

**LANDMARK
NOMINATION**

of

THE BISHOP ARTS BUILDING

408 West Eight Street

Submitted to the
DALLAS LANDMARK COMMISSION

by
David W. Spence
Good Space Arts, Inc.

March 29, 1999

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name **BISHOP ARTS BUILDING** date: 1928

2. Location

address: 408 West Eighth Street
 location/neighborhood: Kidd Springs in north Oak Cliff
 block: 26/3146 lot: 13 & 14 land survey: Dallas Land & Loan tract size: 116' x 100

3. Current Zoning

C.D. 7, Subarea 1

4. Classification

Category	Ownership	Status	Present Use	<input type="checkbox"/> museum
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> park
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> residence
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> religious
<input type="checkbox"/> site	Public	Accessibility	<input type="checkbox"/> entertainment	<input type="checkbox"/> scientific
<input type="checkbox"/> object	Acquisition	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> transportation
	<input type="checkbox"/> in progress	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> other, specify _____
	<input type="checkbox"/> being considered	<input type="checkbox"/> no	<input type="checkbox"/> military	

5. Ownership

Current Owner: Good Space Arts, Inc.
 Contact: David W. Spence Phone: (972) 397-1542
 Address: 708 N. Bishop Ave., No. 2 City: Dallas State: TX Zip: 75208

6. Form Preparation

Date: March 11, 1999
 Name & Title: David W. Spence, owner
 Organization: Good Space Arts, Inc.
 Contact: David W. Spence Phone: (972) 397-1542

7. Representation on Existing Surveys

Alexander Survey (citywide) local state national National Register
 H.P.L. Survey (CBD) A B C D Recorded TX Historic Ldmk
 Oak Cliff _____
 Victorian Survey _____
 Dallas Historic Resources Survey, Phase _____ high medium low

For Office Use Only

Date Rec'd: _____ Survey Verified: Y N by: _____ Field Check by: _____ Petitions Needed: Y N

Nomination: Archeological Site Structure(s) Structure & Site District

8. Historic Ownership

original owner: E.B. Burll
 significant late owner(s): Rev. Albert Ott
 Javier Corbero

9. Construction Dates

original: 1928
 alterations/additions: none

10. Architect

original construction: E.B. Burll, contractor
 alterations/additions: none

11. Site Features

natural:
 urban design:

12. Physical Description

Condition, check one: Check one:
 excellent deteriorated unaltered original site
 good ruins altered moved (date _____)
 fair unexposed

Describe present and original (if known) physical appearance. Included style(s) of architecture, current condition and relationship to surrounding fabric (structures, objects, etc.) Elaborate on pertinent materials used and style(s) of architectural detailing, embellishments and site details.

As purchased by Good Space Arts, Inc. in September 1998, the building at 408 West Eighth Street stood almost exactly as originally constructed in 1928. The building is the best-preserved structure in the Bishop Arts District. With 9,000 square feet of floor space in two floors, it is also the largest in the district.

The building is an excellent example of mixed-use structures built in trolley-stop commercial districts during the early part of the 20th century. It occupies almost the entire lot and, because structures crowded it on either side, most attention was given to the front facade. The building is locally known as "the Alamo" because of its front curved parapet and buff brick reminiscent of adobe architecture. A pair of urn-and-garland panels, a central shield, a front entry surround, and roof coping -- all in cast stone -- adorn the face of the building. Two black iron sconces on either side of the front door (now missing) and decorative brick patterns above windows and at corners gave the building the "Spanish eclectic" look, which was employed heavily in residential and commercial architecture in Dallas in the 1920's.

The sides and rear of the building are constructed of masonry concrete units about half the size of common concrete block. The construction is utilitarian and without ornament, the builder no doubt having assumed that other commercial structures would be constructed within a few feet of his. Incorporated into the rear of the building, which abuts an alley, was a rubbish incinerator and chimney, also constructed of concrete brick. The incinerator and chimney remain today as stable ruins, the original masonry having deteriorated probably from the heat of fires. The rear of the building also features two first-floor garage doors, one of which is the original board-and-batten; a

metal fire escape, which is not original to the building; and one of the two original galvanized metal collector heads and v-groove leaders for roof drainage.

Its first floor occupied by retail tenants, the building depended on window treatments and displays for much of the impression it left on passersby. Each of the three storefronts includes a expanse of plate glass, a 15-light, seven-foot-tall French door, and transom windows. Three enameled-bowl lights set on metal-conduit goosenecks protruding from the building face illuminated the storefronts at night. The less-visible sides of the building included transom-height casement windows on the first floor. Upstairs, one-over-one, double-hung, wooden windows are set singly, in two's, and three's in a number common to 1920's apartment houses -- one window per 60 square feet of living space. Approximately one-half of the original panes of glass survive.

The front half of the first floor was built for retail tenants and features 11-foot, pressed-tin ceilings, steel-troweled concrete floors, smooth-finish plaster walls, and pendant light fixtures. The rear half of the first floor functioned as indoor parking, warehouse, and storage. A central 12"-by-12" wood beam sitting atop wood haunches and steel columns runs the length of this space. The concrete floor was wood-floated only, the walls received only a scratch coat of plaster, and the only rear entries were two massive pairs of board-and-batten garage doors set on strap hinges. The effect is industrial or barn-like.

