

EXECUTIVE SUMMARY

The Grapevine Pattern Book

Purpose of the Pattern Book (Section 1 the Conditions of Application Table, pg. 8-12)

This Pattern Book provides clear, easy-to-follow guidelines for building or renovating homes within the Grapevine Historic Township. It helps preserve the historic character of the neighborhood while allowing for modern living and comfort. If you are a homeowner, builder, or designer working in the Historic Township, this guide will help you understand what styles and standards apply to your project.

How to Use This Guide - Section 2

Follow these five basic steps to design a home that fits the neighborhood and meets city requirements:

1. **Understand Your Property** (Step 1) - Section 5
 - Check your lot size and zoning rules.
 - Make sure any new buildings or additions stay within the allowed buildable area.
2. **Know the Buildable Area** (Step 2) - Section 4
 - Up to 40% of the lot can be used for buildings.
 - Plan how the house and outdoor areas (like driveways or porches) fit in this space.
3. **Plan the House Shape (Building Form)** (Step 3) - Section 6
 - Start with a main section (called the Primary Mass).
 - Add smaller sections (Sub-Mass, Side Extension) to break up large massing and/or side planes.
 - Include porches, garages, or other features (Accessory or Engaged Masses).
4. **Choose a Style** (Step 4) - Section 3
 - Select one of four historic styles: Folk Victorian, Queen Anne Victorian, Arts and Crafts Bungalow, or Prairie.
 - Use the key features of that style throughout your design.
5. **Follow Construction and Quality Standards** (Step 5) - Section 8

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- Use approved materials.
 - Make sure windows, doors, chimneys, and rooflines follow the guidelines.
-

Historic Styles in Grapevine - Section 3

Each home must follow one of the four historic styles. Here are the key features of each:

Folk Victorian (1870–1910)

- Simple shapes with decorative trim
- Porches with turned wood posts
- Vertical wood siding
- Symmetrical front with basic gables

Queen Anne Victorian (1880–1910)

- Steep, complicated roofs
- Decorative woodwork and unique shapes
- Porches that wrap around the front and side
- Towers or bay windows

Arts and Crafts Bungalow (1905–1930)

- Low-pitched roofs with wide overhangs
- Exposed beams and brackets
- Front porches under the main roof
- Wood or shingle siding

Prairie Style (1900–1920)

- Low, horizontal lines with flat or hipped roofs
- Casement windows grouped in bands
- Masonry walls and broad porches
- Minimal decorative trim

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Design Principles for Modern Living - Section 6 (pg. 34-41)

Modern families may need more space, but new designs should still match the neighborhood's historic character. Here's how to do that:

- Use a central shape (Primary Mass) as the main part of the house.
- Add other parts (Sub-Mass, Side Extension) to break up large wall areas and reduce bulk.
- Keep the overall shape balanced and avoid flat walls along the street or next to other homes. The overall mass and looming (feeling) will go away.

Lot Layout and Neighborhood Fit (Block Continuity) - Section 5 (pg. 28-33)

To help new homes blend into the block:

- Measure lot widths, depths, and setbacks of nearby homes.
- Match average front yard, side yard, and back yard spacing.
- Add porches, fences, trees, and paths that connect private and public spaces.

Corner Lots (Pg. 33)

- Homes on corners should show a design that “turns the corner” – like a porch that wraps or a tower that faces the street intersection.
- The Pattern Book provides design direction to have the home turn the corner through the porch wrap, tower and/or a projecting 3-sided bay with chamfered corners.

Materials and Construction Quality - Section 8 (pg. 47-65)

High-quality building materials protect your investment and preserve the district's character. Use the following:

Allowed Exterior Materials (pg. 50-54)

- Wood or cement siding (Folk Victorian, Queen Anne, Bungalow)
- Brick (Prairie Style)
- Real stucco (three-coat system)

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- Natural stone (installed in traditional patterns)

Not Allowed (pg. 55)

- Faux stone, synthetic stucco, or plastic materials
- Thin or decorative-only stone products
- Three-tab shingles or substandard roofing

Roofs (pg. 54)

- Use metal, slate, tile, or 40-year composition shingles
- Avoid visible flat roofs and substandard roof details
- Gutters and downspouts should be metal and match the building style

Windows and Walls (pg. 43-46 and 59-64)

- Keep window alignment consistent between floors
- Leave space between windows and wall edges
- Use trim and details that create visual depth and interest

Chimneys (pg. 50)

- Must be built with masonry or real stucco
- Include chimney caps to hide spark arrestors

Final Notes

This Pattern Book is here to help Homeowners, Architects and Builders design a home that adds to Grapevine's charm and works for today's families and modern living. By following these simplified steps and using the right materials, you can build or renovate a house that respects the past and looks great for the future.

For detailed design approvals and questions, please contact the City of Grapevine Historic Preservation Officer.



The Grapevine Pattern Book

Principles and Standards for Residential
Additions and New Builds Within the
Grapevine Historic Township Boundary

June 17, 2025





Grapevine Mayor

William D. Tate

Grapevine City Council

Place 1 Paul Slechta
Place 2 Sharron Rogers
Place 3 Leon Leal
Place 4 Sean Shope
Place 5 Chris Coy
Place 6 Duff O'Dell

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Introduction

Introduction and History



Introduction

Introduction

Beginning with the Grapevine Historic Preservation Ordinance that was adopted in 1992 along with the Design Guidelines for Historic Commercial and Residential Properties, and the update to the Ordinance adopted in 2013, these ordinances define what can be built and expanded within the original Grapevine Historic Township.

The 2013 update established side yard setback planes. The Grapevine Historic Township boundary includes 247 acres and is bounded by Northwest Highway on the north, Wood Street and the D . E . Box addition on the east, Dallas Road on the south, and Ball Street on the west. This pattern book applies to all properties located within the Historic Township boundary. The D . E . Box Addition Historic District includes 27.5 acres and adjoins the Historic Township immediately to the east. However, the Grapevine Pattern Book does not apply to the D. E. Box Addition Historic District because the District is comprised solely of Ranch Style Houses.

Use of this pattern book will be for all properties located within the boundary of the Grapevine Historic Township. When the guidelines and standards are used a property may gain more building area than the Ordinance currently allows. Also, compliance with the guidelines and standards of this Pattern Book would allow some encroachment into the side yard setback plane and setbacks required for the property by current zoning ordinance, which further enhances design flexibility. The pattern book would allow for second floors to have full height walls which extend beyond the side yard setback plane. This could allow for a house to be larger than the 3,400 square feet currently allowed by the Preservation Ordinance.

Every structure built in compliance with this Pattern Book will employ these mass elements: primary mass, sub mass and accessory mass. It would employ an adjunct mass if the design is a 2-story structure and employs an engaged mass if the design is not located on a corner lot. How these form elements are assembled to host the floor plan is the purpose the Pattern Book. The combination of the form elements described above will yield an appropriately complex building configuration and eliminate the presence of continuous, unbroken wall planes along the side yard and street fronting building lines. This is the objective of the Pattern Book. The resulting complexity of the building footprint, creates a building that is visually appropriate for the Historic Township.

Introduction

History of the Grapevine Historic Township

The Grapevine Historic Township boundary records and memorializes the area of original settlement of Grapevine from 1844 . Four of the original surveys of 1845 converge at the intersection of West Wall Street and Scribner Street and are marked by a historic “witness tree” that has been carefully respected and marked with a historic plaque . The earliest structures were log cabins built by settlers Leonard, Foster, Dooley, and Mahon . With the opening of the Cotton Belt Railroad in 1888, Grapevine began to thrive with the construction of brick masonry buildings built on Main Street . In 1907, the local citizens voted to incorporate the Township of Grapevine, certifying its streets and parcels with Main Street running north and south at its center and residential parcels located to the east and west of Main Street . (see 1907 and 1913 maps of the Township below)



1907 Grapevine City Limits



1913 Grapevine Map Showing Development

Introduction

History of the Block Pattern

Houses were built by successful business owners and farmers in these surrounding blocks in the Folk Victorian and Queen Anne Victorian styles. Prairie and Arts and Craft style houses followed in the 1910s and 1920s. Some examples of these houses are pictured below. These early houses are the jewels of the Grapevine Historic Township and their placement established the pattern of development which is valued today.

The owners of these houses, in many instances, acquired several lots, building the house on a single lot, with the other lots containing small barns, outbuildings for livestock, and produce gardens supporting the family.

Through the years, these Accessory lots were gradually sold off by the owners to family members or new families as building sites for new houses. Most often, the new houses were built in a current style complimentary to the original house. This pattern of development continued in the Grapevine Township for more than 50 years.

As an example, Susan Foster transferred a portion of her land grant to her daughter and son in law, Henry Suggs. The Suggs later sold 110 acres to Thomas and Elizabeth Nash, establishing Nash Farm. Edward and Martha Simmons gave their garden lot next to their house at 305 Smith Street to their son and daughter in law, Hugh and Mary Virginia Wall Simmons, as a site to build their first house.

The Grapevine Historic Township boundary includes 247 acres and is bounded by Northwest Highway on the north, Wood Street and the D. E. Box addition on the east, Dallas Road on the south, and Ball Street on the west. This pattern book applies to all properties located within the Historic Township boundary. The D. E. Box Addition Historic District includes 27.5 acres and adjoins the Historic Township immediately to the east.



Beautiful examples of these styles on the east side of Main Street include the (1) Wingate Lucas House at 221 East Worth Street, the (2) Earl Yates Sr. House at 405 Smith Street, the (3) Sandy Wall House at 325 East Worth Street, and the (4) Henry C. Yancy House at 303 East Worth Street.

Section 1

Standards and Conditions of Application



Section 1

Use of the Pattern Book for Modern Living and Design Flexibility



Historic house with full-height side walls

Use of this pattern book is required for all properties located within the boundary of the Grapevine Historic Township. When one follows the guidelines and standards contained herein, they have the opportunity to achieve a unit building area that is more compatible with the spatial requirements of modern living. Also, compliance with the guidelines and standards of this pattern book allow certain encroachments into the side yard setback plane and setbacks required for the property by current zoning ordinance, which further enhances design flexibility. The pattern book will allow for second floors to have full height walls which extend beyond the side yard setback plane. In certain instances, this will allow a house to be larger than the 3,400 square-foot building area allowed by the Preservation Ordinance.



New house with clipped roof corners

There are four (4) primary style types for which the Principles of Style and Style Features section presented in this pattern book, are established. These styles are Folk-Victorian, Queen Anne Victorian, Arts and Crafts Bungalow, and Prairie.



Folk Victorian Style



Queen Anne Victorian Style



Arts & Crafts Bungalow Style



Prairie Style

Section 1

Table of the Conditions for Application of the Pattern Book

Conditions within the Grapevine Historic Township vary, including different land uses and different lot configurations. As the district continues to revitalize, such revitalization will include restoration, remodel, reconstruction, new construction, and/or repair. Therefore, the fullness of this Pattern Book may not be relevant to the type of building permit being sought. There are 8 specific conditions: redevelopment, reconstruction, restoration, repair, etc., conditions which will make certain standards of this document not applicable. Below, the 8 conditions of application are listed and defined. This list is accompanied by a schedule of the subsections of the pattern book that will apply if the specified condition is applicable.

Conditions of Application (see Table below):

Condition 1: Where a tract is sufficiently large that the applicant seeks to subdivide into more than 1 lot which conforms to the Standards of R 7.5 HL Zoning Designation.

Condition 2: Where the applicant seeks to build upon a lot that is larger than the average lot size within the block as a result of using the block average lot width as a unit of subdivision, and this results in a building area that is larger than the average building area of the block by at least 20%.

Condition 3: Where the applicant seeks to build upon a lot (or lots) which, as a result of the previous subdivision, is now not aligned toward the same fronting street as other lots within the block.

Condition 4: Where the applicant seeks to build upon a large tract of land that already exists within the block and the tract occupies at least 35% of the total block face.

Condition 5: Where the applicant is making improvements to or is making an expansion of an existing home.

Condition 6: Where the applicant is making improvements to an existing non-single-family structure.

Condition 7: Where the applicant owns at least 40% of a block face and is proposing to replat into individual lots for single family construction.

Condition 8: Where ordinary maintenance is being made to any structure.

TABLE OF APPLICATION						
<i>Use this table to determine conditions that apply to your project.</i>						
Conditions	Patterns/Principles/Standards					
	Patterns of the Block	Patterns of Lot Occupancy	Patterns of Building Form	Patterns of Elevation	Principles of Style	Standards of Construction
Condition 1	X	X	X	X	X	X
Condition 2		X	X	X	X	X
Condition 3			X	X	X	X
Condition 4		X	X	X	X	X
Condition 5					X	X
Condition 6						X
Condition 7		X	X	X	X	X
Condition 8						X*

**When maintenance projects engage construction addressed by the standard*

Section 1

By using this pattern book, you can achieve a house with a building area more appropriate for modern living with the major architectural mass (later referred to as the Primary Mass) located at the center of the design with smaller masses (later referred to as the Adjunct Mass) extending from it. The primary mass and adjunct mass enhance the interior living space beyond the Setback Plane while creating a pleasing exterior appearance. Use of a Primary Mass with attached smaller masses enhance the street view of the house and maintain a visual compatibility with the historic fabric of the district. Two examples below illustrate this point.

Example 1: The c. 1900 Bart Starr House (replica) is located at 409 West Wall Street. A central 2 story mass is positioned at the center of the House, with smaller masses (later referred to in the Block Continuity section of this pattern book as Adjunct Masses and Accessory Masses) projecting to the left and right. The wrap around porch (Accessory Mass) completes the house design.



Example 2: The Blevins House at 428 East Wall Street has a one-and-a-half-story central mass with projecting smaller mass and a double-curved Accessory porch projecting into the front yard setback; and another smaller mass and Accessory porch projecting onto the rear and side yard of the house.



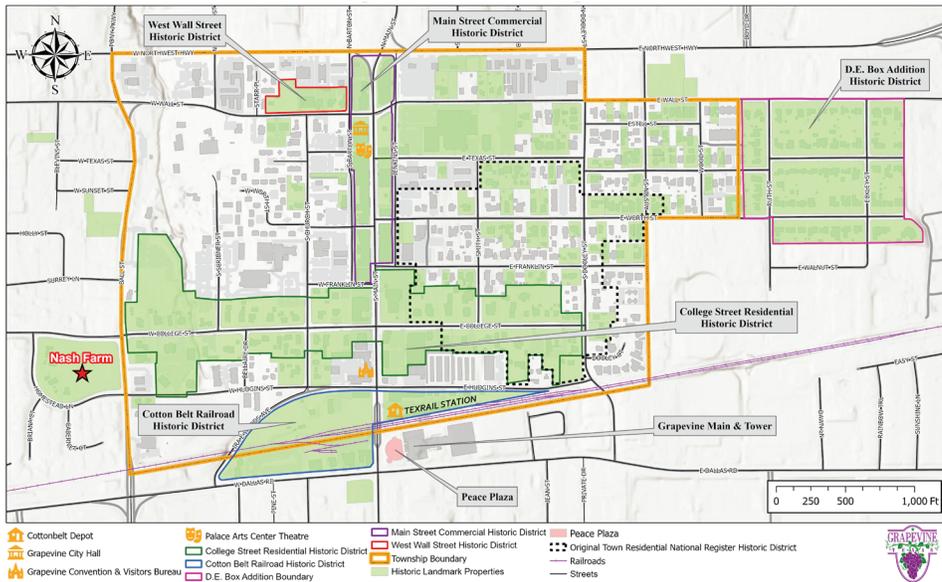
Section 1

Examples of Houses and Block Patterns along West College Street



Located west of Main Street are more examples of these house styles and Block Patterns including the (1) Dr. Will Lipscomb House at 221 West College Street, the (2) Harvey Lee Forbes House at 304 West College Street, (3) Jerome Kirby Buckner Houses at 416 and (6) 604 West College Street, the (4) Terrill Payne Fuller House at 504 West College Street, and the (5) J. T. Lucas Sr. House at 512 West College Street.

