distinguishable as a Queen Anne style house with its steeply pitched main roof with lower cross-gabled bays and dormers. Other features of the style found on this house are the cutaway bay with its decorative trim and the wraparound porch.

Dorris-Brock House (HL-3) 805 North Main



The original house, circa 1875, was a typical L-plan wood frame house containing elements of a common Texas Folk Victorian vernacular. It has intersecting gable roofs, narrow clapboard siding and a shed roofed porch. The foundation is a brick pier foundation supporting wood beams and floor joists. Dr. W.E. Dorris is believed to have been the first owner of the home. John W. Brock purchased the house in 1908.

W. D. and Edna Deacon House (HL-4)
204 South Dooley



The W.D. and Edna Deacon House is an excellent example of the Bungalow/ Craftsman style of residential architecture.

The Deacon House is a 1-story wood-framed dwelling with a cruciform plan. The exterior walls are sheathed with 117 siding and are slightly flared above the foundation on the facade and the side gabled bays. A front gabled roof with exposed rafter tails and sheathed with asphalt shingles covers the building.

B and D Mills had its start in this structure. A 1-story barn is located at the southwest corner of the property. The house and barn were moved into the Township in 2000 to enhance the housing stock and to preserve this part of the areas' early history.

J. J. Dougherty House (HL-5)
504 South Dooley



Constructed by the owner in 1923, this 1-story Bungalow features a prominent front gable with a lower projecting gable over the front porch. The porch features the typical battered wood columns on masonry piers. Non-original wood siding sheaths the exterior and the original wood windows have been replaced with metal windows. J. J. Dougherty was father-in-law of local banker D.E. Box.

Dunn-Barton House (HL-6)
624 South Dooley



The Barton House is a good local example of common 'folk' housing. The simple design of the house features little ornamentation with the exception of the spindled porch columns and the full-width pent roof across the gable bay.

The early history of this house is not clear: Tarrant County Appraisal records date the house to 1890 while the records of the Tax Assessor's Office note 1903. John Dunn, who had arrived in Grapevine in 1856 with his family, bought the property in 1876. He and his family lived here until 1904. The Bartons were the second owners, and lived in the house until 1942.

The Barton House and its associated garage are significant as contributing resources in the Original Town Residential Historic District.

Emmitt Forbes House (HL-7)
208 South Dooley



Although this house, built by the "Tomato King of Colleyville" in 1927, was not built in Grapevine and has only been here briefly, it is compatible with the character of Grapevine's other residences of the same period. The house is an example of the Bungalow style, featuring a prominent front gable roof with a lower projecting front gable porch supported by battered wood columns on brick piers, triangular brackets under the eaves and exposed rafter tails

(with decorative oval cuts). The peaks of the gable ends are accentuated with jerkinhead gables.

Goad House (HL-8)
403 East Worth



The Goad House is a simplified version of the Tudor Revival style with little ornamentation yet the steeply pitched gabled roof, rounded arch door, and original multiple-light windows clearly place it in this stylistic category.

The house was constructed for C. W. and Frances Goad in 1933. C. W. came to Grapevine in 1925 with his aunt and uncle, Mr. and Mrs. T. F. Vorderkunz, who owned the local Ford dealership. This was the beginning of Charles Goad's long career in the automotive supply business. The house is a contributing resource in the Original Town Historic District.

Hamilton House (HL-9)
420 North Main



The Hamilton House is a small, one-story, wood framed house built in the National Folk Pyramidal style. The house has Classical Revival influence with its four Tuscan style wood columns supporting the nearly full-width projecting hipped roof porch. Tax records from the 1930's indicate that the house was constructed in 1900.

George E. Hurst House (HL-10)
404 East Wall



An early Colonial Revival style house, this 1 ½-story example constructed in 1910 features a side gabled roof with jerkinhead or clipped gables. Two shed roofed dormers and a centered entrance flanked by oval sidelights and surmounted by transoms highlight the façade. Hurst was an early mail carrier in the Grapevine area.