The entire second floor was devoted to eight one-bedroom apartments. By pre-WWII standards, the finish-out in the apartments was generous. At the main entry, tenants first paused at a bank of locking brass mailboxes. Visitors could call from the lobby to each apartment by private intercom. The stairway leading to the apartments, though not ornate, is sturdily built with 1½"-thick red oak treads and oversized varnished pine rails. Except for tile in the bathrooms, the floors throughout the second floor are red oak. A central hallway runs the length of the second floor, with entries to four apartments on either side. The original doors, most of which survive, are five-panel with brass-plated hardware. Door, floor, and window casing is 1"-by stock capped with bead-and-cove molding. The combination of stucco-finished plaster walls, a ceiling cove shaped in plaster, arches instead of cased openings, and cast-iron ceiling light fixtures reinforce the Spanish-eclectic style of the building's facade.

An interior element that is telling of the time period of construction are the milk doors that are set above each kitchen sink and which open to the central hall. The milkman could open these doors with a thumb latch in the hall to deliver milk inside each apartment, but the doors were not equipped with a lock that tenants could use to secure the doors from within their apartments.

The baths and kitchens feature hardware and finishes typical of the 1920's. The original claw-foot tubs, porcelain-tile floors, metal medicine cabinets with beveled mirrors, and wall-mount sinks survive in most units. Only one original kitchen countertop survives -- a simple 1½"-thick plank of cottonwood -- but most cabinetry remains. Cabinets feature milk-white glass drawer pulls, glass upper-cabinet door panels, and chrome-plated butterfly hinges.

13a. Historical Significance -- the area

Statement of historical and cultural significance. Include: cultural influences, special events and important personages, influences on neighborhood, on the city, etc.

The Bishop Arts Building deserves designation as a local historic landmark for two reasons. First, it is the most significant building in one of the most significant historic areas in southern Dallas. What has become known as the Bishop Arts District began as a portion of the Hillside Addition, which was platted in 1890 just three years after Oak Cliff's first promoter T.L. Marsalis began his development in the area. The arrival of the trolley to Seventh Street in 1904 spurred construction of a cluster of small commercial buildings for neighborhood businesses and wood-frame bungalows surrounding the shopping district. Perhaps because it was midway between the Dallas Sanitarium (later Methodist Hospital) and Jefferson Boulevard (Dallas's "second downtown"), the Seventh Street district grew to two or three times the size of most trolley districts in Dallas, eventually filling six linear blocks with shops. Today, all but one of the original buildings remain, and 90 percent of the district's buildings have been rated as "contributing" by the City of Dallas. The Bishop Arts Building is the most significant of the district's contributing structures: it is the largest, it is one of only a pair of two-story buildings, and it is the only building that offered apartments. But most importantly, because it is the only building in the district never to have before been renovated, it is the best evidence of the district's original finishes, floor plans, and building systems.

The second basis for designation is the likely economic impact that designation will have on the district. For twenty years, the Bishop Arts District has been regarded as one of Oak Cliff's rough-cut gems awaiting polish. However, the combination of the late 1980's real-estate bust and an unsophisticated base of property owners has stymied preservation and renewal. In 1992, the city created a conservation district after determining that property owners were not ready for an omnibus historic zoning district (the area did achieve National Register listing in 1992). In its 1998 urban-design plan, the city's planning department again reiterated the importance of historic designation to the area's economic future. A *Dallas Morning News* feature story came to the same conclusion later that year. Yet, other than this nomination, the city never has received an application for historic designation for any portion of the district. Meanwhile, three blocks away the city created the Bishop Court Historic Overlay District in 1996 with one property initially. The district has been added to twice and is now three times its size at creation. It is likely this would occur in the Bishop Arts District. Four major properties recently have changed hands and the mindset of owners toward historic preservation is changing. What is needed is a model, and by virtue of its size and the track record of its owner, the Bishop Arts Building is a logical starting place. The building's residential adjacency also will ensure that owners of the district's bungalows -- which are zoned to include certain commercial uses -- are exposed to the benefits of historic designation and tax abatement.

13b. Historical Significance -- the building

On August 4, 1928, E.B. Burll pulled a permit to erect a 9,000-square-foot building at 408 West Eighth Street for "stores & apartments" for \$12,000. Mr. Burll did not remain a Dallas resident nor the building's owner for long, but he left a cast-stone medallion bearing the letter "B" in the building's face. When construction ended the next year, Joseph Tiner, who lived with his wife Pearl two blocks away on Ninth Street, opened Tiner's Café on the first floor and acted as the building's

manager. When he had a vacancy at the apartments, he would run this advertisement in the *Oak Cliff Tribune* or the *Dallas Morning News*: "NEW, modern bedroom or efficiency apartment; near car; bills paid. Inquire TINER'S CAFE. 408 W. Eighth." He collected \$35 each month in rent from, among other tenants, Bernard Stratman and his new bride Alyne, who lived in Apartment 8.