Grapevine Historic Township Map



Section 2

How to Apply this Pattern Book



Section 2

Five Steps for Design Development:

Step 1: Identify the Building Space

Building space is imposed by the zoning classification and is not modified by this pattern book. Historic Landmark (HL) designation does permit encroachments that serve certain objectives which are permitted within this zoning. Be sure that all aspects of the primary structure and auxiliary structures that are not specifically allowed to encroach beyond the Building Space are contained within that Building Space. Compliance is measurable.

Step 2: Identify the Buildable Spatial Lot Envelope (up to 40%)

Locate these spatial zone/envelopes within the subject property. As the design of the ground plane (vertical construction, hardscape, and landscape) between street and building is developed, be sure that the ground plane concept embodies the objectives, as specified for, and illustrated for, and that each spatial zone/envelope can be identified. Some of the spatial envelope regulations are measurable and some are thematic.

Step 3: Develop the Building Form

Determine how the floor plan is vertically expressed as a combination of massing components. Make certain that all or a portion of the massing components assembled can be visually associated with the ground by either resting on the ground or appearing to rest on the ground through employment of a visual detail or device or feature. Also, compose the roof form over massing elements so that each mass element is expressed in a roof form and that ridge orientation follows the required relationship to street frontage. Some massing regulations are measurable, some are thematic, and some may be interpretative.

Step 4: Choose the Façade Style

The regulated relationship between void and solid and the compositional outcomes must be accomplished in each wall plane individually. Satisfactory relationship between solid and void is accomplished when reference lines (regulating lines) can be constructed between voids (and other features) within the wall plane that illustrate a uniform pattern for the composition. Some of the façade articulation regulations are thematic and some are interpretative. Identify the stylistic type and articulate how these attributes of style are interpreted within the overall elevation and placement of other stylistically relevant features. Stylistic expression regulations are interpretative.

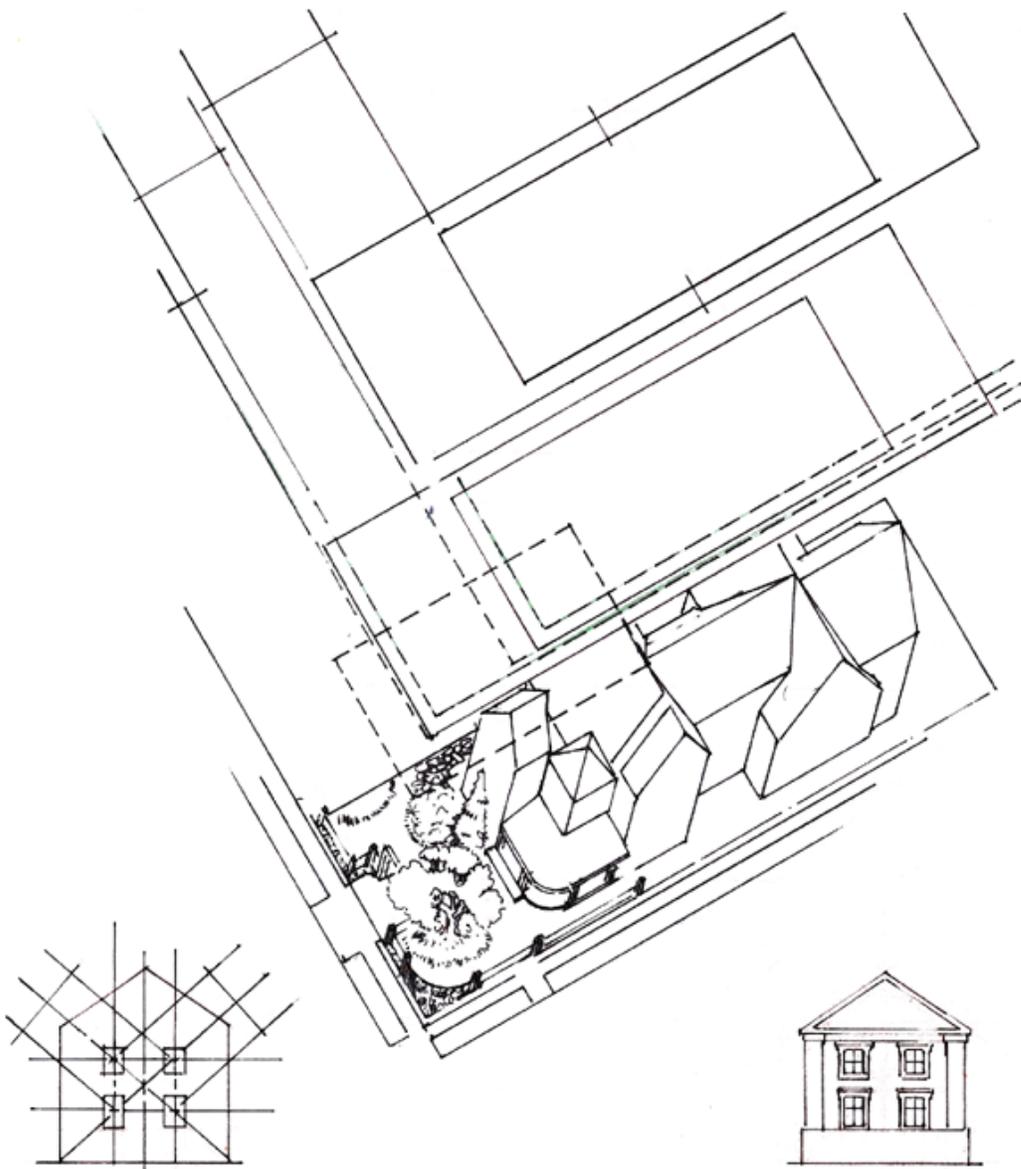
Step 5: Incorporate the Building Construction Standards

Illustrate in the provision of wall sections, architectural details, and/or construction specifications showing how the required building construction standards are being implemented. Employment of building construction standards is measurable.

Section 2

Pattern Book Principles for Modern Living and Design Flexibility

Front yard, rear yard, and side yard setbacks are established by the zoning classification applicable to this property . Exceptions are permitted within the zoning established setbacks for properties located within the boundary of the Grapevine Historic Township . Be sure that all aspects of the primary structure and auxiliary structures that are not specifically allowed to encroach beyond the building space are contained within that building space. Compliance is mandatory.



Section 3

Standards of Style and Features of Style



Section 3

Standards of Style Identity

The Historic Districts regulated by this pattern book still contain a substantial number of structures from the era of the original Town Plat (1907). These structures are the foundational elements of continuity within the block (visually) and with the history of the districts (culturally). Therefore, the styles that were prevalent during the development of the Historic Districts regulated by this pattern book are the reference styles which guide this the “Standards of Style Identity” specified below for each style type.

There are four primary style types for which Standards of Style Identity are established:

1. **Folk-Victorian** (1870 – 1910): This style’s identifying features include porches with spindle work detailing, jigsaw cut trim, symmetrical facades and cornice line brackets. The spread of Folk-Victorian houses was made possible by the railroads. The railroads provided local lumber yards with abundant supplies of pre-cut detailing from distant mills. These dwellings made strong stylistic statements.
2. **Queen Anne Victorian** (generally 1880-1910): Queen Anne Victorian became a dominant residential style at the close of the 19th century but continued popularity into the early 20th century, primarily in the southern and western regions of the United States. Cotton rich states of the South (e.g., Texas) display particularly rich examples. The first American example of this style (imported from England) is the Watts Sherman House, built in Rhode Island in 1874. It did not take long for the style to quickly spread across the country and by 1880, was nationally present. Spreading of the Queen Anne popularity was facilitated by pattern books and by the first architectural magazine, The American Architect and Building News.
3. **Arts and Crafts Bungalow** (1905-1930): Because Texas was well positioned between, and well connected to, the East Coast, the West Coast, and the Great Lakes urban centers, many Texas cities were distribution points for the sale of goods from these areas. Texas was also influenced by the popular architectural styles of California, Chicago, and Eastern Urban areas. Among the California styles that became popular in the Dallas region was the Arts and Crafts Bungalow
4. **Prairie Style** (generally 1900-1920): This popular style originated in Chicago. However, it quickly spread nationally from the Mid-west Cities of origin via “pattern books” and popular magazines. Early works by Frank Lloyd Wright were of this “school” and included such examples as the Winslow House, attributed to be the first Prairie House.



Each of the styles introduced above is the basis for the “Standards of Style” specified below. These principles are meant to be guides that interpret the particular style from which they are derived, and not replicate it. It is the intent of this pattern book to accommodate natural evolution of the built fabric while assuring that variations within that evolution stay within a range of outcomes that is compatible with the archetypes. Each structure built should work exclusively within the parameters of one style type (Prairie, Queen Anne Victorian, Folk Victorian, or Arts and Crafts Bungalow), applying the principles of that style type in ways that the architect/designer can defend as an embodiment of the principle advanced. The principles for each of the 4 style types are as follows:

Section 3

1. Standards of Style — Folk-Victorian

- a. The oldest home style found in Grapevine it is a combination of 'Folk' or vernacular homes and the more complex or ornate Queen Anne Homes. It was impacted by availability of materials, transportation to deliver these materials and information on home design and construction.
- b. Front porch, few wrap-around porches.
- c. Simple roof form (pyramidal, gables or hip roofs).
- d. Simple windows with vertical orientation.
- e. Wood siding and trim.
- f. Spindle-work and turned columns at porches.
- g. Ornate porch railings and supports.
- h. Some gable ornamentation.
- i. A wide band of trim detail beneath the cornice of the structure and the porch. This trim continues over all openings. Where employed at the cornice of porches, the trim provides a continuous lentil supported by columns with classical reference (typically Doric).
- j. Full window surround, generally unembellished.
- k. Flatter roof pitch which does not generally exceed an 10/12 pitch.



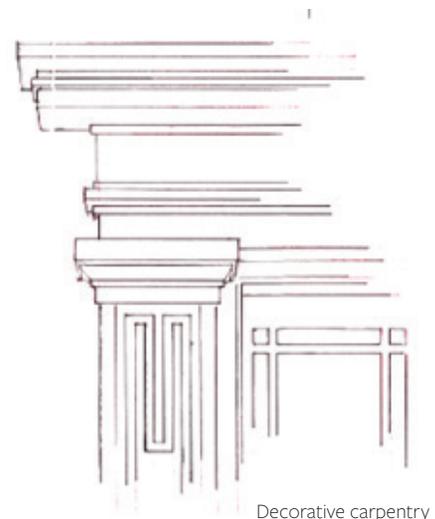
Section 3

2. Standards of Style — Queen Anne Victorian

- a. Use of gable forms as projected cross gables extending from a more dominant hipped roof or as cross gable(s) extending from a dominant gable. Roof pitches can be steep (greater than 12/12 is permitted but no less than 10/12).
- b. Use of decorative carpentry to accentuate the bottom portion of the gable, a pediment or features of the house.
- c. Decorative carpentry can be used to tie together the primary structure with the accessory structure (example: house and porch).
- d. A partial or full width asymmetrical porch that often extends along the front and 1 additional sidewall. The porch is elevated, with steps and contains a typical rail between columns.
- e. Decorative carpentry employed to add “corner bracing” to porch columns. Porch columns may be grouped in units of 2 or 3 at each point of support.
- f. Replacing plain, flat walls, in certain cases with more decorative intent such as cutting away the corners beneath a gable as a place for embellishment. Also, avoiding large areas of planar wall surface with the decorative use of differing wall materials. However, material changes usually occur at places of structural meaning, such as the elevated first floor line (water table), a base holding up another form expressed in a more decorative material.
- g. The employment of bay windows, wall insets, and towers which “balloon framing” of the late 19th century allowed. (Balloon framing: studs running from foundation to roof.)



Decorative dormer



Decorative carpentry

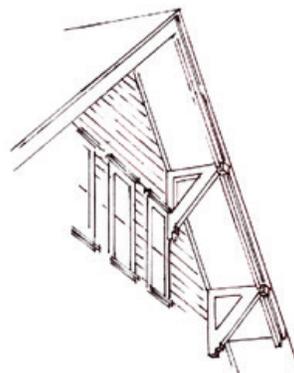
Section 3

3. Standards of Style — Arts and Crafts Bungalow

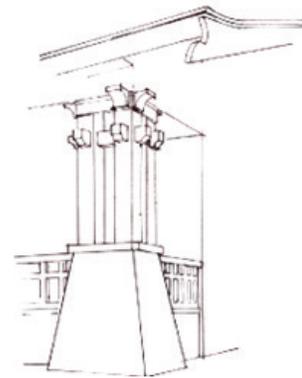
The Arts and Crafts movement was in many ways a moral/ethical movement that sought to reform society through design, reflecting a general anxiety over the lifestyle/social influences of rapid industrialization. Arts and Crafts celebrated the work of craftsmanship over mechanization. The spread of Arts and Crafts as an architectural movement was aided by popular publications such as *The Craftsman*, *House Beautiful*, and *Ladies Home Journal*. The Blacker House (1907) in California by Greene and Greens is considered the quintessential architectural example.



- a. One to one and a half story, front gabled roof, or a cross gable, form with a projecting front gable. Roof pitch is flatter than other styles with the maximum pitch no greater than 8/12.
- b. A front porch sheltered fully beneath the front projecting gable or an extended partial gable.
- c. Significant overhang at the juncture of roof and wall in which the overhang is rarely boxed and rafter ends are typically exposed.
- d. Beams or brackets which support the rake of the gable.
- e. Gabled dormers with overhang and detailing matching the main wall and roof (described above).
- f. Wood cladding or shingle wall cladding.
- g. Deep and boxed roof overhang, often with a decorative soffit or the use of brackets supporting the overhang.