Keeling-Hudgins House (HL-11)
627 Church



The original house, circa 1888, was a typical Hall and Parlor form (one-room deep with a gable roof), wood frame house containing elements of the common Texas Folk Victorian style. The home is significant to the history of the City of Grapevine in that it is reported the city's charter was signed in 1907 in this house. It was built by E.N. Hudgins, founder of Grapevine First United Methodist Church and later owned by James E. Keeling, owner of the Grapevine Sun.

Ed and Grady Keeling House (HL-12)
529 East Worth



Constructed in 1912, the design of this modest home displays Late Victorian and Arts and Crafts influences. The wraparound porch is supported by Tuscan columns. Two large windows on the front of the house contain leaded stained glass upper sashes. Ed Keeling was the second owner of *The Grapevine Sun*.

Edward L. and Naomi Langley House (HL-13)
705 North Main



The Edward Langley House is a unique combination of a Minimal Traditional residence, not otherwise seen in Grapevine, that is sheathed in local sandstone and granite. Mr. Langley built the home and outbuildings himself; he hired laborers to assist with various facets of the construction, but he had a hand in every portion of the construction.

Additional adjacent detached buildings on the property include a 2 story garage/apartment, several stone and metal clad workshops, a stone veneered shed that housed Mr. Langley's bees (from which he cultivated honey) and a small stone structure, presumably housing the property water pump. With these outbuildings, this property retains its' traditional agricultural character that existed in Grapevine through its agricultural heritage.

Marvin Langley House (HL-14)
621 North Main



The Marvin Langley House is a 1-story National Folk Front Gable house inspired by similarly shaped Bungalow/Craftsman style houses of the same era. Constructed around 1920, this house features a moderately pitched front gabled roof sheathed with asphalt shingles. Simple square wood posts support the porch opening. Two entrances are located under the porch.

Marvin Langley served as a relief night watchman for the town. Longtime Grapevine residents believe that he was one of the last, if not the very last, to hold this position. Although the property was on the outskirts of town, the presence of the barn/garage and the windmill and water tank indicate the "rural" lifestyle led by many that lived in small towns.

Edward Jenner Lipscomb House (HL-15)
607 South Dooley



Constructed around 1907, this 1 ½-story Victorian house displays Arts and Crafts influence with its full-width integral porch beneath the side gabled roof. The symmetrical façade is highlighted with two large gabled dormers decorated with diamond and rectangular patterned wood shingles. The upper sashes of the first floor windows have diamond patterned lights. Oval sidelights and transoms frame the entrance. Lipscomb operated the E.J. Lipscomb and Son dry goods store.

Khleber Lipscomb House (HL-16)
317 East Worth



This modest bungalow was constructed circa 1927. It features a hipped roof with a front gable over the integral porch. The original porch supports, probably battered wood columns on brick piers, have been replaced with turned columns. A recent rehabilitation of the house included the removal of non-original asbestos siding to reveal the original wood siding.

Wingate Lucas House (HL-17)
221 East Worth



This 1-story Queen Anne style house has a steeply pitched roof with a lower front gabled bay and a central dormer with a pointed hipped roof. The gable bay features diamond, rectangular, and half-hexagonal wood shingles on the gable end. The house was constructed circa 1904. Wingate Lucas II, Grapevine Congressman, lived in this house.

Bill and Helen Millican House (HL-18)
405 East Texas



The Millican house is a late example of a National Folk mass-plan, side gabled house with a rear side gabled extension. National Folk houses were commonly constructed in rural and urban communities throughout the first half of the twentieth century and as in this example, it was not uncommon for them to be owner-built. The Millican House was also influenced by the Bungalow/Craftsman style with its side gabled brick chimney on the west elevation and its integral porch on the east half of the façade.