Like a good percentage of Oak Cliff residents, Mr. Stratman paid 7¢ each morning to ride the No. 4 Bishop Trolley 20 minutes from the main stop one block away to his work downtown. F.M. Buford, the conductor of the trolley car who lived in a bungalow behind 408 W. 8th St., would occasionally eat breakfast at Tiner's Café on his way to the trolley stop to begin his shift. After some weeks at work at the Underwood Typewriter Company downtown, Mr. Stratman saved enough to buy an Attwater-Kent radio from the appliance store on the first floor of 408 W. 8th. Mrs. Stratman had her hair done by Mrs. Billie Burke, an apartment neighbor who rented the third retail stall downstairs for her Charm Beauty Shop. The Stratmans could not afford to take many meals at Tiner's Café, but instead cooked dinners in their bright blue kitchen in their apartment. They could buy farm-fresh eggs from W.E. Powers who lived across the hall with his granddaughter and who ran (illegally) an egg-candling business in the warehouse space downstairs. Mr. Powers eventually opened a Southland Corporation ice house at the end of the rear alley, where his licorice was a favorite among neighborhood kids. His granddaughter, Bobbie, whom he raised like a daughter, would linger in the evening at the bottom of the apartment stairs talking with teenage boys. Years later after a long illness, her grandfather would die in their apartment under the drone of a window air-conditioning unit -- the first in the neighborhood, which Bobbie had bought to ease her grandfather's suffering.

The history of 408 W. 8th St. continued in this vein for 40 years or so. The neighborhood was homogeneous, tightly-knit, and safe. The dark, narrow footpath between 404 and 408 W. 8th that is now barred with razor wire and strewn with broken beer bottles was for decades the preferred path for children from their homes on Melba and Ninth to the trolley stop of 7th -- day or night. But the trolley that had made development of the suburb of Oak Cliff possible by ferrying those children and their parents downtown, ceased to run. The cluster of shops that had huddled around trolley stops, waiting for those disembarking to pick up a loaf of bread, a soda, or a mended coat on their walk home, were deserted, their owners now chasing the automobile. Retail spaces degenerated to manufacturing or warehouse storage. The clientele of the apartments were no longer respectable. Reverend Albert Ott of Bethel Temple, a prominent Oak Cliff church, may have decided that renting to the lower class did not befit a minister, and he sold 408 W. 8th St. in the early 1960's. Because the cavernous first-floor spaces were easily leased to businesses needing storage only, the building was never remodeled, and the rugged original finishes did not deteriorate. This same openness led an accomplished sculptor from Spain to purchase the building in the early 1980's. While operating out of the building, Javier Corbero sold some of his massive metal artworks to Dallas developer and art collector Ray Nasher for his private collection. With success and age, however, Señor Corbero desired to return to Spain. In absentia, he leased the building to younger pseudo-artists who took the money he sent them for repairs and spent it on drugs and raging parties. The situation worsened for neighboring homeowners when the frame house next door to 408 W. 8th burned and remained empty. When local code enforcement forced the closure of the building in 1993, the last inhabitants left Satanic messages on the walls and rotting garbage knee-deep in the halls.

In September 1998, Good Space Arts, owned by David W. Spence, purchased the building, removed the garbage, and began a year-long restoration.

14. Bibliography

Bishop/Eighth Street Conservation District Conceptual Plan, City of Dallas, Department of Planning & Development, April 1991.

Building Permits for the City of Dallas, 1928.

Case File, 408 West Eighth Street, Code Enforcement, City of Dallas.

City Directories, 1927 - 1950.

Dallas Morning News, June 30, 1930.

Dallas Morning News, October 11, 1998.

Davis Street / Bishop Avenue Urban Design Study, City of Dallas, Department of Planning & Development, 1997.

H.A. Spencer's Street Guide & Index of Dallas, 1929.

Interviews with F.M. Buford, Edna Fory, Zelda Hixson, Sandy Hudson, W.H. Jeffus, Richard Packer, Bernard Stratman, Bobbie Travis & H. Ronald White.

Letter recovered in building, postmarked February 4, 1946, collection of owner.

Microfiche records for 408 and 412 West Eighth Street, Central Files, Building Inspection Division of Economic Development, City of Dallas.

National Register Nomination for the North Bishop Avenue Historic District, Hardy, Heck, Moore, Austin, 1992.

Sanborn Insurance Maps, 1921 - 1950.

Warranty Deed, Dallas County, Volume 98181, Page 5424.

15. Attachments

District or Site Map

Additional descriptive material

Site Plan

Footnotes

Photos (~~historic~~ & current)

Other: Preservation Criteria

Exhibit A**PRESERVATION CRITERIA
Bishop Arts Historic Overlay District
408 West Eighth Street****1. GENERAL**

- 1.1 All demolition, maintenance, new construction, public works, renovations, repairs, and site work in this district must comply with these preservation criteria.
- 1.2 Any alterations to property within this district must comply with the regulations contained in CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE" of the Dallas City Code, as amended. In the event of a conflict, these preservation criteria control.
- 1.3 A person may not alter a historic district site, or any portion of the exterior of a structure on the site, or place, construct, maintain, expand, remove, or demolish any structure in the historic district without first obtaining a certificate of appropriateness in accordance with Section 51A-4.501 of the Dallas Development Code, as amended, and the provisions of this ordinance. A person who violates this provision is guilty of a separate offense for each day or portion of a day during which the violation is continued, from the first day the unlawful act was committed until either a certificate of appropriateness is obtained or the property is restored to the condition it was in immediately prior to the violation.
- 1.4 The certificate of appropriateness review procedure outlined in Section 51A-4.501 of the Dallas Development Code, as amended, applies to this district.
- 1.5 A certificate of appropriateness for routine work must be reviewed by the Director within 10 days of receipt of a completed application. To be considered complete, an application must include any exhibits or attachments deemed necessary by the Director.
- 1.6 Preservation and restoration materials and methods used must comply with the Preservation Briefs published by the United States Department of the Interior, copies of which are available at the Dallas Public Library.
- 1.7 The Landmark Commission may approve a certificate of appropriateness for work that does not strictly comply with these preservation criteria upon a finding that:
 - a. the proposed work is historically accurate and is consistent with the spirit and intent of these preservation criteria; and
 - b. the proposed work will not adversely affect the historic character of the property or the integrity of the historic district.