Brackets supporting overhang

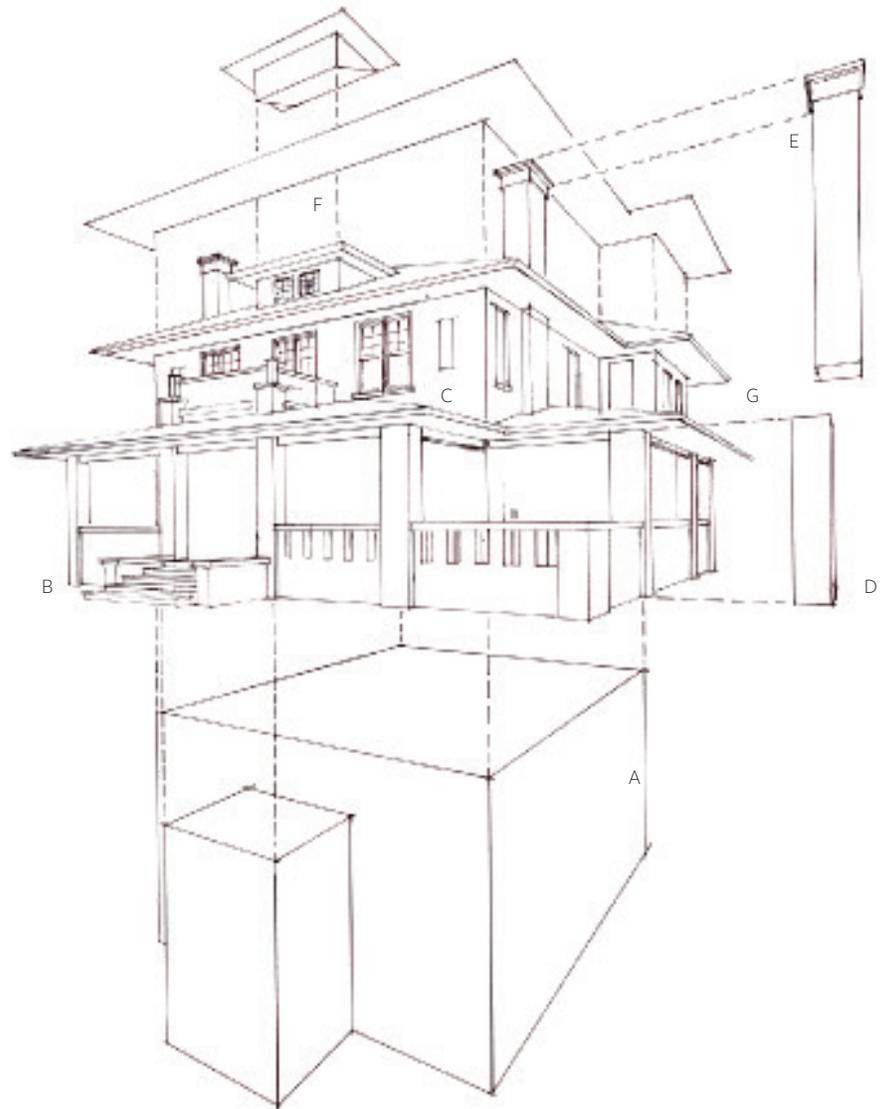


Porch columns with massive base

Section 3

4. Standards of Style — Prairie

- a. Two story “box” shape (also known as “American Foursquare”) primarily with a hipped, low pitch roof (8/12 max). This box is dominant over all other masses which are attached to it (e.g., wings, porches, carports, etc.).
- b. The entrance is a focal point of the façade and may include an elaborate porch, surrounded by greater embellishment (typically Mission or Italian Renaissance), or a 2-story projection that also serves as a second-floor over-look.
- c. The use of horizontal rows of casement windows, clustered between wide, opaque corners.
- d. Massive square or rectangular piers/columns of masonry employed to support porch roofs or overlooks and, in some cases, used as plinths for wood columns between plinth and roof.
- e. Broad, flat chimneys.
- f. Dormers which align with the entry that are wider than they are tall above the point of roof penetration.
- g. Deep roof overhang, often boxed with a decorative soffit and/or the use of brackets supporting the overhang.



Section 4

Adjacency and Encroachment



Section 4

Patterns of Lot Occupancy

Lot Occupancy is determined primarily by the Zoning applicable to the subject property which provides for side yard, rear yard, and front yard setbacks. In addition, prevailing zoning regulations address maximum building area as a percentage of the total lot area. Within the boundary of the Grapevine Historic Township, this ordinance established certain variances and additional standards that assure that lot occupancy does not adversely affect block or architectural continuity and acknowledges conventions of construction and building design that were prevalent when the Historic District was built and should be carried forward into any new construction.

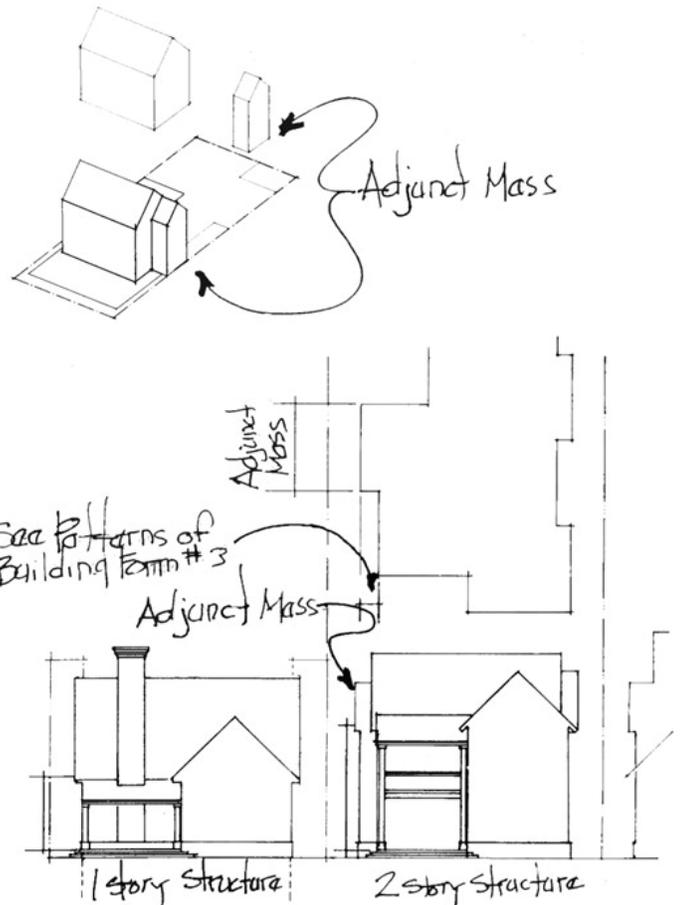
These conventions of construction and design relative to the zoning established setback lines include:

1. Continuous wall plane and plate height along the front yard and side yard setback lines:

The visible increase in residential building area, displayed by more recent construction, creates an issue of “scale conflict” relative to a pattern of continuity between the newer and older buildings. Therefore, the following limitations are applicable to those building conditions where a new residential construction shares a common side lot line with any residential construction (older or newer construction) that has a plate height facing the common lot line that is 14 feet or less. In such cases, the following standards apply:

- a. **When fronting or abutting a yard setback line, and the neighboring property is a new or historic 1 story structure:** See Patterns of Building Form, #3 on Page 34.
- b. **When the neighboring property is another 2-story structure (new or historic):** The plate height to set back limitation is not required as per Patterns of Building Form #3. The use of an Adjunct Mass, or multiple Adjunct Masses, to maintain scale in mass articulation is still required and any segment of the wall plane relieved by projecting an Adjunct Mass must meet the height-to-width conditions set forth in Patterns of Building Form #3. This is only allowed when the adjacent property abutting the wall plane is also a 2-story mass.

- c. **Height exceptions at the front and side yard setback line:** Architectural features that meet the definition of Accessory Masses (see Patterns of Building Form) are exempt from side yard and front yard setback lines but cannot be any taller than the maximum allowed building height.
- d. **Continuous wall plane:** See Patterns of Building Form (below).



Section 4



2. Structures Permitted in the Front Yard and Rear Yard Space:

In the era of the original Grapevine Historic Town Plat (1910), there was no zoning ordinance in place, and the conventions of development that emerged were defined by cultural and market preferences of the time. In these cases, development along a generally recognized setback line produced a “block-face” that was not as rigid as that resulting from the current and strict zoning enforcement of building lines. Therefore, a provision is made herein to permit certain structures/ encroachments within the front yard and rear yard space defined by zoning. These encroachments include:

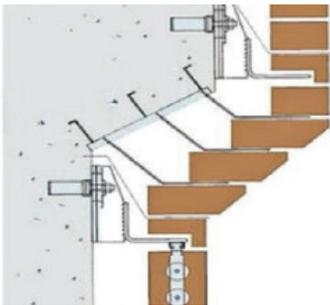
- a. **Permitted structures within the front yard:** Front yard space may be encroached upon to accommodate porches, terraces, patios, follies (costly, ornamental structure or building), gate heads, planters, plinths, masonry outdoor fireplaces, and certain architectural extensions of the main structure that are not meant to accommodate enclosed or indoor space, such as a greenhouse.
- b. **Permitted structures within the rear yard:** All of the above and also, carports, storage sheds, seating areas, recreational structures supporting the overhang.



Section 4



Section 4



Masonry corbelling

3. **Permitted encroachments over the front yard and rear yard setback line:** Typically, building lines set limitations for the placement of building foundations and thereby allow certain projections from that foundation to overhang or encroach into the yard space as established by zoning. In keeping with that generally recognized practice and the extent to which such practice characterized the historic development of the Historic Districts regulated by this ordinance, the following encroachments are allowed into the front yard, rear yard, and side yard setbacks specified by the applicable zoning:
- a. **Permitted encroachments over the Front Yard setback line:** Roof overhangs, porch roofs, awnings, various projections from the exterior wall plane for downspouts, belt courses, water tables, corbeling, and other such features of the structure that are commonly encountered.
 - b. **Permitted encroachments over the Rear Yard setback line:** Roof overhangs, porch roofs, awnings, mechanical equipment/service, various projections from the exterior wall plane for downspouts, belt courses, water tables, corbeling, and other such features of the structure that are commonly encountered.
 - c. **Permitted encroachments over the Side Yard:** Roof overhangs, porch roofs, awnings, mechanical equipment/service, various projections from the exterior wall plane for downspouts, belt courses, water tables, corbeling, and other such features of the structure that are commonly encountered.
 - d. **Corner Lot exceptions:** As specified in the previous section of this ordinance (Patterns of the Block), architectural response to corner conditions is facilitated by the creation of a “Corner Recognition Zone.” Proper assessment of the corner condition may necessitate some level of encroachment beyond the building lines fronting that corner as specified in the base zoning. This is particularly true where smaller lots exist. In addition, certain variances in building height may be justified. Therefore, the following encroachments beyond setbacks established by zoning and height limits are allowed within the Corner Recognition Zone. All are permitted encroachments into the front yard and side yard (specified above) except for mechanical equipment. Architectural features in the Corner Recognition Zone that are to fulfill the purpose of the Corner Recognition Zone may be taller than the permitted building height by three feet.

Section 4



Section 5

Public and Private Domain Block Continuity



Section 5

Block Continuity

In order to create buildings more like the original Township district, block continuity comes into play. Block Continuity refers to the thematic relationships existing between the public (street) and private (home) domain. These features that collectively create a “fabric of identity” result from an evolution from the original patterns of development to merge with subsequent patterns of development guided by current zoning and the market. In this confluence of determinants, a fabric of identity has emerged .



Section 5



1. General Residential Zoning Classifications –

There are 2 general residential zoning classifications that dominate the area . These are R 7 .5 for well over half of the regulated zone, and R12 .5 exclusively in the D. E. Box Addition . Permitted lot regulation for R 7 .5 zoned portions of the regulated area allow a minimum lot width of 65 ft., a lot depth of 100 ft ., a front yard of 30 ft., a side yard of 6 ft ., and a rear yard of 25 ft., further constrained by 40% coverage maximum . These R 7 .5 zoning standards are currently imposed on lots that are generally 50 x 150 with some at 130 ft. deep. Corner lots and reverse frontage lots are wider in these two zoning classifications. Applying current zoning setback requirements to historic lot sizes greatly reduces the building area normally associated with other R 7 .5 development in Grapevine . The D. E. Box Addition shows greater conformance to the current zoning of R 12.5 except that the zoning permitted set back of 35 ft. is significantly shallower than the historic setback of 60 ft . Also, lots in this area are larger (80 ft. wide by 180 ft . deep) than R12.5 zoning would allow (80 ft. wide by 100 ft. deep) . Over time, this inconsistency between historic patterns and patterns permitted by current zoning has evolved into a newer pattern that this pattern book seeks to document and recognize .

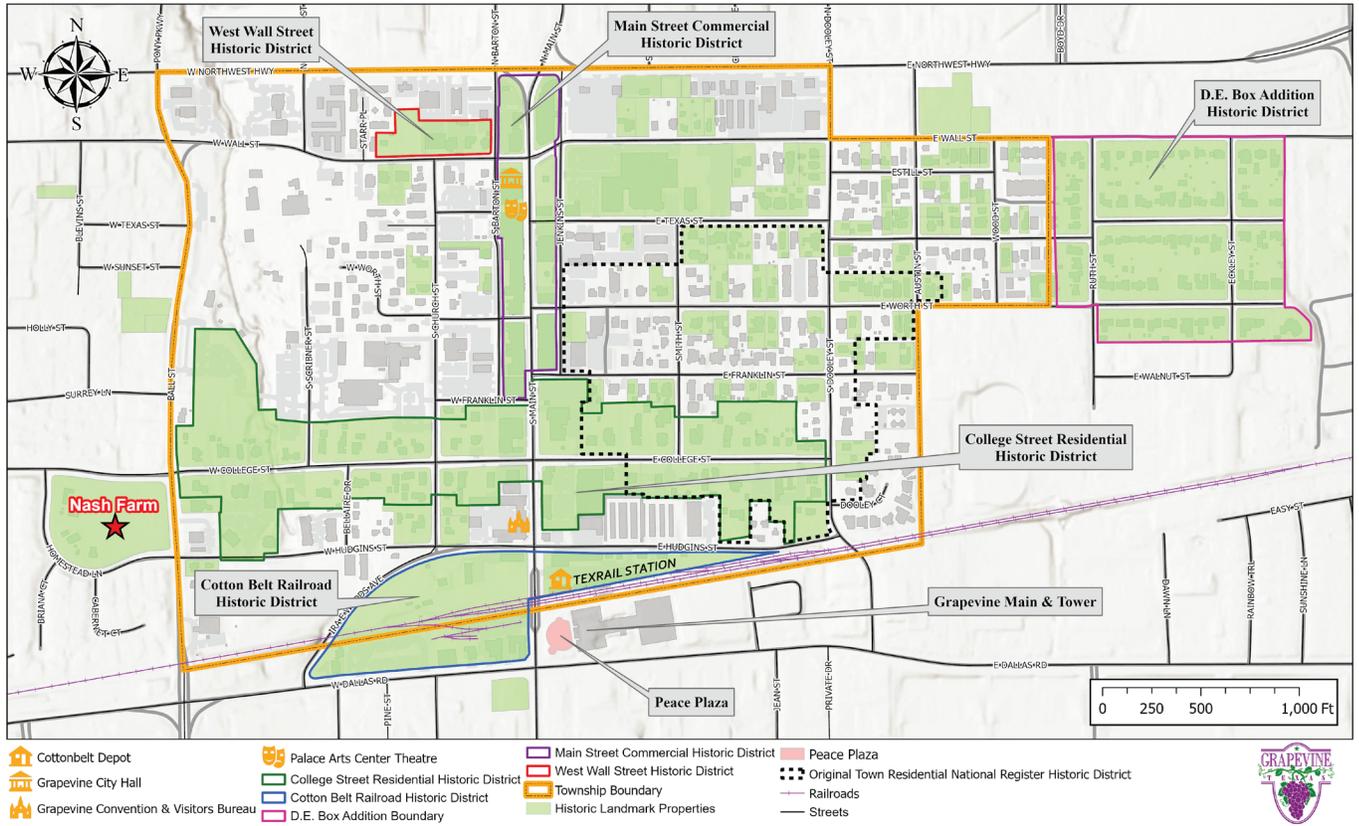
2. Block Continuity –

Historically, in the absence of zoning, the lot patterns were inconsistent with some historic lots being larger and some lots being smaller and some with greater set back than others . This created an incremental aspect to the overall fabric which has only been amplified by further inconsistencies permitted under current zoning . Therefore “Block Continuity” is more likely attainable while “Patterns of the District” are not attainable . Therefore, the lot width and setbacks regulated by this pattern book are the average lot width and setback dimensions found among the historic lots of any block . This definition of buildable lot envelope shall prevail over the minimum lot width and setbacks permitted by existing zoning . Use of the Pattern Book will allow projecting elements . This creates an exception to enable more use of the lot space .