O'Neal-Dyer House (HL-19)
703 Ball Street



The O'Neal-Dyer House is a one-story home influenced by the Minimal Traditional style of architecture. The house is unusual in that the exterior walls are constructed of buff colored striated structural masonry units. The house was built at the end of World War II at a time when there was still a shortage of construction material; this accounts for the use of this material on the exterior. Gables are covered with dropped wood siding. Most of the windows are 6/6 wood hung units. Angled-cut wood window and door lintels provide some decorative detail. A south wing was added in 1952.

Palace Theatre (HL-20)
308 South Main



Built by Kirby Buckner, the Palace Theater opened its doors to an excited and enthusiastic audience on this site in 1940. The once faded Art Moderne structure has been restored, with an addition, through a preservation and restoration project of the Grapevine Heritage Foundation.

Hugh and Mary Virginia Simmon House (HL-21)
311 Smith



This Tudor Revival style house was built in 1937 for Hugh and Mary Virginia Simmons House on land that had been owned by Hugh's parents, E.T. and Martha E. Simmons. Although a late example of the style, it features a prominent front gable, large chimney with chimney pots, wing wall, and multiple light windows.

Kate Turnage House (HL-22)
228 East Franklin



The house at 228 E. Franklin Street is an excellent local example of the modest Bungalows constructed in Grapevine during the first quarter of the 20th century. It bears such hallmarks of the style as a front gabled roof with lower gabled projecting porch supported by tapered wood columns on brick piers.

The house is also significant as a contributing resource in the original town residential historic district that was listed on the National Register of Historic Places in 1998. The house was built circa 1925-27 for Kate Bushong Turnage, daughter of Elizabeth Ann Jenkins Bushong and George Emanuel Bushong. Kate was a 1903 graduate of Grapevine College.