2. DEFINITIONS

- 2.1 Unless defined below, the definitions contained in CHAPTER 51A “PART II OF THE DALLAS DEVELOPMENT CODE” of the Dallas City Code, as amended, apply.
- 2.2 APPROPRIATE means typical of the historic architectural style, compatible with the character of the historic district, and consistent with these preservation criteria.
- 2.3 CERTIFICATE OF APPROPRIATENESS means a certificate required by Section 51A-4.501 of the Dallas Development Code, as amended, and these preservation criteria.
- 2.4 COMMISSION means the Landmark Commission of the City of Dallas.
- 2.5 CONTRIBUTING STRUCTURE means a structure that retains its essential architectural integrity of design and whose architectural style is typical of or integral to a historic district.
- 2.6 DIRECTOR means the director of the Department of Planning and Development or the Director's representative.
- 2.7 DISTRICT means Historic Overlay District No. _____, the Bishop Arts Historic Overlay District. This district contains the property described in Section 1 of this ordinance.
- 2.8 ERECT means to attach, build, draw, fasten, fix, hang, maintain, paint, place, suspend, or otherwise construct.
- 2.9 FENCE means a structure or hedgerow that provides a physical barrier, including a fence gate.
- 2.10 INTERIOR SIDE FACADE means a facade not facing a street or alley.
- 2.11 INTERIOR SIDE FENCE means a fence not adjacent to a street or alley.
- 2.12 INTERIOR SIDE YARD means a side yard not abutting a street or alley.
- 2.13 MAIN BUILDING means the Bishop Arts Building, as shown in Exhibit B.
- 2.14 NO-BUILD ZONE means that part of a lot in which no new construction may take place.
- 2.15 PROTECTED means an architectural or landscaping feature that must be retained and maintain its historic appearance, as near as practical, in all aspects.
- 2.16 REAL ESTATE SIGN means a sign that advertises the sale or lease of an interest in real property.

3. BUILDING SITE AND LANDSCAPING

- 3.1 New construction is prohibited in the no-build zone shown on Exhibit B.
- 3.2 The main building is protected.
- 3.3 New driveways, sidewalks, steps, and walkways must be constructed of brick, brush finish concrete, stone, or other appropriate material. Artificial grass, artificially-colored concrete, asphalt, exposed aggregate, and outdoor carpet are not permitted.
- 3.4 Carports or garages are not permitted.
- 3.5 Outdoor lighting must be appropriate and enhance the structure.
- 3.6 Landscaping must be appropriate, enhance the structure and surroundings, and not obscure significant views of protected facades.
- 3.7 Existing trees are protected, except that unhealthy or damaged trees may be removed.
- 3.8 Any new mechanical equipment must be erected in the side or rear yards and must be screened.
- 3.9 Fences are not permitted in front of the building line.
- 3.10 Interior side fences and fences in rear yards may not exceed eight feet in height.
- 3.11 Fences must be constructed of brick, cast stone, steel, iron, stone, wood, a combination of these materials, or other appropriate materials.
- 3.12 Front-yard fences must be at least 75% open, unless another city ordinance requires otherwise.

4. FACADES

- 4.1 Protected facades.
 - a. The front (north) facade is protected.
 - b. Reconstruction, renovation, repair or maintenance of protected facades must be appropriate and must employ materials similar to the historic materials in texture, color, pattern, grain, and module size.
 - c. Historic solid-to-void ratios of protected facades must be maintained.
 - d. Brick added to protected facades must match in color, texture, module size, bond pattern, and mortar color.

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- 3.4 Circular driveways and parking areas are not permitted in a front yard.
- 3.5 Carports or garages are not permitted.
- 3.6 Outdoor lighting must be appropriate and enhance the structure.
- 3.7 Landscaping must be appropriate, enhance the structure and surroundings, and not obscure significant views of protected facades.
- 3.8 Existing trees are protected, except that unhealthy or damaged trees may be removed.
- 3.9 Any new mechanical equipment must be erected in the side or rear yards and must be screened.
- 3.10 Fences are not permitted in front of the building line.
- 3.11 Interior side fences and fences in rear yards may not exceed eight feet in height.
- 3.12 Fences must be constructed of brick, cast stone, steel, iron, stone, wood, a combination of these materials, or other appropriate materials.

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 - d. Brick added to protected facades must match in color, texture, module size, bond pattern, and mortar color.