- a. The first step in applying the “Block Continuity” section of this pattern book to any proposed development is to identify the lot unit to be employed by taking measurements (lot width, lot depth, and setback measurements) of historic properties within the block and determining the average . In cases where the block is more than 50% occupied by a multifamily or other large lot development or where the proposed new development consumes 50% or more of the block face, then a residential lot unit of 43 to 50 ft . wide by 130 to 150 ft . deep shall apply .
- b. This Block Continuity section of the pattern book is intended to overcome the defensive relationship between home and street and establish a union that is interconnected and to continue development that is reminiscent of the township . This is accomplished by block development with reference to linking 4 zones of consideration as a single definition of entry/portal .

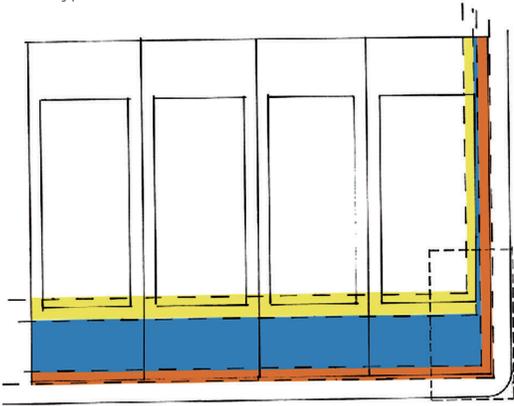
Section 5

Grapevine Historic Township Map

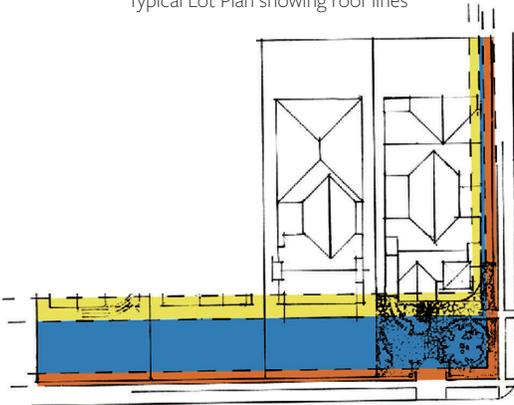


Section 5

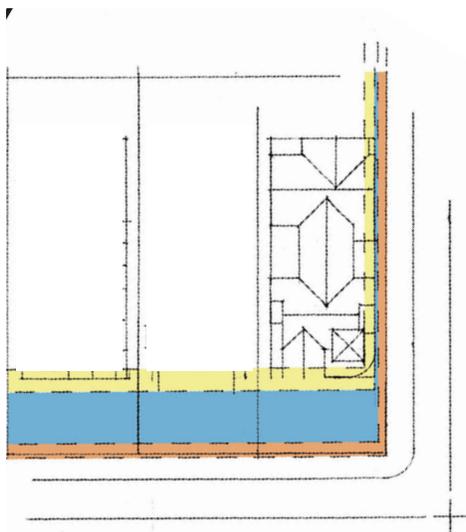
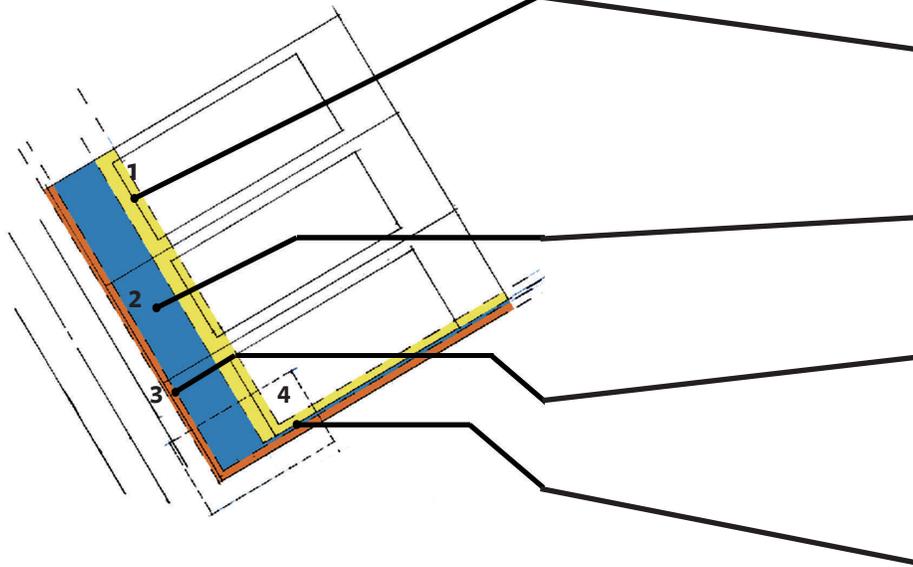
Typical Lot Plan



Typical Lot Plan showing roof lines



Location of Zone



Corner Recognition Zone showing tower

Section 5

Four Zones of Block Continuity

The adjacent diagram defines four zones of consideration within which the relationship between the Public (street) and private (home) domain is established. These are:

1. **The Façade Zone:** The Façade Zone seeks to eliminate flat and continuous wall planes across the front building line which projects a solid line that is “defensive” in its visual message. Where a continuous wall plane is placed along the street-facing building line of the lot, Accessory Masses or Sub-Masses are employed to break the visual presence of such a wall.
2. **The Interface Zone:** The Interface Zone seeks to create a connection between the Façade Zone and the Promenade Zone wherein the two are linked by the extension of one toward the other through porches, steps, plinths, pots, terraces, patios, furniture, or other semi-public concessions/ support.
3. **The Promenade Zone:** The Promenade Zone overlaps the Public ROW and the front edge of the private lot and seeks to support more social usage of the public domain. It transforms the public domain from its function of “directed” movement to a movement supporting social interchange and pedestrian activity. These devices include fence perimeters that delineate the lot space but are socially open, more ornamental, and not defensive (such as a lower picket fence), any lot edge definition that allows “crossover” activities, trees in the yard that contribute to the canopy of the promenade, features that celebrate the confluence of flow from the residence to (and adjoining) the flow along the promenade and the expression of that confluence says path, portal, and definition of entry.
4. **The Corner Recognition Zone:** The Corner Recognition Zone seeks to build upon an established pattern wherein those structures built on corner lots show a built response to this location by projecting some portion of the building forward toward the street intersection. Typically, the built projections employed are a projected porch element, a wrap-around porch, a vertically projected element (such as a turret or tower), or a horizontally projected element (such as a Sub-Mass extending from the Dominant Mass to make a bay or a special interior room). The Corner Recognition Zone only appears on those lots located at street corners.

Section 5

Building Form



Section 6

Complexity of Building Form

A dominant pattern within the Grapevine Historic Township regulated by this pattern book is characterized by the complexity of building form. Historically, there were limitations due to the carrying strength of wood members employed in residential construction encouraged shorter spans which resulted in the articulation of smaller architectural masses. These smaller masses were combined in picturesque ways, guided by popular and romantic visions of America's early suburbs. Later improvements in construction technology (primarily through the advancement of engineered wood products) made it possible to increase spans and build larger/“boxier”/ less complicated building masses capable of accommodating the market's desire for more building area within the small building space.

It is recognized that the lifestyle preferences of present-day homeowners differ from those of previous generations and that these contemporary lifestyle preferences often make it necessary to construct larger homes on the historic lots of Grapevine. Therefore, principles guiding “designer-driven” assembly of architectural form components (hereinafter “form elements”) derived from the historic archetypes are advanced in this section of the pattern book.

Form elements are fundamental components of the massing composition ultimately assembled by the designer into a combination that serves the homeowner's lifestyle (thereby, individual expression). They must employ the set of form elements derived from thematic form characteristics of the larger district thereby maintaining continuity. These form elements must be clearly expressed and have a corresponding expression in the roof line of the design. It is preferable that each form element have a clear expression in the roof design which is visually supported by that form element. Also, it is preferable that the form elements combined to comprise the overall design are expressions of the plan layout. The following are the form elements available for assembly:



Section 6

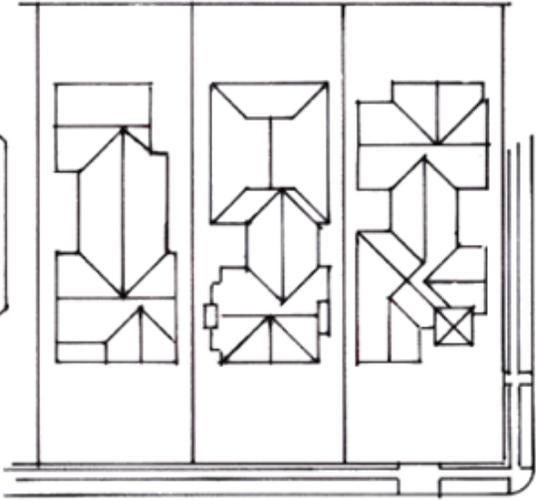
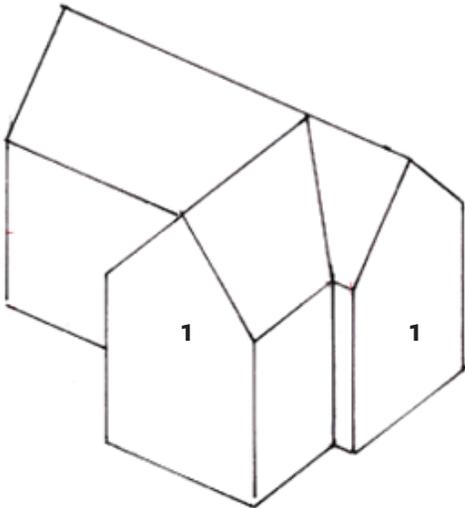
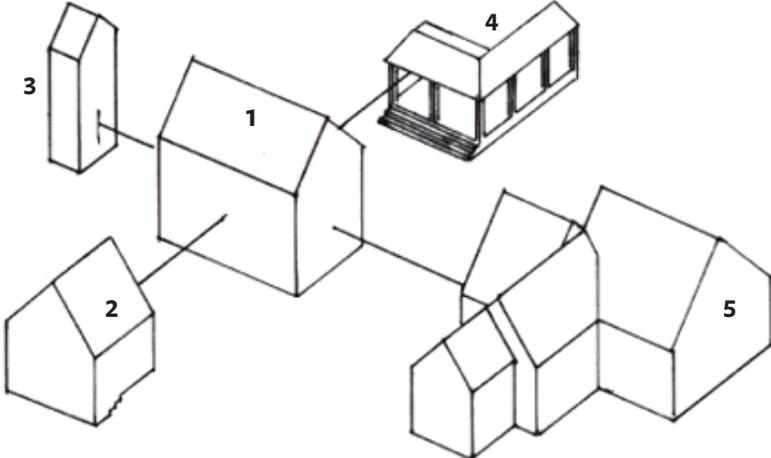
Five Elements of Building Form

1. **Primary Mass:** Every structure built must be visually anchored by a Primary Mass from which other mass elements extend. The Primary Mass can be a simple rectangle but can also be “T” or “L” shaped provided that a continuous ridge (from which the “T” or “L” extends) runs parallel to, and is visible from, the frontage street. The “T” or “L” shape may be used to form the required cross-gable described below in #2. The requirement of an uninterrupted ridge running parallel to the frontage street would not apply in those cases where the design of the Primary Mass is based on Prairie or Queen Anne Victorian archetypes that employ a hipped roof rising from a square Primary Mass and coming to a point instead of a ridge. Hipped roofs that are visible in the street fronting elevations are only allowed in Prairie and Queen Anne Victorian designs or designs which build upon the characteristics of this archetype.
2. **Sub-Mass:** Once the Primary Mass rises from the plan and is expressed as a roof form, Sub-Masses can be added to it, leading to a more complex overall form composition. Sub-Masses are generally associated with functions of the floor plan such as bedrooms, sunrooms, dens, etc. At least one of the Sub-Masses must make a cross-gable that extends toward the street. More than one gable extending toward the street is permitted but at least one is required. The cross-gable requirement does not apply to Prairie designs or designs which are built upon the characteristics of this archetype. It is preferred that each Primary Mass support more than one Sub-Mass.
3. **Adjunct Mass:** The Adjunct Mass is a form element meant to reduce the amount of two-story wall plane that abuts the side yard setback line. Therefore, there is a limit to the height-to-width ratio of a two-story wall plane, if that two-story wall plane comes to a side yard setback line. Based on the proportions of older two-story homes in the Historic District, that height-to-width ratio is **1.34 (height): 1.0 (width)** where **height** is the elevation (above finish floor) of the horizontal plate or the point where the rake of a gable begins. If the height of the 2-story mass (allowing for a 10 ft. first floor, 1.5 ft. for structure, and a 10 ft. second floor) is 21.5 ft., then the maximum width of that mass abutting the side yard setback line is $21.5 / 1.34 = 16$ ft. If the width of the above-described Primary Mass approaching the side yard setback line is wider than 16 ft., then it cannot abut the side yard setback

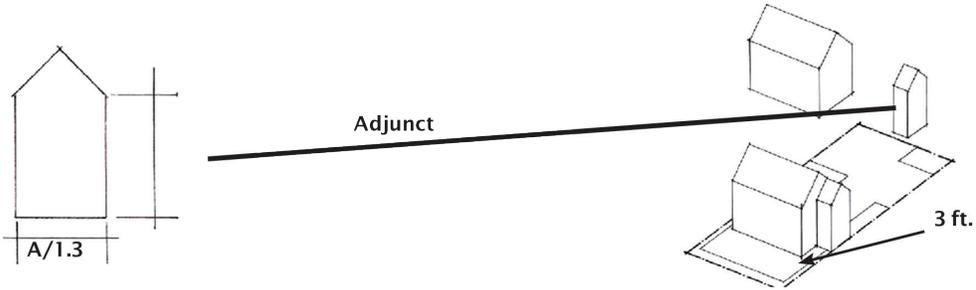
line unless one of the following is accomplished:

- a. The wider mass (if unbroken by extension of a Sub-Mass as specified below in “b”) is set back from the side yard setback line a distance of 1 ft. of additional setback for every 1 ft. of plate height over 14 ft. above the finished floor elevation.
 - b. The wider mass is broken up by the projection of an Adjunct Mass (projecting at least 3 ft. from the wider Primary Mass) that is no greater in width than the height of the 2nd story plate (above finished floor) divided by 1.34...and the remaining visible width of the Primary Mass (which would be closer to the side yard setback line than 1 ft. of additional setback for every 1 ft. of height over 14 ft.) is also not greater than the permitted width of the projecting Adjunct Mass, allowing a combined total width of the Primary Mass and Adjunct Mass to be twice the permitted width of the Adjunct Mass and broken by a horizontal offset of 3 ft (as described above). This applies to any portion of the Primary Mass that is closer to the side yard setback line than 1 ft. of plate height (over 14 ft. above the finished floor) for every 1 ft. of additional setback unless the exemption permitted in Patterns of Lot Occupancy, 1b, above applies.
4. **Accessory Mass:** Accessory Masses are those projections from the arrangement of Primary, Secondary, and Adjunct Masses (described above) that typically accommodate outdoor extensions of interior functions, entry sequence, utility functions, or vehicular storage and have a vertical expression typically supporting a roof or a balcony. The employment of Accessory Masses is a key thematic aspect of the Historic District and a key feature use to communicate the particular architectural style of the structure. Therefore, all structures must employ an Accessory Mass element on the front elevation or at the street facing elevation if a corner lot condition.
 5. **Engaged Mass:** Engaged Masses are the detached garage, shed, pergola that comprise enclosure of the plan toward the rear of the lot and typically not in the portions of the composition that are visible from the street.