Yancy-Millican House (HL-23)
603 East Worth



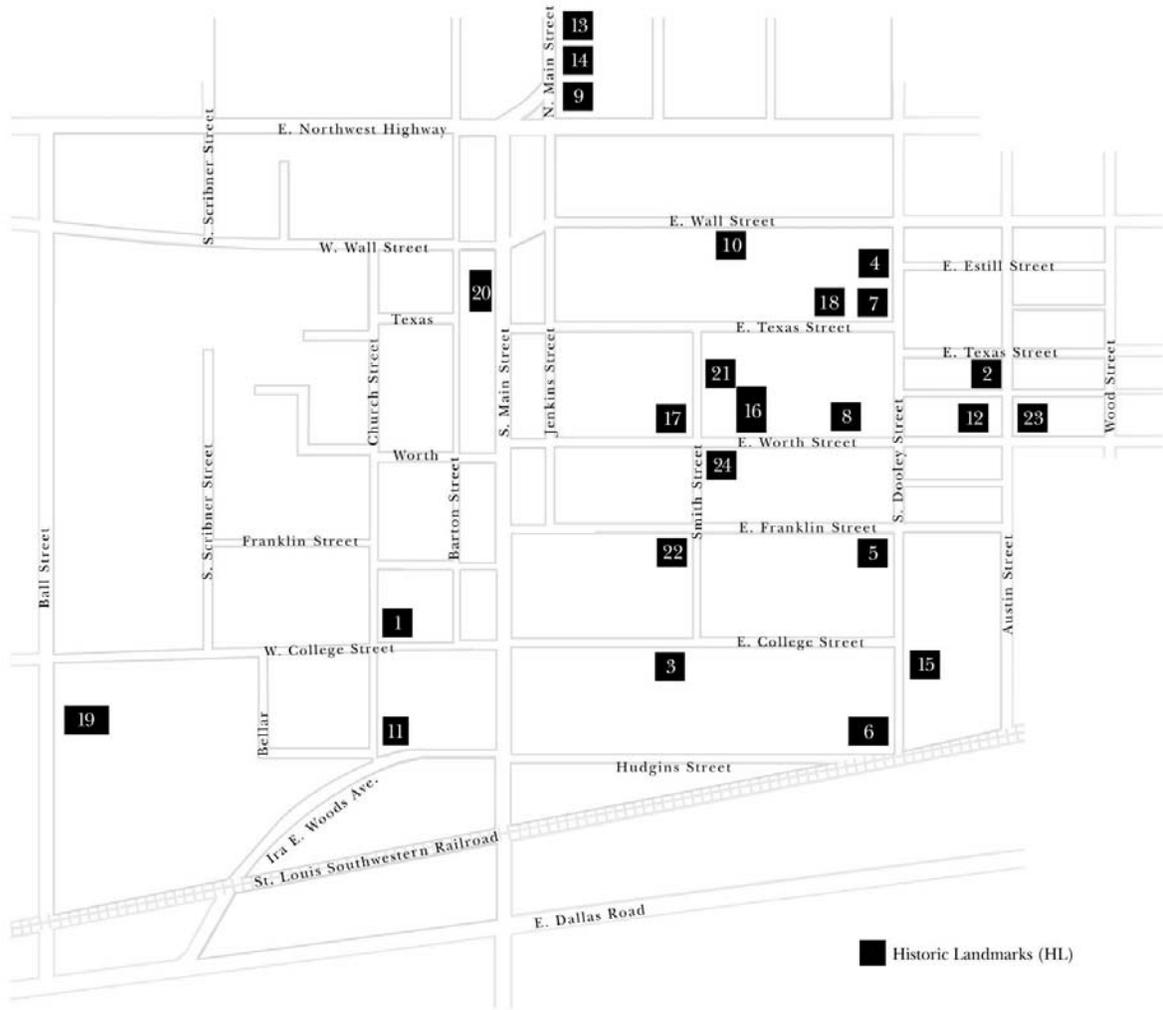
Originally located on the 200 block of E. College Street, this ca. 1903 house is representative of the Folk Victorian houses constructed by Grapevine's middle-class families around the turn-of-the-20th-century. Its patterned wood shingles on the gable ends, cruciform plan, and full width porch make it a distinctive and attractive home. It was moved to its current location in 1926. Thought to have been constructed by J.T. Yancy, it was later owned by Clarence F. and Nellie Millican, proprietors of the Ultra-Modern Café in the 1930's.

Earl Yates House (HL-24)
405 Smith



Constructed in 1899 by Frank T. Estill, a local builder, for his son-in-law, Earl Yates, Sr., this 1-story Queen Anne house features a steeply pitched hipped roof with lower cross gables and a shed roofed porch. The front gable bay has patterned wood shingles on the gable end and a bay window below a pent roof. A distinguishing detail of this house is the small eyebrow dormer located above the porch. The porch's gingerbread trim was added in 1979-80.

2.4.6 INDIVIDUAL HISTORIC LANDMARKS



Individual Landmarks:

- | | | | |
|-------|----------------------------|-------|--------------------------------------|
| HL-1 | William Bennet House | HL-14 | Marvin Langley House |
| HL-2 | John A. Berry House | HL-15 | Edward Jenner Lipscomb House |
| HL-3 | Dorris-Brock House | HL-16 | Khleber Lipscomb House |
| HL-4 | W.D. and Edna Deacon House | HL-17 | Wingate Lucas House |
| HL-5 | J. J. Dougherty House | HL-18 | Bill and Helen Millican House |
| HL-6 | Dunn-Barton House | HL-19 | O'Neal-Dyer House |
| HL-7 | Emmitt Forbes House | HL-20 | Palace Theatre |
| HL-8 | Goad House | HL-21 | Hugh and Mary Virginia Simmons House |
| HL-9 | Hamilton House | HL-22 | Kate Turnage House |
| HL-10 | George E. Hurst House | HL-23 | Yancy-Millican House |
| HL-11 | Keeling-Hudgins House | HL-24 | Earl Yates House |
| HL-12 | Ed and Grady Keeling House | | |
| HL-13 | Edward Langley House | | |