- e. Brick, cast stone and concrete elements on protected facades may not be painted, except that portions of the structure that had been painted prior to the effective date of this ordinance may remain painted.
- 4.2 Reconstruction, renovation, repair, or maintenance of non-protected facades must be compatible with protected features.
- 4.3 Wood siding, trim, and detailing must be restored wherever practical.
- 4.4 All exposed wood must be painted, stained, or otherwise preserved.
- 4.5 Historic materials must be repaired if possible; they may be replaced only when necessary.
- 4.6 Paint must be removed in accordance with the Department of Interior standards prior to refinishing.
- 4.7 Aluminum siding, stucco, and vinyl cladding are not permitted.
- 4.8 Historic color must be maintained wherever practical. Color schemes for non-masonry elements should conform to any available documentation as to historic color.
- 4.9 Exposing and restoring historic finish materials is recommended.
- 4.10 Cleaning of the exterior of a structure must be in accordance with Department of Interior standards. Sandblasting and other mechanical abrasive cleaning processes are not permitted.

5. FENESTRATION AND OPENINGS

- 5.1 Historic doors and windows must remain intact except when replacement is necessary due to damage or deterioration.
- 5.2 Replacement of doors and windows which have been altered and no longer match the historic appearance is recommended.
- 5.3 Replacement doors and windows must express muntin and mullion size, light configuration, and material to match the historic.
- 5.4 Storm doors and windows are permitted if they are appropriate and match the existing doors and windows in width, height, proportion, glazing material, and color.
- 5.5 Burglar bars are not permitted over doors or windows of protected facades. Interior mounted burglar bars are permitted if appropriate.
- 5.6 Glass and glazing must match historic materials as much as practical. Visible films and tinted or reflective glazings are not permitted on glass.

5.7 New door and window openings in protected facades are permitted only where there is evidence that historic openings have been filled or the safety of life is threatened.

5.8 The Secretary of the Interior's Standards for Rehabilitation should be referred to for acceptable techniques to improve the energy efficiency of historic fenestration.

6. ROOFS

6.1 The historic slope, massing, configuration, and materials of the roof must be preserved and maintained.

6.2 The following roofing materials are allowed: built-up and single-ply membrane.

6.3 Historic coping, parapets, and roof trim must be retained, and should be repaired with material matching in size, finish, module and color.

6.4 Mechanical equipment, skylights, and solar panels on the roof must be set back or screened so that they are not visible to a person standing at ground level on the opposite side of any adjacent right-of-way.

7. [RESERVED]

8. EMBELLISHMENTS AND DETAILING

8.1 The following architectural elements are considered important features and are protected:

- a. Original doors and windows on the north and west facades,
- b. Curved brick parapet on north facade,
- c. All cast stone, and
- d. All fired brick.

9. NEW CONSTRUCTION AND ADDITIONS

9.1 Stand-alone new construction is permitted only in the areas shown on Exhibit B.

9.2 Vertical additions to the main building must be set back so that they are not visible to a person standing at ground level on the opposite side of any adjacent right-of-way.

9.3 Horizontal additions to the main building not permitted.

- 9.4. The color, details, form, materials, and general appearance of new construction and additions must be compatible with the existing historic structure.
- 9.5. New construction and additions must have appropriate color, detailing, fenestration, massing, materials, roof form, shape, and solids-to-voids ratios.
- 9.6. Aluminum siding, stucco, and vinyl cladding are not permitted.
- 9.7. New construction and additions must be designed so that connections between new construction or additions and the historic structure are clearly discernible as suggested by the Secretary of the Interior in Preservation Brief No. 14. A clear definition of the transition between new construction or additions and the historic structure must be established and maintained. Historic details in the coping, eaves and parapet of the historic structure must be preserved and maintained at the point where the historic structure abuts new construction or additions.

10. SIGNS

- 10.1. Temporary political campaign signs as defined in Chapter 15A of the Dallas City Code, as amended, and real estate signs may be erected without a certificate of appropriateness.
- 10.2. Signs may be erected if appropriate.
- 10.3. All signs must comply with the provisions of the Dallas City Code, as amended.

EXHIBIT B — SITE PLAN
(1" = 20')