Section 6



Note: When the ridges of two masses line up, it becomes one Primary Mass



Section 6

Combining the Five Elements of Building Form

1. **Principles for Combining Form Elements:** Every structure built in compliance with this pattern book will employ mass elements number 1,2, and 4 and employ number 3 if that design is a 2-story structure and employ number 5 if the design is not located on a corner lot. How these form elements are assembled to host the floor plan is the purpose of this portion of the pattern book.

When combining the form elements, the following principles of composition must be employed:

- a. The **Primary Mass #1** must be placed so that it is:
 - i. Central to the massing composition and bears a relationship to other mass elements that it is the central organizing feature around which other mass elements are arrayed.
 - ii. Except where a peaked, hip roof rises from the Primary Mass, as is seen in some Prairie and Victorian styles; the ridge of the Primary Mass must run parallel to the frontage street.
 - iii. The height of the Primary Mass cannot exceed 14 ft. at the side yard building line and can be taller than 14 ft. by 1 additional foot of height for each additional 1 foot of side yard setback. This standard may be varied when an Adjunct Mass is employed to reduce the width of the wall plane over 14 ft. at the side yard setback line to a width no greater than the plate height of the Primary Mass divided by 1.35. #3 Adjunct Masses employed to satisfy this condition must extend at least 3 ft. from the Primary Mass. The combined width of the Primary Mass and the Adjunct Mass cannot exceed 2X the width of the Adjunct Mass. Any portion of the Primary Mass that is wider than 2x the width of the Adjunct Mass must be set back from the side yard setback line a distance of 1 ft. of additional height over 14 ft. for every 1 ft. of additional setback beyond the setback required by zoning, except where such setback is varied by this ordinance (see Patterns of Form, 3, above)

- iv. A **Primary Mass** may also be used to create a gable form projecting toward the street so long as its ridge is the same height as, or a lesser height than, the Primary Mass running parallel to the frontage street (see a. ii above) is not visually obscured.
- b. The **Sub-Mass** must be associated with the Primary Mass so that:
 - i. It creates a gabled form(s) that are attached to and extend from the Primary Mass toward the street in ways that the relationship between the Primary Mass and Sub- Mass display an “additive logic.” Additive logic is defined as a relationship established by the design of the roof that can be extended to contain the Sub-Mass or the projection of the wall planes defining the Sub-Mass extending from the Primary Mass. (When the ridges of two masses line up, it becomes one Primary Mass.)
 - ii. At least one of the Sub-Mass elements must be attached to the Primary Mass so a gable form projects toward the frontage street (except in cases of a Prairie style or design influenced by this archetype).
 - iii. Except for a corner condition, all Sub-Masses must bear right angle relationships to the Primary Mass. Skewed angle relationships are permitted in response to a corner condition. All Sub-Masses are rectangular. If irregular or non-orthogonal form shapes are employed, the standards applicable to an Adjunct Mass will apply.

Section 6

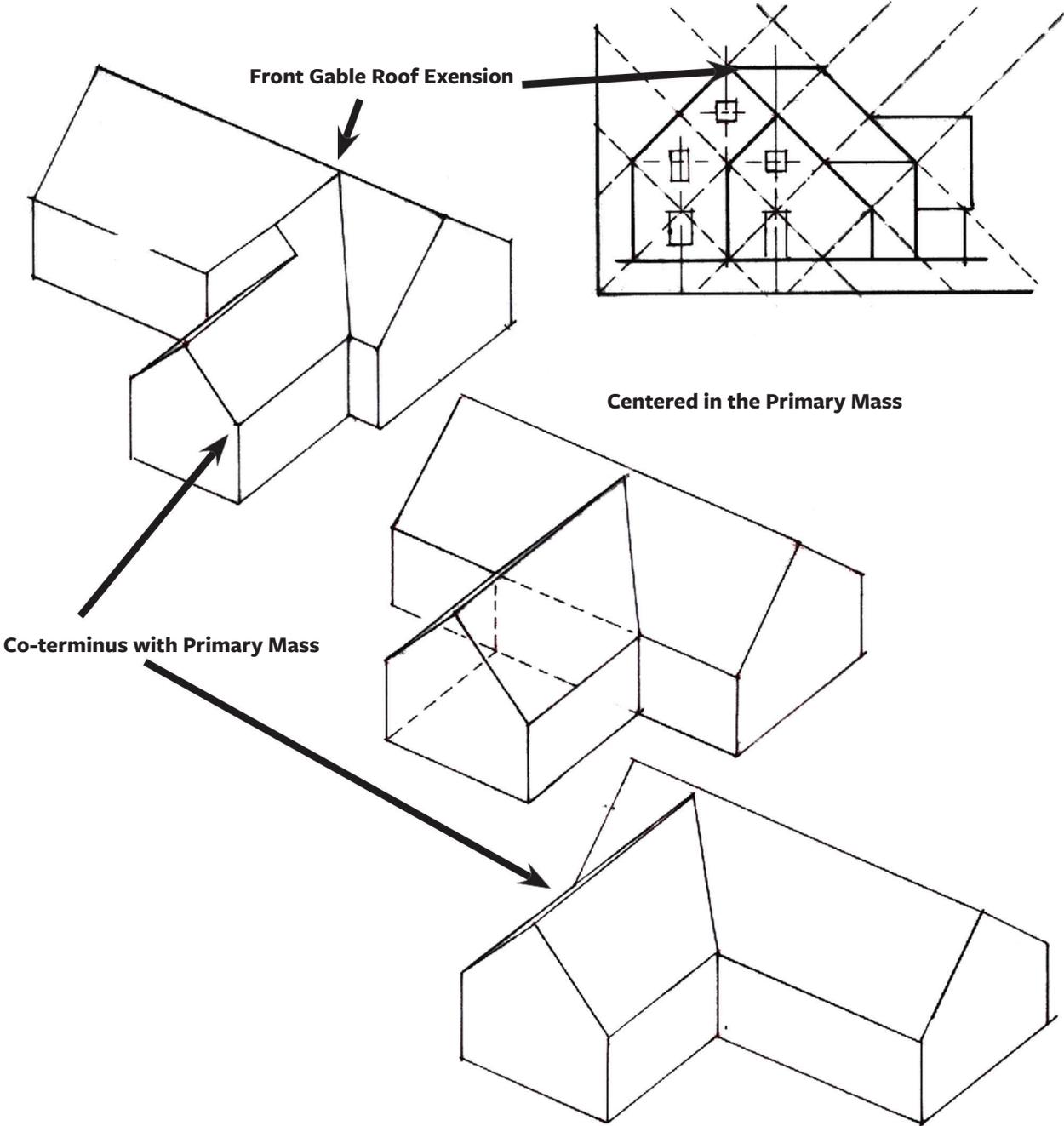


Diagram showing openings in elevation, based on observations by Jonathan Hale, *The Old Way of Seeing*, Houghton Mifflin, 1994, pg. 46-57

Section 6

- iv. Because the **Adjunct Mass** is defined as a form element exclusively associated with the Primary Mass and used as a device to allow aspects of the Primary Mass with a plate height greater than 14ft. above the finished floor to abut the side yard building line, it must be a structural and form extension of the Primary Mass. Structural or form extension means:
 - v. At least 1 plane of the Primary Mass roof form is extended out over the Adjunct Mass, making the roof that engages the Adjunct Mass a component of the same roof that covers the Primary Mass.
 - vi. That the wall plane of the Adjunct Mass bears a relationship to the Primary Mass that fulfills the “additive logic” requirements for Sub-Masses, described above (6bi).
- c. The combination of the form elements described above will yield an appropriately complex building configuration and eliminate the presence of continuous, unbroken wall planes along the side yard and street fronting, building lines. This is an objective of this pattern book. The resulting complexity of building footprint, creates places within the composition of form elements to infill with an Accessory Mass that is visually anchored to that composition. The infill of Accessory Masses shall:
 - i. Accessory Mass must be contained by the form element composition wherein it is attached to that composition along 2 of its 4 sides at an interior angled intersection of form elements.
 - ii. This requirement may be modified for porches especially Bungalow or Prairie styles or a design that derives from the attributes of these archetypes. In such cases, the Adjunct Mass (e.g., a porch element) may have a one-sided attachment to the Primary Mass in a way that comports with the attributes of prairie style design.
- iii. This requirement may also be modified where another “corner condition” Accessory Mass is employed to create an architectural response to a corner location. In these cases, the unique, often non-orthogonal form element (e.g., a turret) must organize and influence the shape and location of the Accessory Mass in question, just the way the Primary Mass organizes the Sub-Masses and Adjunct Masses attached to it.
- d. As described above, the **Engaged Mass** is that portion of the form composition that extends toward the rear of the lot and is not visible to the street. Thereby a corner lot would not be permitted to include engaged mass principles in its design because it would be less visible from the street. The roof of an engaged mass extension may be a hipped roof. However, the engaged mass element must:
 - i. Connect to the Primary Mass or a Sub-Mass extending from it so that there is a clear “additive logic” to this relationship of form elements.
 - ii. That the plate height of the engaged mass does not exceed a height higher than 14 ft. above the finished floor that is allowable for every 1 foot of additional setback from the side yard building line.

Section 6



Sub Mass



Accessory Mass



Accessory Masses

Walls and Openings



Section 7

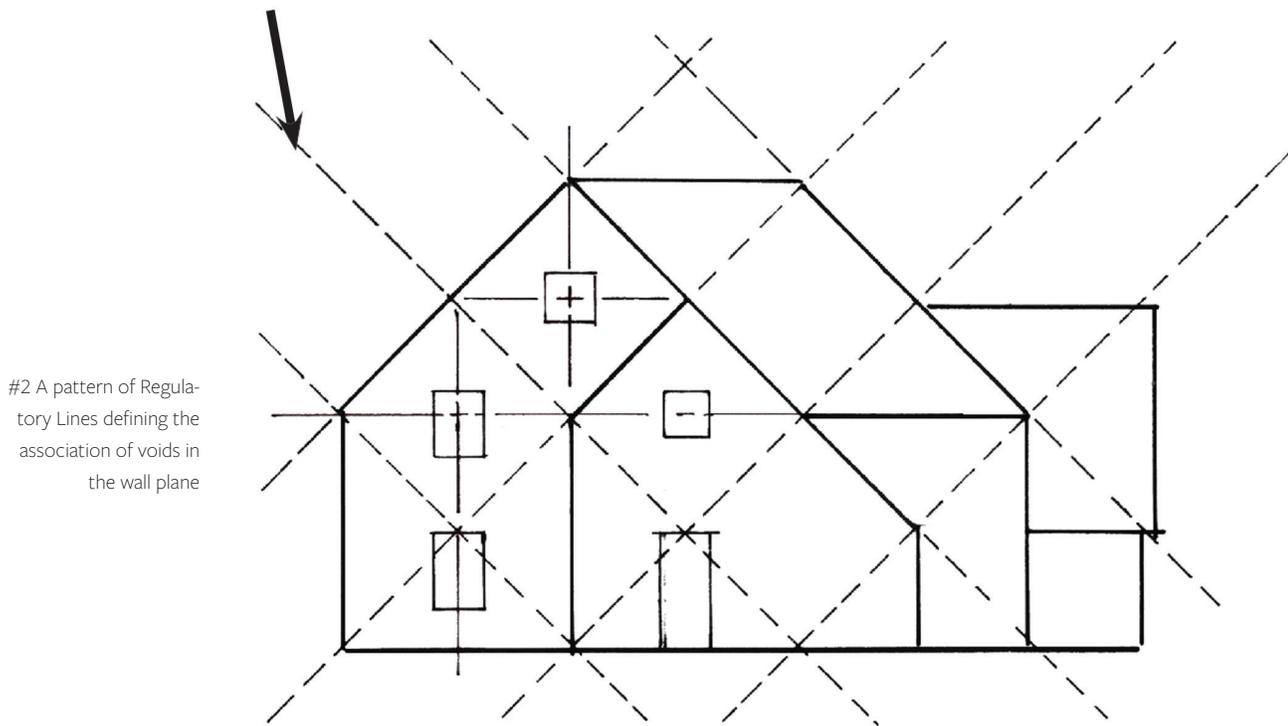
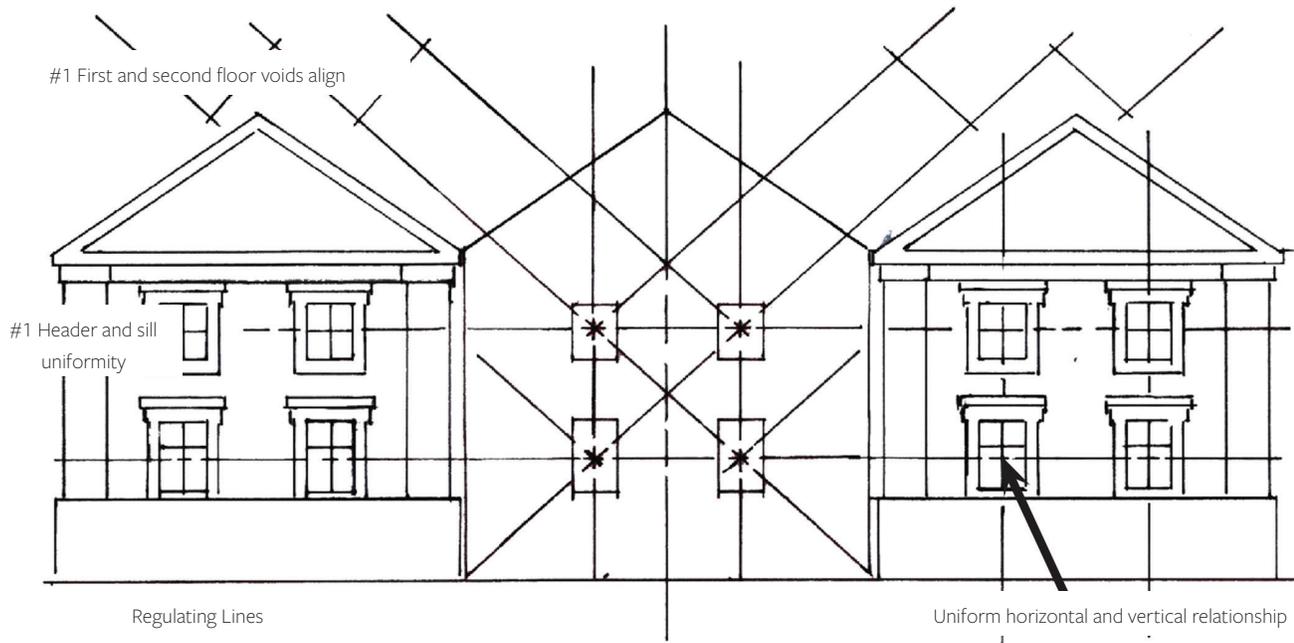
Patterns of Elevation – Voids and Solids

Walls and Openings

Patterns of Elevation refers to the composition of void and solids **within the building form**. Voids are various types of openings (or stylistic illusion of openings) and solids are the balance of opaque wall plane. The arrangement of voids within the wall plane is one of the primary characteristics of style, especially those styles in this Pattern book. The following principles apply to the arrangement of voids and solids within the wall plane of any form element:

1. **Association with a Form Element:** The openings in an articulated form (the Form Element expressed) create a pattern of void to solid wherein the void components bear a relationship to each other and to uniformity of location within the mass. The relationships to each other are:
 - a. Uniformity of header or sill: there must be a common reference line that can be struck along the header or sill of the voids and to which each void attach. This consistency of horizontal alignment can be broken if the voids are meant to express an interior function stylistically expressed through a unique arrangement of voids (e.g, a stair tower, a solarium, a greenhouse appendage, or a curtain wall, etc.).
 - b. Uniformity of vertical alignment: There must be a vertical relationship between vertically associated voids (e.g., first and second story windows in any form element), wherein the center lines of each unit on the first floor are aligned with a center line of the unit above. This consistency of vertical alignment can be broken for all those exceptions described above (1a) and in cases where the void above derives its location within the wall plane by some deference to the configuration of the form (e.g, a window above may move to the centerline of the form to occupy a central location within the triangular shape of a gable while the voids below are positioned further apart).
 - c. Doors may be excepted from these relationship principles if the place of entry is architecturally defined.
2. **Arrangements that convey a compositional logic:** The principles prescribed herein are considered separately for each expression of form element. In any set of relationships, there must be a compositional discipline/ logic that determines the horizontal and vertical relationships. Typically, these relationships can be graphically set by imposing a pattern of regulating lines across the elevation of the wall plane in question and the lines define association of voids as center lines through the void, reference lines locating the heads or sills of the void, or location points for the void established by line intersections, etc.
3. **Defined by exterior compositional/ stylistic purpose, not interior utility:** Generally, the Prairie, Queen Anne Victorian, Folk Victorian, and Arts and Crafts Bungalow styles are distinguished, in part, by the articulation of, and relationship of, voids within the wall plane.