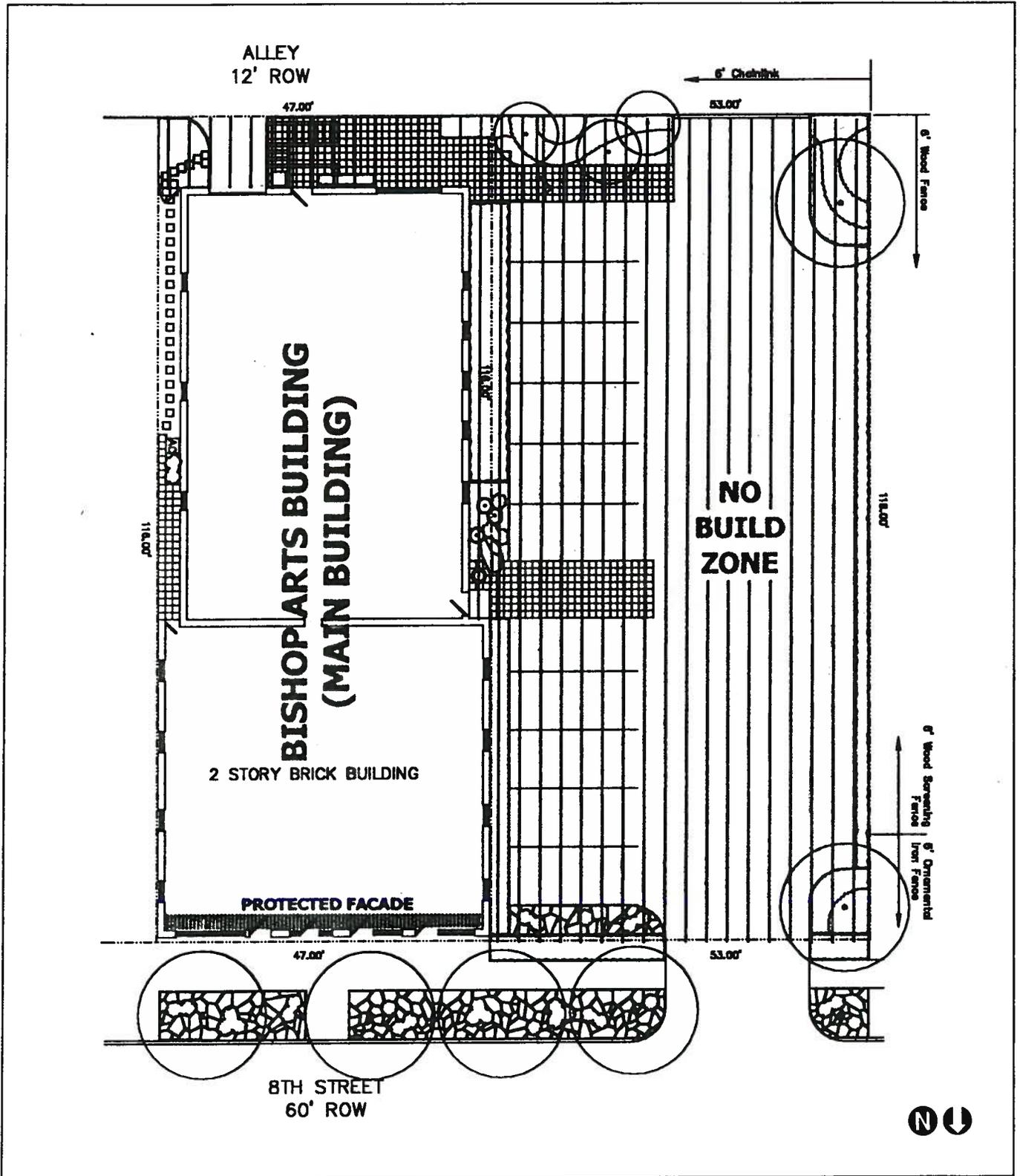


EXHIBIT C — SITE MAP

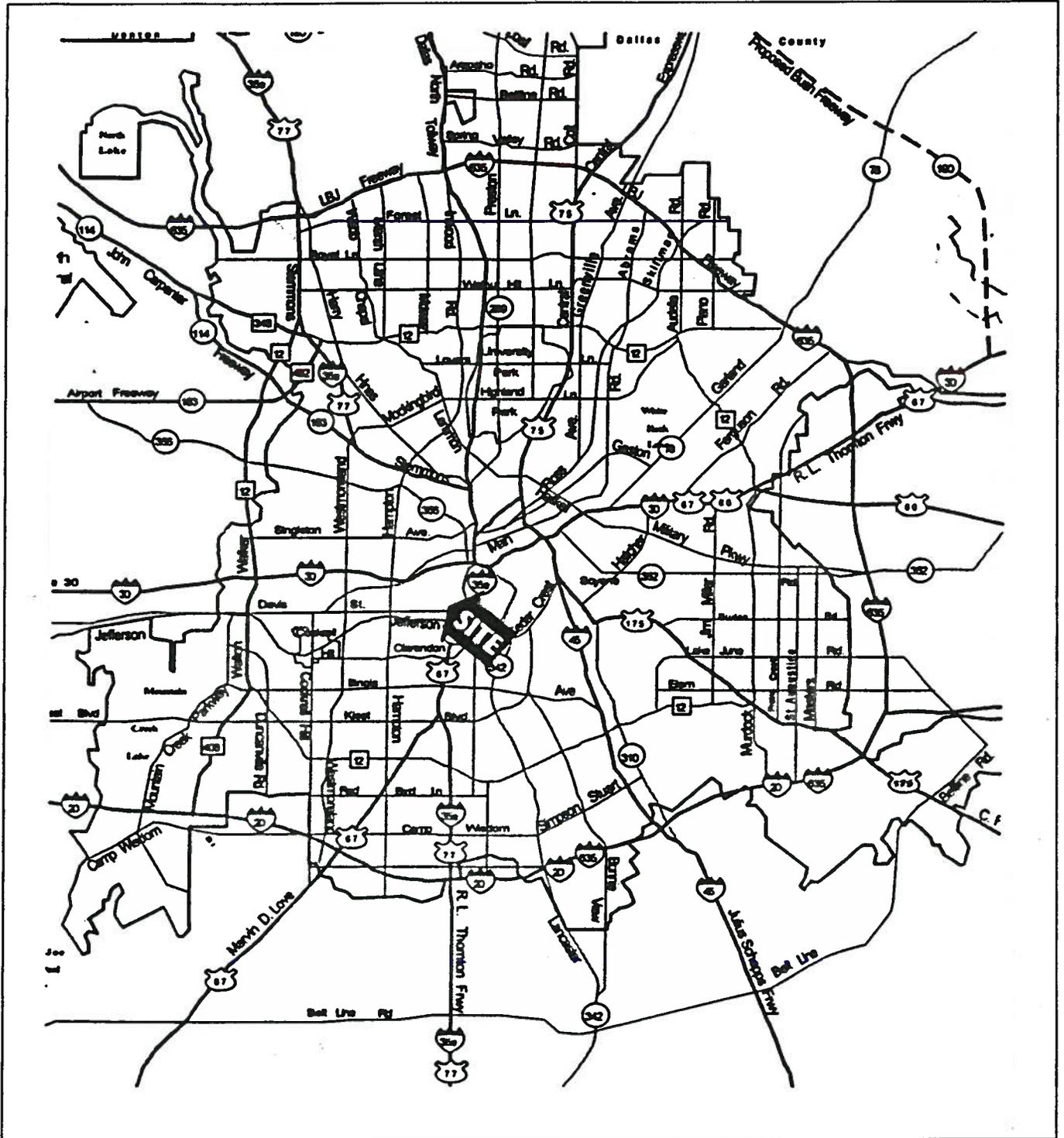


EXHIBIT D — SITE MAP

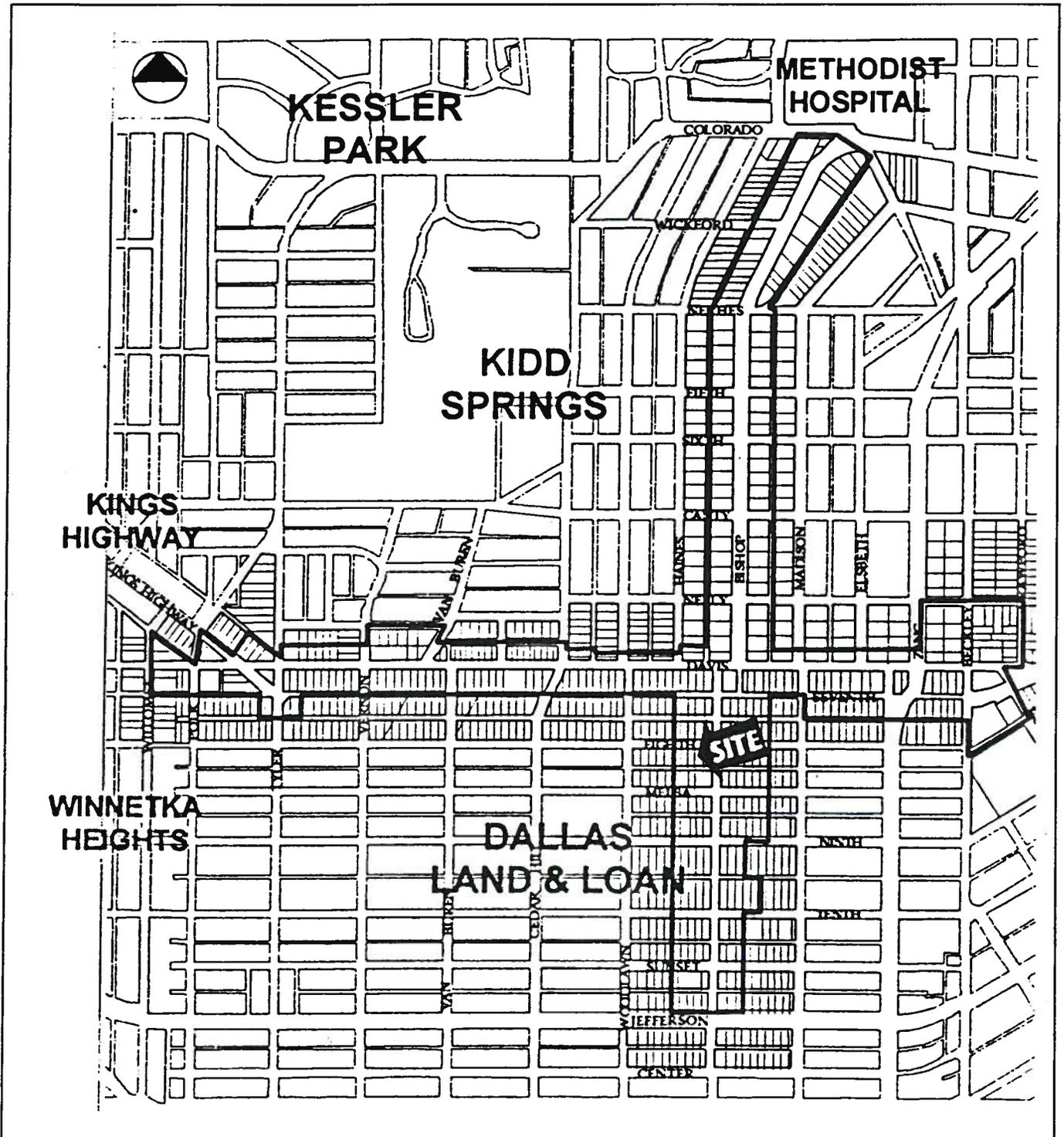


EXHIBIT E — PHOTOGRAPHS - 1 & 2



Front facade, looking south



Decorative cast-stone panel on front facade

EXHIBIT E — PHOTOGRAPHS - 3 & 4

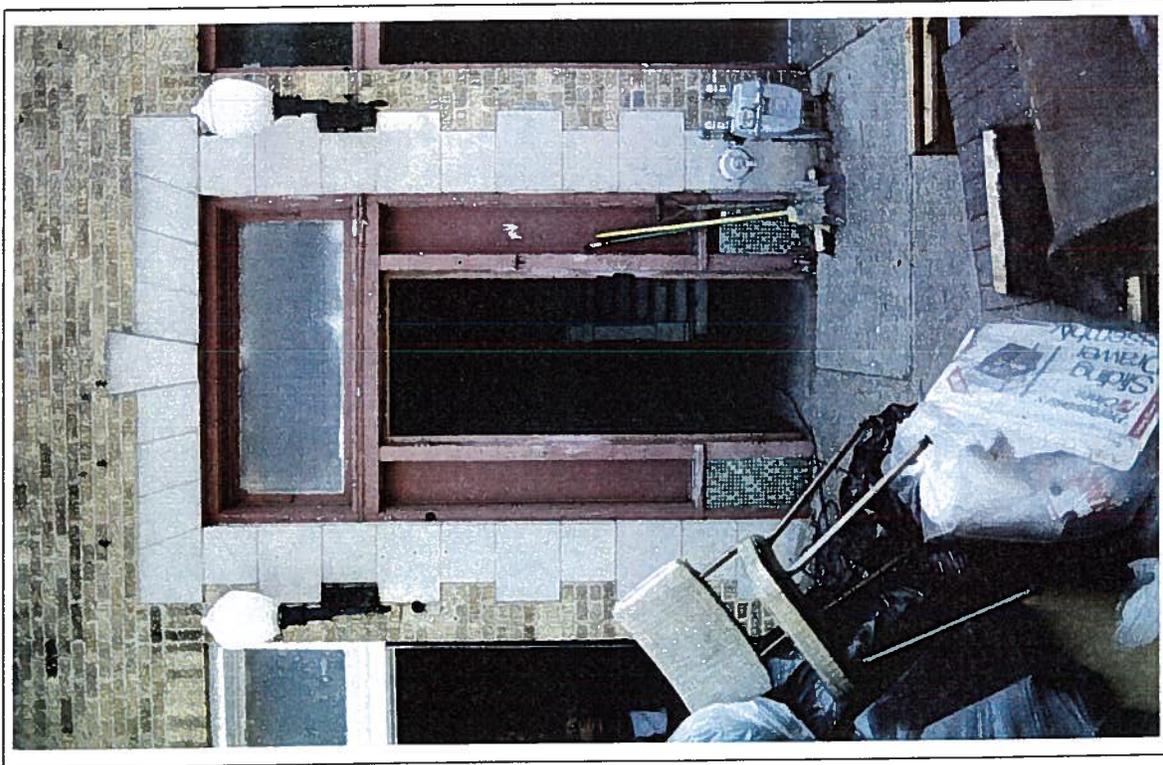


West Facade, looking east (house burned prior to demolition)



View west from intersection of N. Bishop Ave. and W. 8th St.

EXHIBIT E — PHOTOGRAPHS - 5 & 6



Main front entry (not original sconces)



One of three storefronts

EXHIBIT E — PHOTOGRAPHS - 7 & 8



View of district — West side of 300 N. Bishop Ave.



View of district — East side of 400 N. Bishop Ave.

16. Inventory of Structures - Historic District Only

Not applicable to this nomination

Designation Merit

- | | | | |
|---|----------------------|---|----------------------|