Section 7



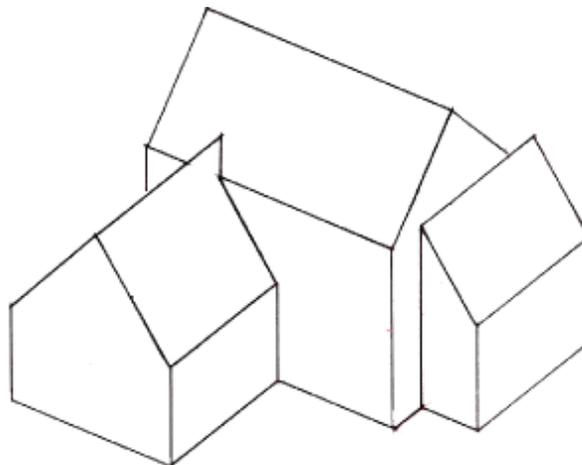
Section 7



Patterns of Elevation: Voids and Solids

Therefore, it is essential that these stylistically meaningful associations and characteristics of voids (typically exterior and bearing a relationship to the shape of the hosting form) are not overcome by utilitarian function of voids (typically driven by an external displacement of the void due to internal demands such as a window above the closet rod, over a vanity, etc.). When a utilitarian concession becomes unavoidable, then the window must take on a more decorative shape, one that does not need a sill or header and is independent of the overall compositional logic. Decorative shapes include a circular, oval, and sometimes square opening with a uniform, and decorative, surround.

4. **Preserve that legibility of the form element as a ground supported structure:** Earlier it was specified that all form elements must communicate a visible connection to the ground. This is stylistically important as the origin of the styles referenced by this pattern book are styles that evolved from stone or timber construction. Therefore, the articulation of the mass allowed sufficient width at the corners and/or sufficient distance between rough openings of the void to accommodate the delivery of compressive forces to the ground. The pliability of modern-day framing has made it possible to place voids within inches of a corner or very close together without the need for solid mass between to accommodate structural weight or compressive member dimension. Therefore, this principle of void to solid relationship speaks to the preservation of sufficient continuity of solid mass to visually accommodate the transference of compression forces to the ground. At a minimum, the distance of any window to the edge of a form element is 1.5 ft. and the minimum amount of solid wall space between the rough opening of form elements is also 1.5 ft. The minimum distance between rough openings:
 - a. Does not apply to the joining of window units within a single opening (mulled together to make a multi-unit glazing)
 - b. Does not apply if the association of openings closer than 1.5 ft. is contained within an architectural articulation such as stone columns between units or a timbered bay, etc.



Section 8

Standards of Building Quality



Section 8

Building Quality

During the early era, the town of Grapevine existed well beyond the sphere of residential market expansion pushing outward from Dallas and Fort Worth. At the time of the Historic Plat (1910), Grapevine was a nuclear economy and had an insular residential market.

Today, Grapevine, and its residential market, present a different condition. Grapevine is a fully integrated economy and evolves in concert with the larger economy of the Metroplex. The days when Grapevine exported goods (developed, grown, manufactured) locally and imported capital from, then, distant marketplaces (an exported economy) have given way to the present condition wherein it now participates as a vital component of the Dallas/ Fort Worth economy.

As the economy of Grapevine changed due to its proximity to Dallas and Fort Worth, its residential market also changed. Largely buoyed by the power of the 114 Corridor as a place where Class A office space, high end retail, and higher home values are arrayed, Grapevine has become a target for residential appreciation. This is especially true as the “land supply” for residential development meeting the increased demand for higher price point products is becoming scarcer.

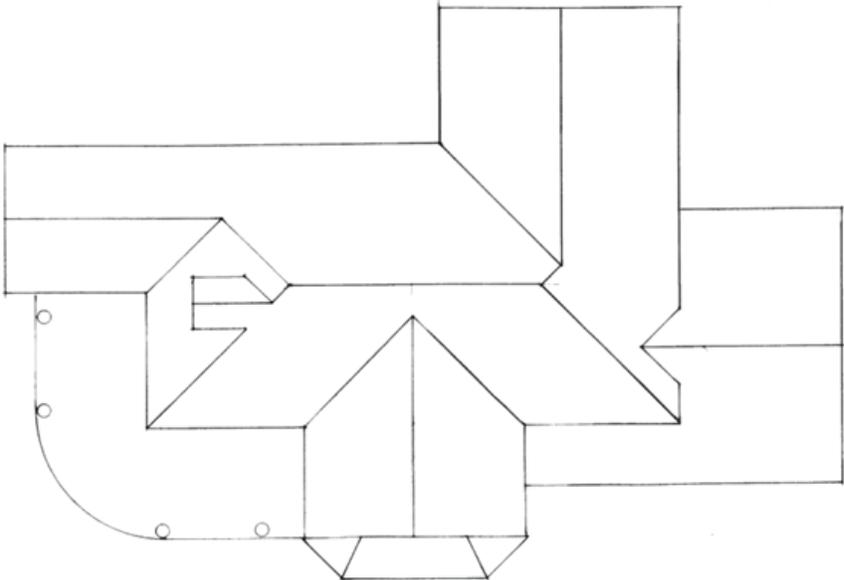
The scarcity of land for newer residential development has fostered market interest in redevelopment of existing residential areas. This same pattern was seen in those areas closer to Dallas during the last decades of the 20th century, such as Preston Hollow (the area between IH 635, Northwest Highway, Hillcrest, and Preston Road). In this area, homes remaining from the time when Preston Hollow was an independent town (then valued below \$100,000.00), have given way to present day homes and home value (an average value over \$2 million dollars).

Recent residential development proposals illustrate this trend as bigger and more expensive homes have begun to emerge on these historic lots. Recognizing this condition, this pattern book seeks

to mitigate the potential visual conflicts between the historic structures remaining and the newer structures being built through imposition of patterns and principles that will assure a visual continuity. However, the value-based discontinuity remains, although not physically apparent. This value appreciation has 2 important impacts:

1. **Appreciation:** As market interests increase and supply decreases, it is unavoidable that values will rise in the Grapevine Historic Township. This is beneficial to area residents as it increases household wealth and affords residents (especially older residents) with financial opportunities. This pattern book serves an important function in a condition of increasing value as it tempers “speculation” and thereby gives greater stability to the appreciation dynamic.
2. **Gentrification:** As values increase and homeowners feel the pressures of potential return, as well as increased tax exposure, there is a pressure to capture that value while relieving the tax pressures and sell, thereby making way for a more affluent population to infill. This is called gentrification.

Section 8



Roof plan



Bart Starr House (replica)

Section 8

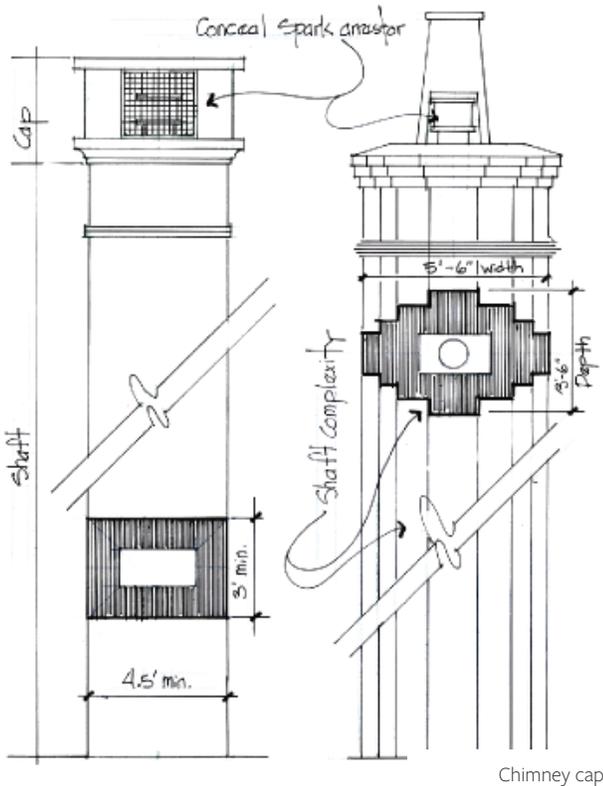
Building Quality Standards

The aforementioned dynamics are tempered by the imposition of **Building Quality Standards** which prevent lower end capture (a typical manifestation of sheer speculative energy) and promote a higher building standard. This higher quality in the building stock protects value and tends to encourage those to occupy the district, rather than simply make speculative investment in it. Higher construction quality also supports greater permanence and attracts a population who is more intent on making this area their home. For these reasons, this pattern book establishes certain Building Quality Standards that will differentiate between residential development within this area from more speculative residential development in other areas of the Grapevine submarket region. **Building Quality Standards** are as follows:

Architectural Features:

Chimneys: Chimneys are an important expression of style. The ability of this architectural feature to play its important role in the expression of style has been curtailed with the use of metal fireplace systems and the accompanying “spark arrestor” which stands above the faux shaft supporting it. While the use of metal fireplace systems is still permitted, the following standards are intended to mitigate the visual presence of these systems and thereby allow chimneys to play their historically important role in the expression of style.

1. **Chimney Caps:** In pitched roof styles and other traditional styles the chimney must be terminated with a chimney cap that conceals the metal spark arrestor and visually reads as a traditional tile flue system. Exposed metal chimney shafts sometimes seen in contemporary design are permitted if approved by the City of Grapevine as an appropriate style for the neighborhood zone in which the design is proposed.
2. **Chimney Shaft:** In pitched roof styles and other traditional styles, the chimney shaft must be enclosed with unit masonry, stone or 3 coat stucco with a minimum dimension of 4.5 ft. x 3 ft. to create the sense of mass associated with a traditional full masonry fireplace.
3. **Shaft Complexity:** In pitched roof styles and other traditional styles, the rise of the shaft shall be detailed so that the chimney has complexity in plan as well as elevation.



Chimney cap



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Materials: This standard addresses primary and secondary materials which are appropriate to the historic STYLES of houses within the Historic Districts.

1. **Primary Building Materials:** The residential archetypes promoted in the Historic Districts regulated by this pattern book host a variety of materials, but the dominant material is wood or a more contemporary cementitious siding reflecting the residential construction methods generally applicable to Arts and Crafts Bungalow, Folk Victorian, Prairie and Queen Anne Victorian houses. However, even these designs employ other materials (mostly masonry), as a subcomponent of the overall material application. The examples of Prairie style construction present in the Historic Districts is predominantly unit masonry. Therefore, the primary material permitted will vary with the style reference guiding the design as follows:



A. Yancy-Millican House

a. **Folk Victorian and Queen Anne structures and those structures with a design based upon Folk Victorian or Queen Anne Principles of Style:** In instances where the structure proposed is a Folk Victorian design or a design based on the principles of the Folk Victorian style, the dominant material shall be wood or cementitious siding, wherein 100% of the exterior veneer of a 1 story structure shall be such siding except for certain architectural features typically rendered in a different material, such as a water table, porches and porch columns, or other such features demonstrably employed in Folk Victorian examples. For the materials applicable to these features, see **Secondary Materials** below. For structures which are taller than 1 story the amount of required wood or cementitious siding may be reduced to 80% (with the 20% permitted alternate material being limited to the first floor), thereby allowing introduction of an alternate material upon which the siding veneer would appear to bear or which can be used to express certain Sub-Masses, Adjunct Masses, or Accessory Masses. This use of an alternate material would logically occur at the intersection of the wall plane and the ground plane and includes:



A. Blevins House

- i. **Stone:** Laid in a pattern in the pattern of a load bearing wall, see **Construction Standards** (pg. 54) regarding how stone shall be installed.
- ii. **Stucco:** A true 3 coat stucco, see **Construction Standards** (pg. 54) regarding how stucco shall be installed.



B. Willingham House



C. Wiggins House

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- b. **Arts and Crafts Bungalow and those structures with a design based upon Arts and Craft Bungalow Principles of Style:** Where the structure proposed is an **Arts and Craft Bungalow** design or a design based on the principles of the Arts and Crafts Bungalow archetype, the dominant material shall be a wood or cementitious siding, wherein 100% of the exterior veneer of a 1 story structure shall be wood or cementitious siding except for certain architectural features typically rendered in a different material, such as a water table, external expressions of structure and structural support, porches and porch column plinths, or other such features employed in Arts and Crafts Bungalow examples. For the materials applicable to these features, see **Secondary Materials** below. For structures which are taller than 1 story the amount of required **wood or cementitious siding** may be reduced to 80%, (with the 20% permitted alternate material being limited to the first floor) thereby allowing introduction of an alternate material upon which the siding veneer would appear to bear or which can be used to express certain Sub-Masses, Adjunct Masses, or Accessory Masses. This use of an alternate material would logically occur at the intersection of the wall plane and the ground plane and includes:
- i. **Stone:** Laid in a pattern in the pattern of a load bearing wall, see **Construction Standards** (below) regarding how stone shall be installed.
 - ii. **Stucco:** A true 3 coat stucco, see **Construction Standards** (below) regarding how stucco shall be installed.
 - iii. **Timber or the representation of timber construction:** Either the use of true timber members or the representation of timber members by crafted means which conceal the individual boards which represent a timber construction.
 - iv. **Representation of Timber Members.**
- c. **Prairie Style structures and those structures with a design based upon Prairie Style Principles of Style:** Where the structure proposed is a Prairie Style Design, or A design based on the Principles of the Prairie Style archetype, the dominant material shall be **Unit Masonry**, wherein 100% of the exterior veneer of a 1 story structure shall be brick except for certain architectural features typically rendered in a different material, such as a water table, corner or engaged columns porches, cornice detailing, decorative insets within the wall plane or other infill of masonry panels created within the brickwork, or other such features employed in Prairie Style examples. For the materials applicable to these features, see **Secondary Materials** below. For structures which are taller than 1 story, the amount of required **unit masonry (brick)** may be reduced to 80%, thereby allowing certain second story features (or certain Sub-Masses, Adjunct Masses, or Accessory Masses) to be rendered in one of the following:
- i. **Stone:** Laid in a pattern in the pattern of a load bearing wall, see **Construction Standards** (below) regarding how stone shall be installed.
 - ii. **Stucco:** A true 3 coat stucco, see **Construction Standards** (below) regarding how stucco shall be installed.