| <p>A. Character, interest or value as part of the development, heritage or cultural characteristics of the City of Dallas, State of Texas or the United States.</p> | <p><u>X</u>_____</p> | <p>H. Embodiment of elements of architectural design, detail, material or craftsmanship which represent significant architectural innovation.</p> | <p>_____</p> |
| <p>B. Location as the site of a significant historical event.</p> | <p>_____</p> | <p>I. Relationship to other distinctive buildings, sites or areas which are eligible for preservation according to a plan based on historic, cultural or architectural motif.</p> | <p><u>X</u>_____</p> |
| <p>C. Identification with a person or persons who significantly contributed to the culture and development of the city.</p> | <p>_____</p> | <p>J. Unique location of singular physical characteristics representing an established and familiar feature of a neighborhood, community or the city.</p> | <p><u>X</u>_____</p> |
| <p>D. Exemplification of the cultural, economic, social or historical heritage of the city.</p> | <p><u>X</u>_____</p> | <p>K. Archeological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric value.</p> | <p>_____</p> |
| <p>E. Portrayal of the environment of a group of people in an era of historic characterized by a distinctive architectural style.</p> | <p>_____</p> | <p>L. Value as an aspect of community sentiment and public pride.</p> | <p><u>X</u>_____</p> |
| <p>F. Embodiment of distinguishing characteristics of an architectural style or specimen</p> | <p>_____</p> | <p>G. Identification as the work of an architect or master builder whose individual work has influenced the development of the city.</p> | <p>_____</p> |

Recommendation

The Designation Task Force requests the Landmark Commission deem this a nominated landmark meritorious of designation as outlined in Chapter 51 and Chapter 51A, Dallas Development Code.

Further, the Designation Task Force endorses the Preservation Criteria, policy recommendations and landmark boundary as presented by the Department of Planning and Development.

Date:

 Chair
 Neighborhood Designation Task Force

 Jim Anderson
 Senior Historic Preservation Planner