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- d. **Secondary Material:** In instances where the structure proposed is a Prairie, Arts and Crafts Bungalow, or Folk Victorian styled Design or a Design based on the principles of the Prairie, Arts and Crafts Bungalow, or Folk Victorian archetype; secondary materials are permitted for execution of trim, treatment of dormers, or the articulation of ornamental detailing associated with this design type. Permitted Secondary Materials include:
 - i. Wood
 - ii. Timber
 - iii. Terra Cotta
 - iv. Cast Stone
 - v. Tile
 - vi. Shingles
- e. Prairie Style structures and those structures with a design based upon Prairie Style Principles of Style:
 - i. Wood
 - ii. Timber
 - iii. Terra Cotta
 - iv. Cast Stone
 - v. Tile
 - vi. Shingles
- f. Arts and Crafts Bungalow and those structures with a design based upon Arts and Crafts Bungalow Principles of Style:
 - i. Wood
 - ii. Timber
 - iii. Stone in those conditions where execution of the detail bears (or appears to bear) on the ground or another masonry assembly in accordance with Primary Materials, above.
 - iv. Siding
 - v. Shingles
- g. Queen Anne structures and those structures with a design based upon Folk Victorian or Queen Anne Principles of Style:
 - i. Wood
 - ii. Cast Stone used for columns or other details where the detail bears (or appears to bear) on the ground.

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2. **Roof Materials:** Permitted Roof Materials Include:

- a. **Pitched Roof:** Pitched roofs may be either a standing seam metal roof (with standing folded and soldered seams), a commercial metal roof system that looks like a traditional hand-crafted metal roof (and is approved by the City of Grapevine), slate, clay tile, or a 40-year high profile composition shingle. Three-tab shingles are prohibited. All composition shingle roofs shall have closed valleys. Where a commercial system is approved for application, the roof must be simple so that the mechanics of the system are not compromised to accommodate unusual roof intersections, crickets, complex valleys, or short hips. Concrete shingle products with a relief greater than $\frac{1}{2}$ inch are prohibited. Concrete shingles meeting this thickness standard must be approved by the City of Grapevine.
- b. **Flat Roof:** Flat roof may be either a built-up bituminous roof or membrane roof provided it is installed in accordance with the manufacturer's specifications and issued a 30-year warranty. All flat roofs shall be hidden from ground level view, behind a parapet sufficiently high to deny view of the flat roof. Flat Roof with an exposed gravel guard which is flashed over the intersection of wall and roof, are prohibited.
- c. **Parapet Cap:** Parapet caps shall be clay brick, cut stone, cast stone, tile, terra cotta. In addition, pressed metal (specifically created to decoratively cap a parapet) may be used when approved by the City of Grapevine.



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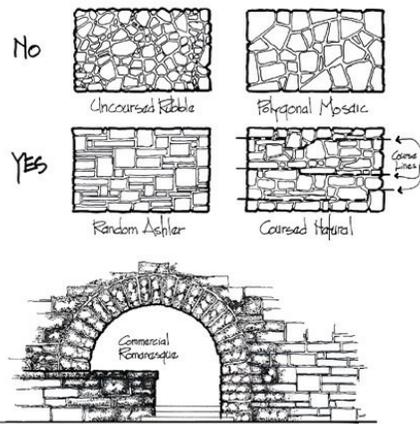
3. Prohibited Materials:

- a. Cultured stone, composite stone, and other faux stone
- b. Dryvit Systems/EFS stucco like systems
- c. Fiber Glass
- d. Styrofoam or stucco over styrofoam
- e. Plastic
- f. Aluminum
- g. Stucco applied to look like stone, cast stone, or terra cotta.
- h. Cementitious boards used in any application which makes a corner, miter, spline, or decorative shape.
- i. Masonite or Masonite products
- j. Composition wood products used as an exterior material with an exception for exterior grade finished veneer plywood, Trimcraft used as a soffit board, or other smooth finished soffit board.



Section 8

Construction Details: Construction detailing is essential to visual continuity of the Historic Districts. The construction industry has become the proving ground for recycled materials and consequently, a number of new building products have emerged. Generally, the use of these building products is supported by manufacturer installation systems and materials which have changed the general visage of new construction replicating historic styling. Therefore, the City of Grapevine sets forth these construction details as minimum standards which preserve some of the more important aspects of historic construction.



1. **Execution of Masonry Construction:** Based on the type of masonry construction proposed, the following standards apply:

a. **Brick:** All brick shall be hard-fired brick meeting Severe Weather Standards. Embossed or molded brick which seeks to create the illusion of an aged, distressed antique brick is generally prohibited unless approved by the City of Grapevine. All brick shall be laid in a manner so as to avoid stacked joints. All building corners (inside and outside corners) shall be executed in a “toothed” masonry fashion. Mortar joints shall not exceed what is generally specified below. Weeping or slumped joints are prohibited.

b. **Stone:** All stone shall be laid in a pattern typical of a load bearing wall (see diagram below for acceptable stone patterns). Characteristics of this pattern include:

- i. Generally laid into the wall as the stone would lay on the ground
- ii. Consistently tight mortar joints where no more than 30% of the joints are larger than 3/8 inch.
- iii. A Coursed pattern including ashlar, coursed chopped stone, and coursed rubble stone.

Mosaic and uncoursed stone patterns are generally prohibited. All stonework shall be laid in a manner so as to avoid stacked joints. All building corners (inside and outside corners) shall be executed in a “toothed” masonry fashion.

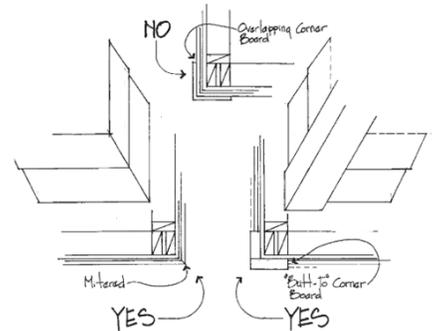
c. **Stone alternatives:** Cut stone/smooth faced stone or cut stone/smooth faced stone that is mechanically attached with a stone veneer system is permitted if that system uses a true stone and not a stone composite or faux stone.

d. **Stucco:** Stucco used in compliance with these standards shall be a true 3 coat stucco on lathe over a structural frame with expansion joints that are concealed by filling the joint with an expandable filler that is troweled flat with the stucco, is the same color as the stucco, and matches the surface texture of the stucco.

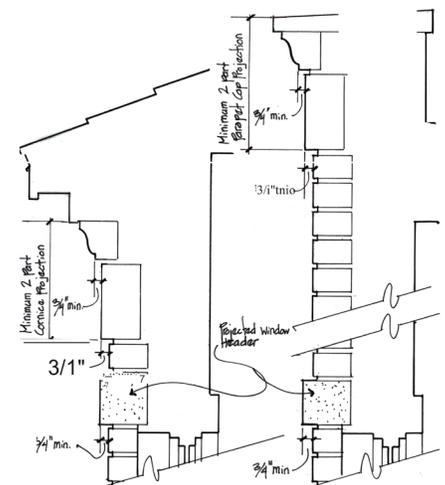
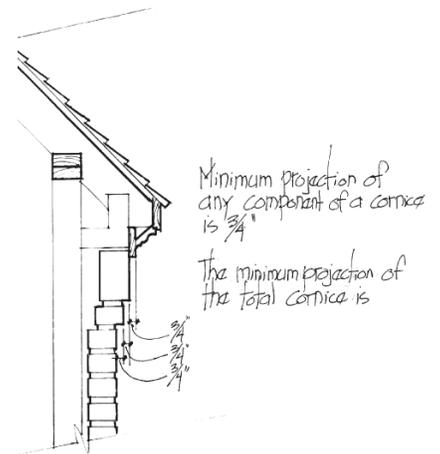
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2. **Siding:** Wood siding and/or a cementitious siding may be used in some instances. When siding is used, the corners may be either:

- a. **Mitered:** When a wood siding material is being used, corners may be mitered if the mitered corner is fully blocked and properly nailed. The detail for closure must be approved by the City of Grapevine.
- b. **Addressed with a corner board:** When a corner board is used to make corners or terminate siding against openings, the siding must abut the corner board. In no case shall a corner board that overlaps the siding be permitted. In all cases, the corner board material must have sufficient thickness to fully cover the edge of lapped siding with a $\frac{1}{4}$ in. projection beyond that siding but may not be less than 1.5 inches thick. Corner boards joined to complete a tall corner must be connected with a “spline” joint.



3. **Relief in Architectural Articulation:** Relief is an essential characteristic of enduring quality as it is the result of enduring materials and methods of construction. Material of greatest relief e.g., masonry and wood) are also materials that can be crafted, thereby making a higher level of craftsmanship possible. Therefore, Grapevine seeks to promote relief and dimension in the execution of architectural surfaces, details, and motifs. Therefore, in addition to the required offset between wall plane and the infill of voids within the wall plane (windows and doors, etc.) described below in **Wall Construction**, Grapevine requires that there be relief in the execution of architectural details. These details include cornices, overhangs, gable projections, bay windows, dormers, water tables, belt courses, sills, surrounds, engaged timber elements, and other such built expressions that project from a wall or background detail, shall be executed in a way that presents depth and relief and produces shadow and texture. Therefore, the minimum projection in any built-up assembly (any built-up profile) shall be $\frac{3}{4}$ in. per element of that build-up. Therefore, a cornice detail comprised of 3 stepped bricks shall have a total minimum projection of 2 $\frac{1}{4}$ inches.



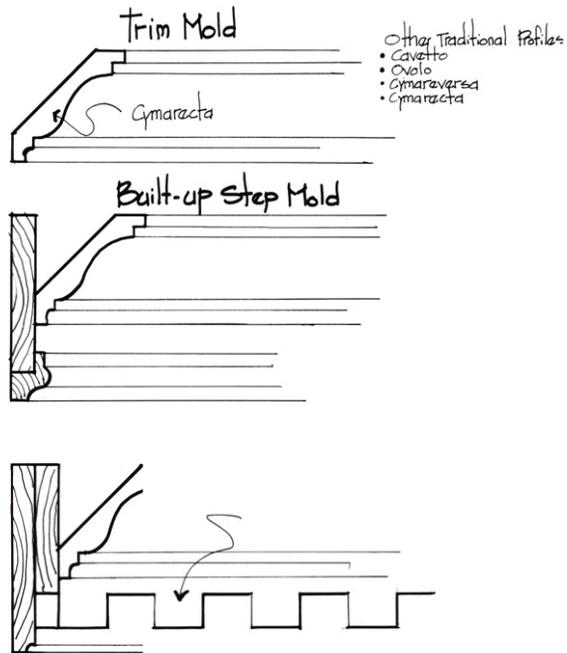
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4. **Carpentered Exterior Trim:** All carpentered exterior trim shall be high quality finished grade wood stock. Composition wood products are prohibited with the exception that exterior grade finished veneer plywood, other smooth finished soffit board, or Trimcraft may be used for soffits. If a trim installation is to be joined along any continuous run of material, the required joint must be a “spline joint”. All outside corners must be mitered and blocked, having sufficient closure so that the joint is not visible from the street. Corners may not be closed by any other means than a carpentered joint.

Trim clips are prohibited. Facia and gable rake must be stepped at the drip mold unless hidden by a gutter. Carpentered trim that forms the veneer pocket must have a complexity achieved in one of the following.

- a. Trim Mold
- b. Built-up step molding
- c. Other traditional detail such as dentil mold

5. **Material Change:** Material change in any elevation must meet the following conditions:
- a. Material change at an inside corner
 - b. Material change that addresses an outside corner must wrap the corner and change at a location that is at least 12 inches from that corner and is designed as the termination of an architectural detail/element (such as a pilaster corner).
 - c. Material change wherein the different material is contained within a distinct architectural form that projects from the primary architectural mass.
 - d. Material change reflects an offset between a lower floor and an upper floor where the offset is at least 6 inches. Material changes within the same architectural plane are prohibited.

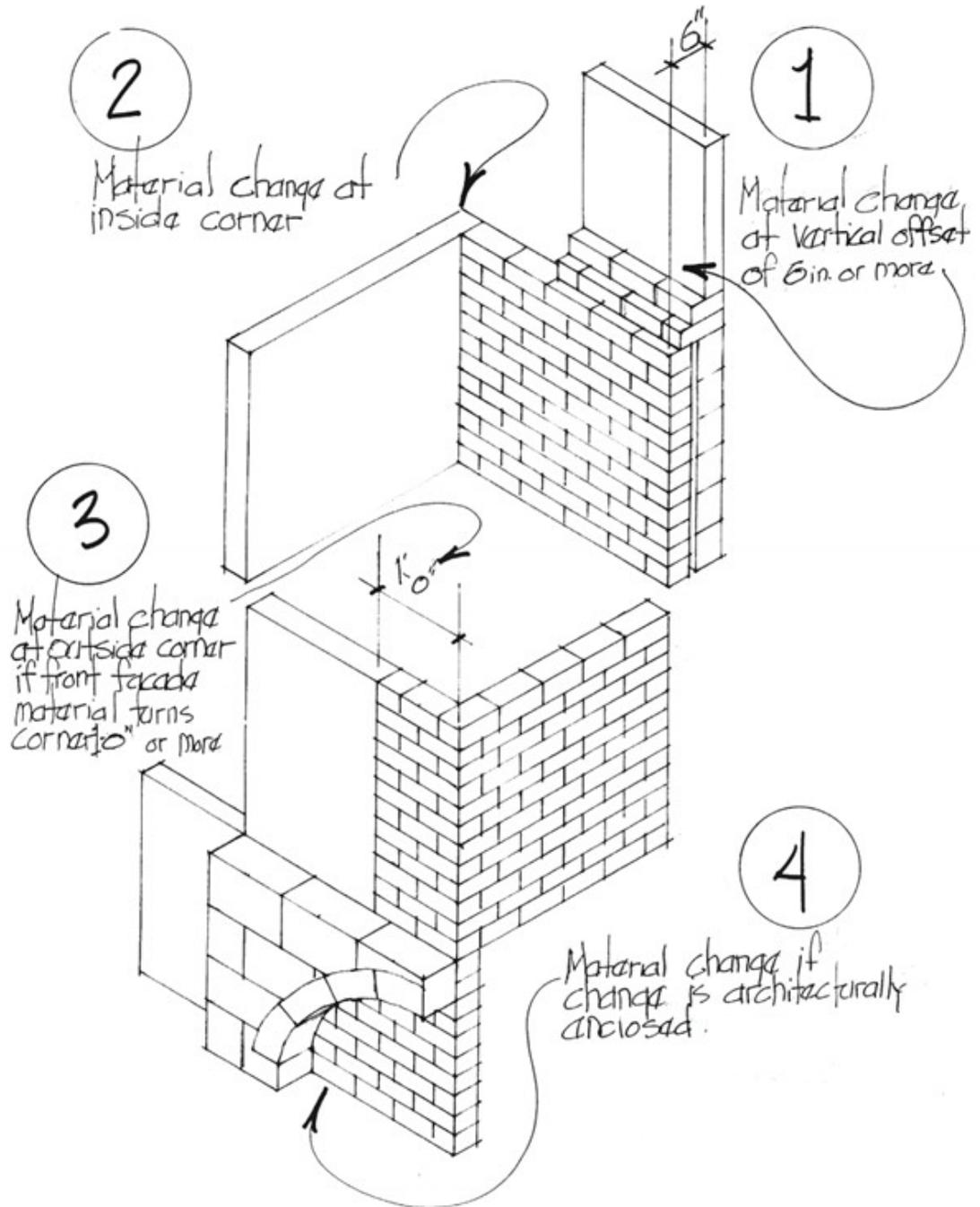


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6. **Wall Construction:** To preserve the visual “texture” of older construction in newer construction and to continue the older history of relief (typically most evident at façade openings), all wood- framed exterior walls must be constructed as follows:
 - a. When shim-mounted or flange mounted windows are used in masonry veneered walls, framing may be conventional 2x4 framing.
 - b. When shim-mounted windows are used in stucco veneer walls or other permitted material that does not require a masonry ledge or project more than 3,5 inches from the sheathing, exterior walls must be framed with 2x6 members in order to achieve a 3,5 in. minimum offset within the opening.
 - c. When flange-mounted windows are used in stucco veneer walls or other permitted material that does not project more than 3,5 inches from the sheathing, a double 2x4 framing assembly is required, that allows the flange to be mounted on the inner 2x4 section and the second 2x4 section providing the required offset from the window sash or door at the opening or the use of 2x6 framing is allowed if 3,5 in attained.
7. **Cornice Detail:** All wall terminations at the roof shall have a cornice detail comprised of at least 2 projected elements.
8. **Roof Screening and Appurtenances:** No plumbing stacks, venting stacks, skylights, or attic ventilators shall penetrate the roof surfaces facing the street/drive unless multiple street/drive exposures make compliance impossible. No roof projections may penetrate the roof slope that slopes to the “fronting” street. All penetrations shall be mounted straight and perpendicular to the ground (except for skylights and attic ventilators) and painted to blend with the roof color. All vent stacks must have lead jacks. Turbine vents are prohibited. Roof mechanical units must be screened behind a parapet wall or platform that is recessed into a pitched roof so that the incline of the roof slope creates a parapet screen wall.
9. **Gutters, Downspouts, Scuppers, and Collection Boxes:** Gutters, downspouts, scuppers, and collection boxes must be copper or an enduring prefinished metal with a minimum 20-gauge thickness (such as Kynar 500 or Hylar 500). Gutters shall be a minimum of 6 inches, half round profile, attached with gutter straps. Downspouts shall be 4-inch minimum, round. Elbows and bends shall be 4-inch minimum, plain and round. Fascia mounted gutter systems are prohibited unless they are a custom designed gutter profile, integral to the architectural style proposed.

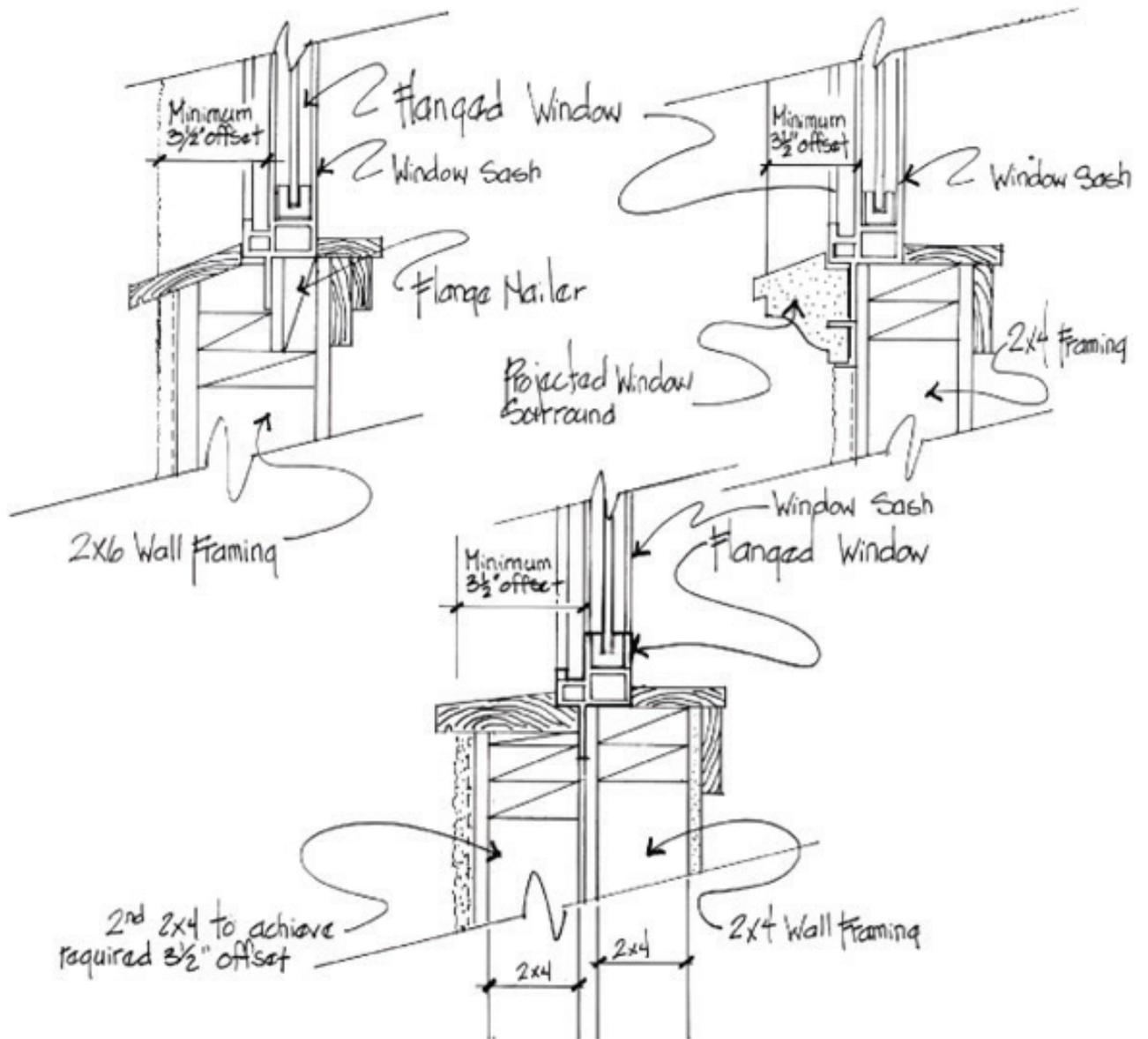
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5. Wall Details



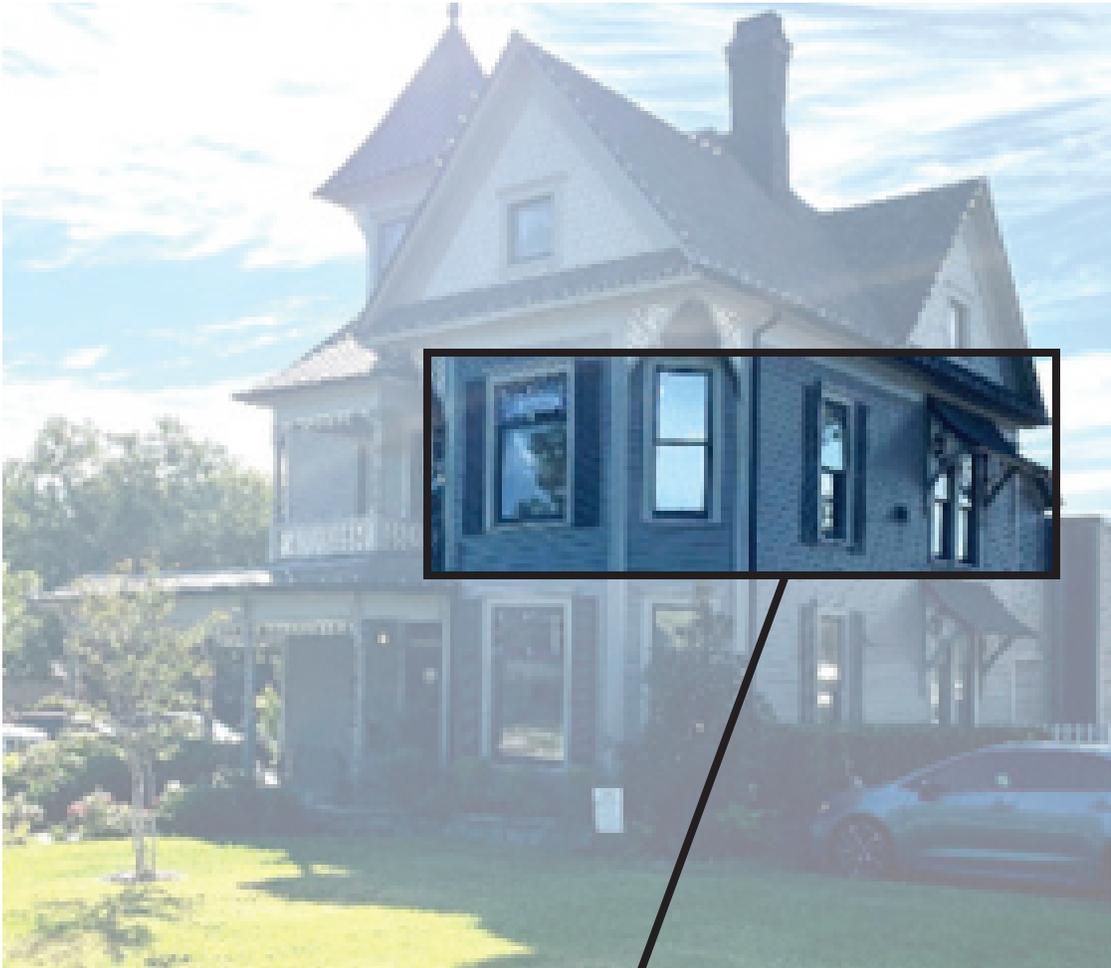
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6. Window Details



Section 8

Window Placement in Wall Plane



Section 8

Window Placement in Wall Plane

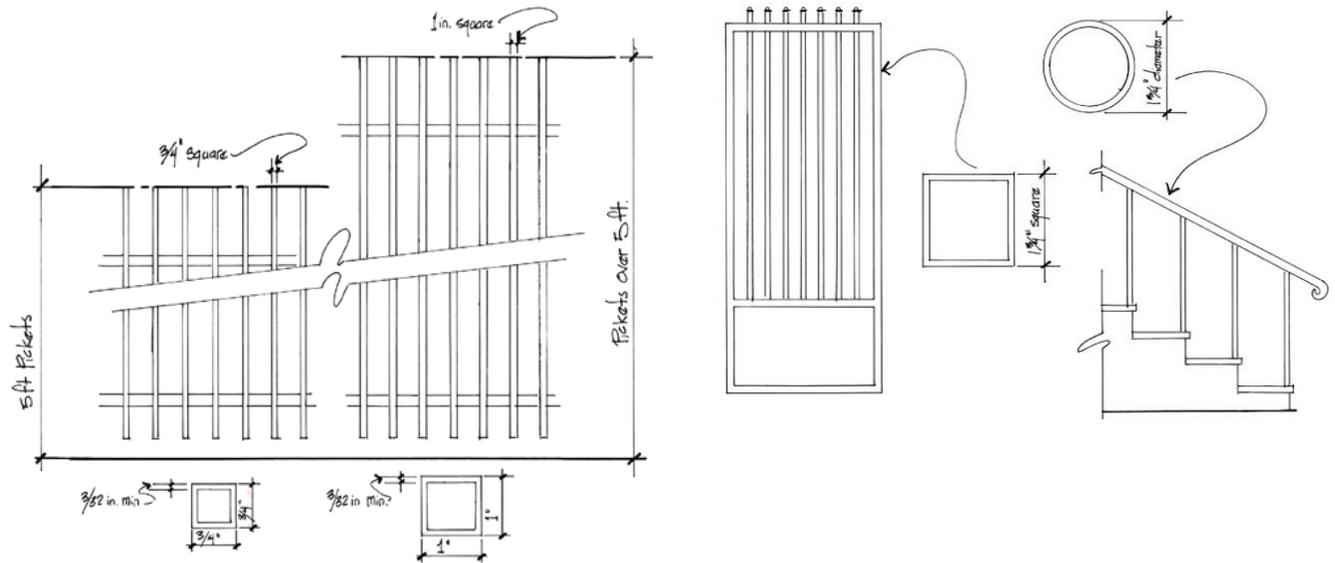


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10. **Glazing and Glazing Systems:** Reflective glass is prohibited. Tinted glass and dark adhesive films where the transmission coefficient exceeds 27% are prohibited. Stained glass is allowed provided that the glass is crafted in accordance with soldered coming or “H” coming. No acrylic or pourable techniques are allowed. Glazing systems may be used in certain accent areas where contemporary interpretations of a style are proposed, if approved by the City of Grapevine.
11. **Front Yard Fences:** There may be front yard fences in the frontage street facing yard space if it does not exceed 48 in. in height and is generally an ornamental design (not a defensive barrier design). Gate heads may be used in the front yard fence design and such gate heads may be taller than 48 in.
12. **Street visible gate:** Gates in fences must be of the same material as the fence. If the gate is wrought iron, it must have a wrought iron frame and comply with the wrought iron standards below. If the gate is wood, it must be made with wood frame members measuring a minimum of 1.5 in. thick X 3.5 wide and wood plank members measuring a full $\frac{3}{4}$ in. thick.
13. **Wrought Iron:** Wrought iron is one of the few areas where qualities of craftsmanship can be displayed. Because craftsmanship is a key attribute of enduring quality, wrought iron railings, fences, gates, and/or other wrought iron elements are encouraged and regulated herein as follows:
 - a. Frames and other structural support members for fences, gates, and handrails: Frames and structural support members shall not be less than one and three-quarters inches in either width measurement or in diameter if round.
 - b. Pickets: Pickets that are five ft. in length/ height or less shall have a minimum width of three-quarter inches in either width dimension or diameter. When pickets are longer/taller than five ft. the minimum width dimension is increased to one inch, in the dimension that faces the street, or one inch in diameter.
 - c. Panels: Panels shall be made of metal plate material with a minimum thickness of $\frac{3}{16}$ inches.
 - d. Wall thickness: the wall thickness of any tubular steel shall not be less than $\frac{3}{32}$ inches.
 - e. Visual Treatments: Decorative elements (such as finials, rings, etc.) shall be made of solid stock material and welded to the pickets or frame or made from the picket if the pickets are solid stock material. Attachments to the pickets or frame and all other components of the wrought iron construction shall be welded, mechanical connections are prohibited.

Section 8

Wrought Iron Details



14. Prohibited Fence Materials:

- a. Thin wall construction
- b. Cast or embossed concrete walls
- c. Picket or veneer materials that are not wood, unit masonry, or wrought iron.
- d. Iron fences with mechanical connections
- e. Prefabricated enhancements that are designed to slip over tubular steel shapes
- f. Plastic or vinyl fence systems/ components
- g. Building Quality and Standards – Materials and Techniques



If you have any questions,
please call the Grapevine Historic Preservation Staff
at 817-410-3197. Thank you.

